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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players);** Boston Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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Tanglewood

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Tanglewood

1955 - 1956

TANGLEWOOD

1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WEST HARTFORD, Conn.
Weekly Independent
Circ. 6,000
JUL 5 1956

FOOTLIGHTS IN THE FIELDS

'Three Wishes' Is Artful Show

Sophie Maslow, brilliant choreographer who has appeared with the New York City Center Opera Co., the New London Dance Festival, the New York City Center Dance Theatre, and the Martha Graham Co., will stage the unique dances in the Oakdale production of "Three Wishes For Jamie" playing through July 14, with an emphasis upon integrating the Irish and American background of the story.

"Three Wishes For Jamie" was originally a book by Charles O' Neal, who won the Christopher Award for his novel about Jamie McRuin, an Irish lad who is visited by the Fairy Queen Una and granted three wishes. How he gets them is artfully portrayed in music and lyrics by Ralph Blane, with dances by Miss Maslow, and dialogue by Abe Burrows.

Patricia Wilson, Judy Tyler's understudy for the current Broadway production of Rodgers and Hammerstein's "Pipe Dream", will portray the beautiful Maeve, to whom Jamie sings the lovely and romantic "My Heart's Darlin'." Mildred Cook is cast as Tirsa, the gal who has her eye on Jamie, and defends her lack of beauty with the comical "Love Has Nothing To Do With Looks."

Jean Handzlik, her son, Jan Handzlik, and Jack Leon, are also featured in the cast.

Highlights of the stirring, emotional musical play are two lively ensemble numbers, "Goin' On A Hayride", and "Trottin' To The Fair", and the heartwarming "Wishing World" which ends the show is a song that caps off a delightful evening with a lift in spirits and renewed faith in life and love.

Composer-lyricist Ralph Blane, who has been compared with Irving Berlin and Cole Porter, has given the musical world such song hits as "Trolley Song", "Buckle Down Winsocki", and "The Boy Next Door".

Jazz At a Pops Concert? Never!

This was the case a few years ago. But in 1956, jazz at outdoor concerts has become fashionable.

Duke Ellington's appearance at Yale Bowl Tuesday evening, July 10, in the second concert of the 1956 Pops season underlines it. But Ellington will bring into the Bowl for the first time a jazz orchestra of 17 men. What's more, they will perform three original Ellington jazz compositions, plus all-time "standards" as encores. Duke and his men will take over the entire second half of the July 10 program.

This won't be Ellington's only Pops appearance this summer. He will appear later in July with the Cleveland pops orchestra, the Connecticut Symphony at Fairfield and at the Shakespeare Festival in Stratford, Ont. There he will lead two of 10 jazz concerts.

Frank Brieff, regular conductor of the New Haven Symphony Orchestra's winter series, will share the conductor's role with Ellington. The Symphony will play four numbers the first half of the program.

The pattern of the 1956 Berkshire Festival, which commenced with a chamber music concert on Wednesday is the same as in recent years.

Six Wednesday evening concerts of chamber music will feature noted soloists and ensembles. In the final four week ends of the Festival, the full 104-piece Boston Symphony assembles at Tanglewood for 12-week end concerts. Chamber orchestra concerts, the popular "Bach-Mozart series," are given during the first two week ends in July.

This week on the 200-acre pine-clad estate of Tanglewood, at Lenox in Western Massachusetts, the Boston Symphony Orchestra of 104 musicians under the baton of Charles Munch, its music director for the past seven years, and the 400 students of the orchestra's summer music school, the Berkshire Music Center, will commence the annual program of 24 public concerts and some 30 student demonstrations.

The Berkshire Hills is the mec ca for more than 130,000 music lovers each summer for the past decade and a half during the concentrated six weeks in July and early August that is the period of the Berkshire Festival. Classical and modern symphonic music, works for chamber orchestra, choral pieces, chamber music and opera will once more lure the city tourist over highways and railway lines to the cool green of the Berkshires, from July 4 to August 12.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325
JUL 5 1956

B ton Symphony pens 1956 Season

Chamber Music Concert Last Night Was Inaugural

Noted Soloist and Ensembles Will Feature Wednesday Evening Offerings.—Full 104-Piece Orchestra Scheduled for Four Week-end Performances.

This week the Boston Symphony Orchestra of 104 musicians under the baton of Charles Munch, its music director, and the 400 students of the orchestra's summer music school, the Berkshire Music Center, begins the annual program of 24 public concerts and some 30 student demonstrations.

Classical and modern symphonic music, works for chamber orchestra, choral pieces, chamber music and opera will once more lure the city tourist over highways and railway lines to the cool green of the Berkshires, from now to August 12. This year marks the nineteenth summer, since 1937, that the Boston Symphony has directed the Berkshire Festival, which grew from a local project for outdoor concerts first undertaken in 1934 under canvas by citizens of Berkshire county, and which now sets the pace throughout this country for great symphonic music by orchestras in their full winter amplitude.

The pattern of the 1956 Berkshire Festival, which began with a chamber music concert of works by Mozart, Prokofieff and Beethoven by the Kroll String Quartet in the intimate 1200-seat Theatre-Concert Hall last night, is the same as in recent years. Six Wednesday evening concerts of chamber music will feature noted soloists and ensembles. Chamber orchestra concerts, the popular "Bach-Mozart series," performed in the same auditorium by principals of the Boston Symphony Orchestra under the baton of Dr. Munch, are given during the first two week-ends in July. In the final four week-ends of the Festival, the full 104-piece Boston Symphony assembles at Tanglewood for 12 week-end concerts. In 1955 an attendance at these was registered of 108,336, an average of 9028 persons, more than one-third again the capacity of the 6000-seat Shed.

The Berkshire Festival concerts for 1956, as planned by Charles Munch, will pay homage to the current season's 75th Anniversary of the Boston Symphonic Orchestra in performances for the first time at Tanglewood of four works commissioned by the orchestra, symphonic pieces by Goffredo Petrassi (the noted modern Italian who is composer-in-residence at the Berkshire Music Center this summer), Aaron Copland (assistant director of the music school), Howard Hanson and Walter Piston.

The three American symphonies will be brought by the Boston Symphony to Europe immediately after Tanglewood's season ends, when the orchestra makes a five-and-a-half week tour of 13 countries, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union, becoming the first American orchestra ever to perform in the U. S. S. R. The commissioned symphonies are: Petrassi, Concerto for Orchestra No. 5; Copland, Symphonic Ode; Hanson, Elegy in Memory of Serge Koussevitzky; and Piston, Symphony No. 6.

Tanglewood premieres—music given for the first time by the Boston Symphony in the Berkshire Hills—will include this summer a number of works performed in observance of the world-wide celebration of Mozart's bicentennial: the Concerto for Clarinet, K. 622, in which the soloist will be the celebrated jazz musician Benny Goodman in his Tanglewood debut; the Sinfonia Concertante featuring Boston Symphony first-desk men Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; the Concerto in A major for piano, K. 488, in which the soloist will be the Berkshire Music Center's opera department head, Boris Goldovsky; the Concerto in F major for three pianos, K. 242, featuring Mr. Goldovsky and duo pianists Luboshutz and Nemenoff; and the massive Mass in C. minor, K. 427, Kyrie and Gloria, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky, former conductor of the orchestra.

Two contemporary choral works will have their first performances at Tanglewood, sung by the Yale Glee Club in its initial appearances in the Berkshire Festival, with Hugh Ross, head of the Berkshire Music Center's choral department, the conductor: Bohuslav Martinu's Military Mass, and Henry Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls."

Two all-Wagner programs have been planned by Charles Munch during which concert versions will be given of "Die Walkure," Act 1, with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, and basso James Pease, as soloists; and of the opening and final scene of "Die Meistersinger von Nurnberg," Act III, with Miss Harshaw, Mr. Da Costa, Mr. Pease and soprano Marguerite Willauer. In both concerts the Boston Symphony will be backed by the Festival Chorus of students of the Berkshire Music Center, trained by Hugh Ross.

Other contemporary music includes: Irving Fine, Serious Song for Strings; Alexei Haieff, Divertimento; Charles Ives, "The Unanswered Question"—these three on a chamber orchestra program conducted by Lukas Foss; also, Bartok, Concerto for Orchestra; Barraud, "La Kermesse"; Moevs, Variations for Orchestra; Freed, Festival Overture; Enesco, Suite for Orchestra, Op. 9.

Symphony Turn to tenth page

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News
STRATFORD, Conn.
Weekly Independent
Circ. 1,575
JUL 5 1956

Tanglewood Untangles .

This week on the 200-acre pine-clad estate of Tanglewood, at Lenox in western Massachusetts, the Boston Symphony Orchestra of 104 musicians under the baton of Charles Munch, its music director for the past seven years, and the 400 students of the orchestra's summer music school, the Berkshire Music Center, will commence the annual program of 24 public concerts and some 30 student demonstrations which have made the Berkshire Hills a mecca for more than 130,000 music lovers each summer for the past decade and a half during the concentrated six weeks in July and early August that is the period of the Berkshire Festival.

Classical and modern symphonic music, works for chamber orchestra, choral pieces, chamber music and opera will once more lure the city tourist over highways and railway lines to the cool green of the Berkshires, from July 4 to August 12. This year marks the nineteenth summer, since 1937, that the Boston Symphony Orchestra has directed the Berkshire Festival, which grew from a local project for outdoor concerts first undertaken in 1934 under canvas by citizens of Berkshire county, and which now sets the pace throughout this country for great symphonic music by orchestras in their full winter amplitude.

The pattern of the 1956 Berkshire Festival, which commences with a chamber music concert of works by Mozart, Prokofieff and Beethoven by the Kroll String Quartet in the intimate 1,200-seat Theatre-Concert Hall on Wednesday evening (July 4), is the same as in recent years. Six Wednesday evening concerts of chamber music will feature noted soloists and ensembles. In 1955 these performances, once considered for special tastes only, attracted a total of 9,561 persons to average 1,593 or more than the capacity of the auditorium. Chamber orchestra concerts, the popular "Bach-Mozart series," performed in the same auditorium by principals of the Boston Symphony Orchestra under the baton of Dr. Munch, are given during the first two week-ends in July, and last year attendance at these six events totaled 18,190, an average of 3,032, again considerably above average.

In the final four week-ends of the Festival, the full 104-piece Boston Symphony assembles at Tanglewood for twelve week-end concerts, and in 1955 an attendance at these was registered of 108,336, an average of 9,028 persons, more than one-third again the capacity of the 6,000-seat shed.

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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200
JUL 5 1956

Night of Mozart By Goodman at Tanglewood

LENOX, July 5—A memorable night of Mozart, topped off with a "Concerto For Clarinet" performance by the one and only Benny Goodman, is the reward in store for weekend visitors to the famous Berkshire Symphonic Festival at beautiful Tanglewood in Lenox.

The performances will start at 8:30 p.m. on Friday, according to the Massachusetts Department of Commerce. The following evening, visitors again will be treated to a night of Mozart plus selected pieces.

On Sunday, the day's program will get underway at 2:30 p.m. At that time, according to officials of the Boston Symphony orchestra sponsors of this famous musical festival, Haydn's Symphony No. 6 and a "Fine Serious Song For Strings" will be among the featured numbers.

Berkshire Eagle, Thursday, July 5, 1956

Notes and Footnotes

WAS MIGHTILY impressed at the goodly number of folk who turned out last night for the opening of Tanglewood, an annual event of however many years we scarcely dare to compute. The great Music Shed is not employed for these early programs, but rather the much smaller Theater-Concert Hall for more intimate music-making, if one dare call 1,500 to 2,000 people an intimate lot.

Indeed, these early weeks are become known as the "little season" but like most little ones, has grown steadily. Fell talking with Mr. and Mrs. Peter Pianarosa, who retold the early struggles to launch a music season hereabouts. Money was not flowing as now, and it was uphill all the way to sell folk the idea, and a $5 season ticket. It was "music under the moon" at the Hanna Farm, now Stockbridge School, and opening night was so chill that ladies went attired in fur coats and overshoes.

Folks remembering the start of music in the Berkshires allow that even today's little season draws greater audiences than attended the first faltering steps toward today's big music under Munch. The founders who did the leg-work and selling enjoyed the flush of first success. Their only reward, of course, is seeing their infant grow into a giant, and as any grown child, it no more needs their ministrations. Now it's a casino.

Perhaps many of the early promoters of music in the Berkshires attend and even prefer the little season because of nostalgia. It recalls the music under the moon when most everybody on hand knew everybody else. It was *gemutlich*, cozy and satisfying. The Music Shed concerts with thousands swarming onto the grounds rather frightens anyone who spent weeks once upon a time ringing doorbells and pushing $5 tickets. The little season suits them best.

1100 PRESENT AT OPENING OF TANGLEWOOD

Kroll String Quartet Given Ovation at Berkshire Music Festival

By WILLARD M. CLARK

Tanglewood, Lenox, July 4—Tanglewood greeted its first guests tonight with open arms. Everything was spic and span, just waiting to be admired, and it was. The honor of opening this Berkshire Music Festival went to the Kroll string quartet, one of the finest of the string quartets now to be heard. The first of six chamber music recitals, to be given each Wednesday night, was heard by an audience of 1100 in spite of a holiday. We have always felt that the audiences for these chamber music recitals were the most discriminating.

Members of the Kroll string quartet are William Kroll, first violin; Louis Graeler, second violin; David Mankovitz, viola, and Avron Twerdowsky, cello. This appearance is the third which the quartet had made in the concert hall.

Lacked Spontaneity

The program opened with a good routine performance of Mozart's so-called "Dissonant" quartet, the C Major, K 465. There was a good tonal balance, fine phrasing and for the most part sure intonation, but the performance lacked the charm and spontaneity which marks Mozart's music.

Next came Prokofieff's "Quartet No. Opus 50" and to it, the quartet brought its superb virtuosity; its exciting rhythmic sense and plan of colors. Tunes

Continued On Page 8

1100 Present

Continued From Page 1

fell naturally from Prokofieff's pen, tunes which one could remember. But this composer had a certain impish humor which sometimes caused him to dip his pen in acid and produce a series of sounds that assailed the ear with all the horrors of a cross cut saw.

There is not too much of this sort of thing in the first quartet and under the skillful playing of the artists it became a natural part of the whole. It was an exciting performance of a full-blooded and rewarding work.

The pinnacle of performance came in the last number, Beethoven's "Quartet in C Major, Opus 59" in the last of the three "Rasoumovsky" quartets. Every devotee of chamber music can find in this quartet something personal. It represents a point of quartet composition no other composer has reached.

The Kroll quartet provided a superb interpretation, rich in understanding and powerful in execution, a resounding ovation was the result.

Artists to Follow

Mr. Kroll and such artists to follow on the chamber music series as Benny Goodman, Margaret Harshaw, Ralph Berkovitz, Rudolf Serkin, Zino Erancesatti and the members of the Boston Symphony string quartet, are donating their talents, and the concerts thus benefit the Tanglewood Music School's revolving scholarship fund.

On Friday and Saturday evening, Charles Munch, music director of the Boston Symphony Orchestra, inaugurates two week ends of chamber orchestra concerts, devoted largely to the music of Bach and Mozart. Lukas Foss, associate professor at the University of California will direct the Sunday afternoon concert.

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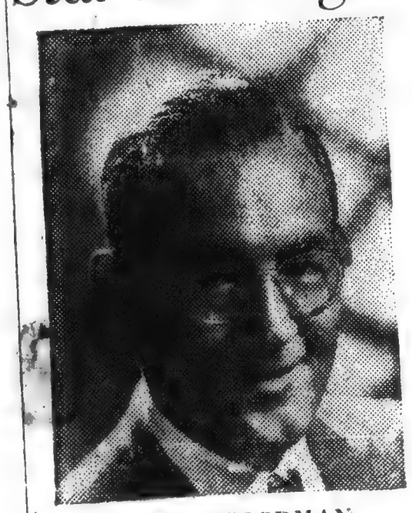
Box 2078, Boston 6 • RIchmond 2-4200
Farmington Valley Herald
COLLINSVILLE, Conn.
Weekly Independent
Circ. 3,126
JUL 5 1956

Star At Tanglewood



BENNY GOODMAN

CHARLES MUNCH

The 1956 season of the Boston Symphony series at Tanglewood, known as the Berkshire Concerts, opened Wednesday, July 4, with several string quartet concerts.

Tomorrow, Friday, Benny Goodman, famed jazz clarinetist, will be featured with a chamber orchestra of Boston Symphony, conducted by Charles Munch, in an all-Mozart program. Goodman will make his debut at Tanglewood as a soloist, and will be featured in a Mozart clarinet concerto.

Additional concerts will be held during the following week by chamber orchestras in the 1200 seat Theater-Concert Hall at Tanglewood, which is located just outside Lenox, Mass., thirty-odd miles from the Farmington Valley.

The Festival concerts will pay homage to Mozart's bi-centennial with programs arranged by Charles Munch, and will feature such concert artists as Boris Goldovsky and Pierre Luboshut, Adele Addison, soprano of Sprinfield, and Doriot Anthony Dwyer, first flutist of the Boston Symphony.

Music

The Kroll Quartet

By JAY C. ROSENFELD

THE FIRST program of the season at Tanglewood was played in the Theater-Concert Hall last night by the Kroll String Quartet, consisting of William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello.

Enclosing Prokofieff's first quartet between two of the best known and most highly revered of the repertory's classics, the Mozart C major (K 465) and the Beethoven C major, Opus 59, No. 3, the Krolls satisfied their large and cordial audience with works in which their excellence would be most apparent. Indeed, it would be difficult to find an area in this specialized field in which they would not be peerless.

* * *

EVERYTHING the Krolls play has the stamp of authenticity and of the finest traditions, especially in the classics; and in the contemporaries, they match it with audacity and poise.

The Mozart "Dissonant" had character in every movement, and yet not a stiff scholarly approach. There was vigor and brilliance in the animated sections and a gentle grace and elegance in the more songful movements. One might quibble with the violinistic liberties into which, it may be, Kroll's personal command of the instrument lures him, but the over-all suavity can not obscure the fundamental insight.

* * *

THE PROKOFIEFF had not been heard previously at Tanglewood. It was written 25 years ago and re-states many of the attributes for which the late Russian is best known: a sense of humor, a large reserve of lyricism and an exceptional sense of timbre. This last factor permits him to use the same material in other dress to make it appear new and fresh. For instance, in the recapitulation, he gives the second violin the identical theme with which the first opened the quartet, but he indicates a mute this time and alters the registers of the accompanying instruments. The effect is a peak of beauty but it is achieved by craftsmanship without calling on other capacities.

* * *

THE THIRD Rasoumovsky was played with grand perspective. The conception of details was not always agreed upon within the quartet, but the performance was big and convincing. Tempi and moods were established in a definitive way and the final fugue was built up to spine-tingling excitement; and in all the driving insistence on the accumulating momentum, the statement of the second violin was allowed to be heard above the increasing tension, an exhibit which is too rarely observed.

To combine authentic tradition with spontaneity is a fine and thin distinction, and the success of the Krolls is due to their achievement of these very factors. They added two delightful encores after the Beethoven, a Mozart minuet and a highly diverting march from Kroll's own pen. They were unfortunate choices, if the practice of adding to quartet programs is to be maintained at all. The Mozart is the least chamber-musical of all that composer's minuets, and the clever and amusing march, coming after the Beethoven fugue, seemed like a risqué story told by a preacher, or, in other words, Benny Goodman in reverse.

Chamber Music Concerts At Tanglewood Sundays

The first of six Sunday morning chamber music concerts by students of Richard Burgin, William Kroll and Boston Symphony principals will be given in the Chamber Music Hall at Tanglewood at 10 a.m. this Sunday. In 1955 a similar six concerts attracted 3,400 music lovers.

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
OPENING CONCERTS
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
THEATER-CONCERT HALL
FRI., July 6, at 8:30—MOZART PROGRAM (MUNCH)
Soloist: BENNY GOODMAN
SAT., July 7, at 8:30: MOZART—MARTINU—COWELL (MUNCH)
SUN., July 8, at 2:30: HADYN—FINE—HAIEFF—IVES—BACH (FOSS)
Soloist: LUKAS FOSS, piano
Tickets Wed., $2, $3; Fri., Sat., Sun., $4, $5. (Admission $2)
Tickets Wed., $2, $3; Fri., Sat., Sun., $4, $5.
Reserved seats for July 13 and 14 all taken; For July 15, $5 only
Baldwin Piano
RCA Victor Records
For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

BENNY GOODMAN will make his Tanglewood debut tomorrow night at 8:30 at the opening of the "Bach-Mozart" concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. Noted jazz clarinetist will display his classical side as soloist in Mozart's Concerto for clarinet, K.622.

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Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SOUTHBRIDGE, Mass.
Independent
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JUL 5 1956

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LENOX, Mass., July 5— Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the seventeenth Summer since the Boston Symphony assumed the direction of the 19-year-old Summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

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The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m. Sunday afternoons at 2:30 p. m.

All-Time Record

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Bring the entire family to Tanglewood where the beauty of the music is matched by the beauty of the surrounding countryside. Plan a weekend stay enjoying the many available recreational facilities.

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Transcript-Telegram (e)
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Berkshire Eagle (e)
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Mr. Fine's "Serious Song for Strings" was composed last year, while he was on sabbatical from Tanglewood—he has been a member of the faculty since 1947—for the Louisville, Ky. Orchestra, and it had its premiere there in 1955. A native of Boston, born 1914, Mr. Fine studied piano with Frances Grover, majored in music at Harvard University (A.B. 1937, A.M. 1939) where he studied theory and composition under Walter Piston, Edward Burlingname Hill and A. Tillman Merritt. He continued his studies with Nadia Boulanger in Cambridge and France. For several years he was assistant conductor of the Harvard Glee Club and Choir, later was an assistant professor of music at Harvard, and is now Frederick F. Mann Professor of Music at Brandeis University. Some of his dozen compositions have been performed by the Boston Symphony in Boston, but none has previously been at Tanglewood.

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Herald (m)
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[6]

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The Berkshire Eagle

Pittsfield, Massachusetts, Friday, July 6, 1956.

Petroved

CLARINETIST Benny Goodman rehearses with the Boston Symphony Chamber Orchestra with Dr. Charles Munch conducting, in preparation for the famed jazz band leader's debut as a soloist tonight at Tanglewood. Mr. Goodman will play the concerto for clarinet in the all-Mozart concert in the Theater-Concert Hall beginning at 8:30.

$25,000 Music Festival Assets Go to Local Scholarship Funds

By JOHN G. W. MAHANNA

The Pittsfield Community Music School and the Berkshire Music Center Revolving Scholarship Fund will benefit financially from the Berkshire Symphonic Festival Inc., upon its dissolution by Dec. 31.

This was announced today by Miss Gertrude Robinson Smith of Stockbridge, president of the Festival corporation and the prime mover behind the original plan for outdoor concerts in the Berkshires, following a meeting at her home yesterday afternoon of the board of trustees.

The board voted to give $5,000 to the Berkshire Music Center Revolving Scholarship Fund and approximately $20,000 to the Pittsfield Community Music School Inc., from assets of the Berkshire Symphonic Festival Inc., accumulated from profits through the years from 1934 to 1945.

Gave Shed to BSO

In 1945 the Berkshire Festival organization turned over its physical assets, including the $80,000 Music Shed at Tanglewood, to the trustees of the Boston Symphony Orchestra. Since that time the Tanglewood operation has been conducted solely by the Boston Symphony Orchestra, including the Berkshire Music Center, founded in 1940 by the late Dr. Serge Koussevitzky, for 25 years musical director and conductor of the BSO, who was succeeded by Dr. Charles Munch.

Dr. Koussevitzky retired at the end of the 1948-1949 season as conductor of the BSO but continued as director of the Music Center until his death on June 4, 1951, at the age of 77.

President's Report

In her final report to the trustees yesterday, Miss Robinson Smith proposed, and the trustees approved, the following:

1. That the sum of $5,000 be given to the Berkshire Music Center Revolving Fund, the income to be used for scholarships to be known as the Berkshire Symphonic Festival Scholarship. (The president and trustees expressed the hope that this amount will be matched by the Rockefeller Foundation grant and that this matching fund will become an integral part of the Berkshire Symphonic Festival Scholarship Fund). Miss Robinson Smith, in making the proposal, told the trustees that this move was made "in order that the name of this great Festival, founded in our Berkshires, shall remain alive and be an inspiration to all students receiving scholarships."

Fund of 'All Strings'

2. That the balance of the financial assets of the corporation, which may approximate $20,000, be given to the Pittsfield Community Music School Inc.; that it be placed in the Agricultural National Bank of Pittsfield in an account to be known as the Berkshire Symphonic Festival Scholarship Fund and that Laurence Connor, or an officer of the bank, be a trustee of this fund, along with two or more members of the board of the Pittsfield Community Music School Inc. (The Festival president proposed, and it was approved, that: "It would further be the wish connected with this gift that the board of the Pittsfield Community Music School be free to give one or more scholarships each year to those scholars they deem sufficiently talented and that they may decide quite freely when and how these students are to benefit." The board of trustees of the Berkshire Symphonic Festival wish this gift to be free of "all strings" in order that with changing conditions in the years to come, the persons then in charge of the Community Music School may act and decide in accordance with then existing conditions. It is to be hoped that the total sum donated may be considered as capital and that only the income will be used for scholarships. Should any persons in the future care to make a financial addition to this fund it may be accepted, provided the name of the scholarship fund is in no way changed.)

3. That the interest of the Berkshire Symphonic Festival in the book, "Music Under the Moon," a history of the Festival, written by John G. W. Mahanna, be turned over to the Pittsfield Community Music School and that the account now established in the trust department of the Agricultural National Bank be transferred after Jan. 1, 1957 to the Berkshire Symphonic Festival

Scholarships
Continued on Second Page

Scholarships

Continued From First Page

Scholarship Fund of the Music School.

In 1934 when the Berkshire Symphonic Festival was organized by a small group of Berkshire men and women, spearheaded by Miss Robinson Smith, the first and only president, the bylaws specified that all assets of the Festival, upon dissolution, should become the property of the American Red Cross in Washington, D.C. However, because the purpose of the organization was to encourage education in the arts in the Berkshires and to develop musical and artistic talents in this area, Miss Robinson Smith pointed out to the board in her report that there now is in Berkshire County the Pittsfield Community Music School, whose purposes are similar to those outlined in the Festival bylaws. In view of this, the board members approved her proposal to establish the Berkshire Symphonic Festival Scholarship Fund.

Expresses Appreciation

In closing, the Festival president's report said:

"Were I a great poet or even a prose writer, I would know how to express myself at this last meeting of the board of the Berkshire Symphonic Festival. But you all know me too well to think for a minute that I could be able to put into words the many feelings of appreciation and affection I have in my heart for you members of the board and the many Berkshireites who have been the known and unknown supporters of our efforts.

"Just let me thank you and hope that I may, for many years, be among you all. Thanks for taking me in with you and thanks for letting us help one another to make possible this great and beautiful Festival which is now being carried on successfully by others."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 6 1956

315 Registered For University's Summer School

AMHERST—Three hundred and fifteen students have registered for the summer session at the University of Massachusetts, according to figures released today from the registrar's office.

At the same time, the special events program of the recreation committee was announced by Chairman Benjamin Ricci.

The program includes a band concert on Memorial Hall lawn at 8 p.m., Wednesday, July 11. Music will be provided by the Northampton American Legion Post 28 band.

On Friday, July 20, the Country Dance Festival will be held on Alumni Field at 8 p.m. In case of rain the event will be moved to the physical education building cage.

A trip to Tanglewood has been planned for Friday, July 27. Students will have the opportunity to hear the Boston Symphony Orchestra, conducted by Charles Munch. On Wednesday, Aug. 1, a trip to Old Sturbridge Village will start at 12:30 p.m. Buses will leave from the university commons.

On Monday, Aug. 6, the committee has arranged for a visit to the "Three's A Family" at Mountain Park Casino. A car pool is being formed and students are expected to leave from the Hicks physical education building at 6:30 p.m.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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JUL 6 1956

Students To Present Chamber Music Concert

Sunday morning at 10 in the Chamber Music Hall at Tanglewood students of Richard Burgin, William Kroll and Boston Symphony Orchestra principals will give their first chamber music concert, one of six Sunday morning programs during the Berkshire Festival season. Like all other student performances at Tanglewood, the public is invited and may attend through membership in the Friends' organization. Sunday's concert will consist of music by Haydn, Hindemith and Dohnanyi. The program is:

String Quartet — Haydn

Nancy R. Cirillo, violin, Brooklyn, N.Y.; John Crofut, violin, Bethel, Conn.; Charlene Hecker, viola, Boston; Janet McCarron, cello, Havertown, Pa.

Quintet for Winds — Hindemith

John Oberbrunner, flute, Syracuse, N.Y.; Wilfred Burkle, oboe, Bellmore, N.Y.; Lawrence Bocaner, clarinet, Wisconsin Rapids, Wis.; Ruth Moss, bassoon, Newport News, Va.; Esther Sweigart, French horn, Kutztown, Pa.

Quintet No. 1 — Dohnanyi

Betty Crossley, violin, Grinnel, Iowa; Leo Fondelick, violin, Chicago, Ill.; Robert Glazer, viola; David Spinks, cello, Albany, N.Y.; Joy Pottle, piano, Los Angeles, Calif.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 6 1956

Munch To Conduct Tonight With Goodman as Soloist

TANGLEWOOD — The first orchestral concert of the 1956 Berkshire Festival will be given tonight at 8:30 in the Theater-Concert when Charles Munch will conduct a chamber orchestra of Boston Symphony players in an all-Mozart program which will feature the Tanglewood debut of famed jazz clarinetist Benny Goodman. As was the pattern last season, the six concerts in this series, known as the "Bach-Mozart" concerts, will be given during the first two weekends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon. In 1955 the six Chamber Orchestra concerts attracted a total audience of 12,190, an average of 3,032 per concert, or more than twice capacity, meaning as many heard the performances on the spacious lawns of the Tanglewood estate as inside the 1,200-seat auditorium.

Two Symphonies

For tonight's all-Mozart concert, Dr. Munch has scheduled two symphonies — the G Minor, Number 40, K. 550, and the D Major, Number 38, K. 504, known as the "Prague" Symphony. Mr. Goodman, who will play the Clarinet Concerto in A Major, K. 622, is no stranger to the field of serious music, even though he has spent the major part of his career as one of the most important figures in jazz music. He has performed on numerous occasions Mozart's two great clarinet works, the Concerto and Quintet, both of which he will play at the Berkshire Festival within the next five days — the Concerto tonight, the Quintet next Wednesday evening. He has also commissioned works from several of the leading contemporary composers, among them "Contrasts" for violin, clarinet and piano by the late Bela Bartok, and the Concerti of Copland and Hindemith.

Tomorrow's Program

The first half of the concert tomorrow night will again be devoted to music by Mozart conducted by Dr. Munch, the "Haffner" Symphony and Woodwind Sinfonia Concertante. On the second half of the program Hugh Ross, head of the Berkshire Music Center's Chorus Department, will conduct two contemporary works new to Tanglewood, one of them a world premiere. They are Martinu's "Military Mass" and Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls" (in its first performance anywhere). Assisting in these two works will be the Yale Glee Club (Fenno Heath, director) of 50 voices, which is making its Tanglewood debut.

Sunday afternoon at 2:30, Lukas Foss, who is a member of the composition faculty of the Berkshire Music Center, will conduct a concert of music by Haydn, Fine, Haieff and Ives. He will also be the soloist in Bach's Piano Concerto in D Minor.

Remaining seats for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 12, may be obtained at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

Berkowitz' One-Man Show Opens at Museum

Petroved

Ralph Berkowitz, dean of the music school at Berkshire Music Center, and an accomplished pianist, is having his first one-man show of 35 paintings at the Berkshire Museum. With the artist at the opening are his wife, at right, and two of the exhibits' sponsors, Mrs. Sidney Howard of Tyringham and New York, left, and Mrs. Serge Koussevitzky of Lenox.

Petroved

Among guests at the preview of Mr. Berkowits' paintings on Tuesday were Noah Greenberg of Pro Musica Antiqua, who chats with Mrs. Jay C. Rosenfeld, wife of The Eagle music critic, and Mrs. Willem Willeke, director of South Mountain concerts. The show opened yesterday and will continue until Aug. 25.

Berkshire Eagle

ttsfield, Massachusetts, Friday, July 6, 1956.

Petroved

THE STUDENT ORCHESTRA at the Berkshire Music Center, gives concerts every Thursday night in the Music Shed at Tanglewood for the Friends of the Music Center. Eleazar deCarvalho, head of the Department 1 Orchestra, rehearses students for next week's performance.

SYRACUSE HERALD-JOURNAL, Friday, July 6, 1956

Chamber Concert in 'Tanglewood' Offers 'Dead Sea Scrolls'

The world premiere of the first musical setting of 'Dead Sea Scrolls," with debut by the Yale Choristers, is scheduled for tomorrow night in the theater-concert hall in "Tanglewood," Lenox, Mass. Dr. Charles Munch, director of the Boston Symphony Orchestra will conduct the first half of the concert to be played by members of the orchestra. Works by Mozart will comprise the chamber group's selections.

Hugh Ross, head of the chorus department of Berkshire Music Center, will conduct the first musical setting of a text from the Dead Sea Scrolls—Henry Cowell's "A Thanksgiving Psalm." This number, with Martinu's "Military Mass" will enlist, in addition to orchestral forces, the Yale singers, 50

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 6 1956

FRIDAY AFTERNOON, JULY 6, 1956

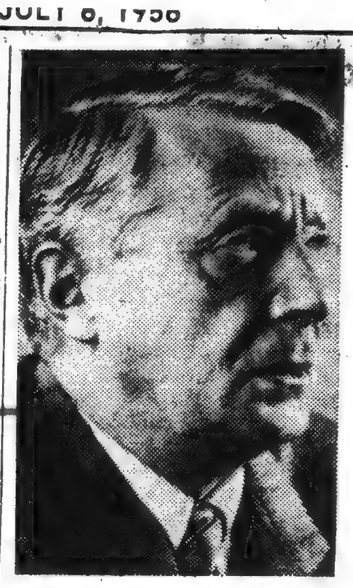
Goodman to Make Tanglewood Debut In Concert Tonight

Benny Goodman, famed jazz clarinetist, will move into the classic precincts of Tanglewood, Ienox, this evening when he will appear as soloist with a chamber orchestra composed of Boston Symphony orchestra musicians, in the first of this season's Berkshire Music festival orchestral concerts.

Munch to Conduct

Mr. Goodman and the orchestra will perform the Clarinet concerto in A major, K. 622, on the all-Mozart program which Charles Munch, music director of the Boston Symphony orchestra, will conduct. Also on the program are two symphonies, the G minor, No. 40, K. 550, and the D major, No. 38, K. 504.

This evening's concert at 8:30 is the first of six in the so-called "Bach-Mozart" series which will continue on Saturday evening at 8:30 and Sunday afternoon at 2:30 and on Friday and Saturday evenings and Sunday afternoon next week. Thereafter the full Boston Symphony orchestra will move into the big music shed at Tanglewood for the series of 12 major festival concerts on four successive weekends. Meantime, the Wednesday evening chamber music concerts, started this week, will continue through the six weeks of the festival, with Mr. Goodman appearing as guest soloist again next Wednesday evening.



CHARLES MUNCH

BENNY GOODMAN

Tomorow evening's concert which Mr. Munch will direct will present Mozart's D major symphony, K. 385, and his Sinfonia Concertante K. 297b, Martinu's Military Mass and Cowell's Hymn and Fuguing Tune with the Yale Glee club, conducted by Hugh Ross, assisting. The Sunday afternoon program, which Lukas Foss will conduct, will include Haydn's Symphony No. 86 in D major, Fine's "Serious Song for Strings," Haieff's Diverimento, Ives "The Unanswered Question," and Bach's Piano concerto in D minor with Mr. Foss as soloist.

Monday "Extra"

Five principals of the Boston Symphony orchestra, assisted by a number of noted guest artists, will participate in a concert of modern chamber music, to be played in the theater-concert hall at Tanglewood, on Monday evening at 8:30. This is the first of two concerts — the second is Monday, July 23 — under the auspices of the Fromm Music foundation, Chicago, donated by Paul Fromm to the Berkshire Music center, the school of music maintained at Tanglewood by the Boston Symphony orchestra in conjunction with its annual Berkshire festival. The two concerts are open on a non-reserved seat basis to Friends of the Berkshire Music center, whose contributions help support the music school, and to the general public.

Music of Igor Stravinsky, Ben Weber, Benjamin Britten, Arnold Schoenberg, Anton Webern, Alvin Epstein and Aaron Copland will be performed at Monday's concert by the following members of the Boston symphony: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; Georges Moleux, bass. Guest artists are: Ruth Posselt, violin; Irving Fine, Seymour Lipkin, Ralph Berkowitz, William Masselos, Aaron Copland, pianos; Florence Kopleff, contralto; Arthur Schoep, tenor.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 6 1956

Tenor, Bass In Lead Roles At Tanglewood

John McCollum, tenor, will replace David Lloyd in the role of the Evangelist in the Berkshire Festival concert performance of Bach's "The Passion According to St. John," which will have its first performance at Tanglewood on Sunday afternoon, July 15, at 2:30 p.m. in the Theatre-Concert Hall. Charles Munch will conduct a chamber orchestra of Boston Symphony players, and the Festival Chorus of Berkshire Music Center students, trained by Hugh Ross, will participate; also, soloists Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan and James Joyce, basses. All, including Mr. McCollum, are former students of the Boston Symphony Orchestra's summer music school at Tanglewood.

David Lloyd has been prevented by illness from fulfilling this engagement, and Mr. McCollum will also assume his role in the Mozart Mass in C minor, K. 427, with Phyllis Curtin and Eunice Alberts as other soloists, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky on August 4. Mr. Lloyd's teaching duties with the opera department of the Berkshire Music Center are being assumed by James Lucas.

Mac Morgan, concert bass-baritone, will have the male solo in Bohuslav Martinu's "Military Mass," which will have its first performance at a Berkshire Festival concert on Saturday evening. Hugh Ross will conduct a chamber orchestra of Boston Symphony players, and the Yale Glee Club, which is also making its Tanglewood debut. The concert is in the Theatre-Concert Hall at 8:30 p.m. A Tanglewood neighbor, a resident of Stockbridge, Mr. Morgan is a former student of Tanglewood, and is scheduled to sing one of the two bass roles in "The Passion According to St. John" of Bach at the Berkshire Festival concert of Sunday afternoon, July 15. Mr. Morgan last week sang "Rigoletto" in an open-air performance in Rochester, N. Y., and besides his full schedule of Community Concert, oratorio and orchestral concerts last winter sang twenty performances with fifteen symphony orchestras in a staged concert version of Mozart's "Cosi Fan Tutte."

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 6 1956

Music

The Berkshire Quartet will give one of its series of weekly Sunday afternoon chamber music concerts on July 8 at 4 o'clock. These concerts will be presented every Sunday afternoon through September 2. For information write Music Mountain, Falls Village, Conn. The phone number is TAylor 4-7126.

The New Haven Pops Concerts, Tuesdays, July 10, through August 28.; July 10, Duke Ellington; July 24, Eileen Farrell; July 31, John Raitt; August 14, Roger Williams; August 28, Rise Stevens.

Connecticut Symphony Orchestra Summer Pops series, Fairfield University Field, opens on Friday, July 6, with Gustave Haenschen conducting. Representing Newtown for tickets sales and reservations is Mrs Charles Schuck of Kings Highway, Westport.

Berkshire Festival, Theatre-Concert Hall, Tanglewood,, Lenox, Mass. Chamber music, July 6 and 11, Benny Goodman and Boston Symphony Orchestra; three concerts by a chamber orchestra of members of the Boston Orchestra on Friday and Saturday evenings, July 13 and 14 and Sunday afternoon, July 15. For information write Berkshire Festival, Tanglewood, Lenox, Mass.

Boston, Mass. Hatch Memorial Shell, Charles River. Concerts on Friday, July 6 and Sunday, July 8 at 8:30 by Boston Pops Orchestra.

NEW YORK TIMES, FRIDAY, JULY 6, 1956.

BERKSHIRE FETE BEGINS

Kroll Quartet Plays Opening Concert of 17th Festival

Special to The New York Times.

LENOX, Mass., July 4—The seventeenth Berkshire Festival opened Wednesday night with a chamber music concert devoted to quartets of Mozart, Prokofieff and Beethoven. It wis performed by the Kroll String Quartet in the Theatre-Concert Hall at Tanglewood. Despite threats of rain the 1,200-seat auditorium was filled to capacity.

On Friday, the Boston Symphony Orchestra's music director, Charles Munch, who arrived here Wednesday from his Paris home, will open the festival's two week-ends of Bach-Mozart concerts.

William Kroll, who teaches chamber music at the orchestra's Berkshire Music Center, headed his quartet tonight in its third consecutive appearance at a festival concert. The quartet, consisting also of Louis Graeler, violin; David Mankovitz, viola, and Avron Twerdowsky, 'cello, performed Mozart's "Dissonant" Quartet, the C major (K. 465); Prokofieff's Quartet No. 1, Opus 50, and Beethoven's Quartet in C major, Opus 59, No. 3, the last of the three "Rasoumovsky" Quartets.

NEW YORK TIMES, SATURDAY, JULY 7, 1956.

Music: Festival Opens

Goodman Is Soloist at Tanglewood Concert

By EDWARD DOWNES

Special to The New York Times.

LENOX, Mass., July 6—A throng of 2,051 music-lovers crowded the Tanglewood Theatre-Concert Hall and spilled out onto the rain-dampened grass tonight to hear the Boston Symphony Orchestra open its Berkshire Festival series of orchestral concerts.

The clarinetist, Benny Goodman, monarch in another realm of music, made his debut with the Boston Symphony in Mozart's A major Clarinet Concerto. Although Mr. Goodman first met the Boston Symphony in rehearsal yesterday, his acquaintance with the Mozart concerto is a long one, and he played it smoothly.

More emotional warmth in the first movement would have been welcome, and a more tender caress for the phrases of the second. But it was a chilly night.

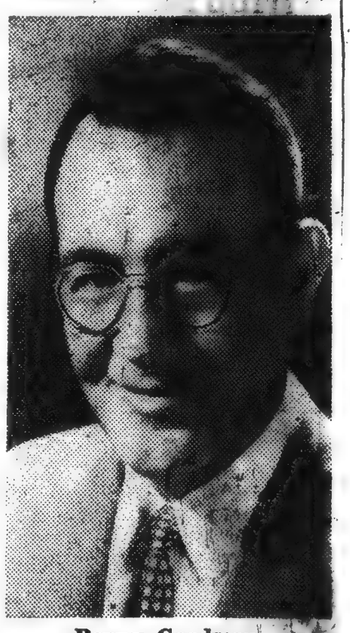
●

This may have been a reason for the somewhat athletic performance of the great C minor Symphony (K. 550) with which the program began. Charles Munch was in a forceful mood. Admittedly this is one of Mozart's more dramatic, even tragic, works, but its inner poignance did not quite come across tonight. Even the tone of the famous Boston Symphony strings seemed a bit rough.

●

Mozart's "Prague" Symphony ended and redeemed the evening, for this was a performance that put across the exuberance and excitement with which we know Mozart wrote the work. Mr. Munch's men fairly sang the slow movement and the finale sparkled so that one hardly missed the stars in the clouded sky over Tanglewood.

Two months and five nights from tonight, on Sept. 11, the Boston Symphony will be playing the "Prague" Symphony in Prague. We think the Czechs will like it.



Benny Goodman

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JUL 7 1956

'Dead Sea Scrolls' At Berkshire Fete

The second Chamber Orchestra concert in the 1956 Berkshire Festival will be given tonight by members of the Boston Symphony Orchestra in the Theatre-Concert Hall at Tanglewood, Lenox, at 8:30 p.m. Charles Munch, Music Director of the orchestra, will conduct the first half of the concert, and Hugh Ross, head of the Chorus Department of the Berkshire Music Center, the second half. A highlight of the program will be the world premiere of the first musical setting of a text from the Dead Sea Scrolls — Henry Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls." This and the "Military Mass" by Martinu, the other work which Mr. Ross will conduct, will enlist, in addition to the orchestral forces, the services of the Yale Glee Club, 50 voices trained by Fenno Heath. The Yale choristers are making their Tanglewood debut. On the first half of the program Dr. Munch will conduct two works by Mozart, whose bi-centennial is being observed this year: the "Haffner" Symphony in D Major, Number 35, K. 385, and the Woodwind Sonfonia Concertante in E Flat Major, K. 297b, with Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

[9]

Music

Student Orchestra Debuts In Tanglewood Music Shed

ELEAZAR DE CARVALHO returned to the Music Shed at Tanglewood last night for his first conducting role there in several years. The energetic Brazilian led the newly formed student orchestra of the Berkshire Music Center in a solid performance of Beethoven's Fifth Symphony.

The concert was the season's first in the Music Shed and the first public performance by this summer's students. The modest audience which filled the Shed's forward sections included several groups from near-by camps.

The student orchestra made its bow with a girl as concertmaster, Nancy Cirillo of Brooklyn, N.Y. An unusual number of girls appeared in the string sections.

FIRST PIECE on the 90-minute program was Berlioz' overture to "Benvenuto Cellini," with student conductor Clayton Westermann. The orchestra, less than a week old, seemed more of a unit in the second work, Brahms' "Variations on a Theme of Haydn." Kenneth Schermerhorn, last year's prize-winning student conductor, won an ovation after his Bernstein-styled workout on the podium.

Under Mr. De Carvalho's baton, the orchestra resembled an experienced unit. Contrasts and climaxes were well built up, and the finale was a rouser, bringing prolonged applause.

The concert was open without charge to members of the Friends.

A.D.H.

Festival Program Spots Home Talent

It is not every day a composition by a member of the faculty of the Boston Symphony's summer music school, the Berkshire Music Center, is played on a Berkshire Festival program at Tanglewood. This summer there are three such, by Aaron Copland (Symphonic Ode—August 5), Goffredo Petrassi (Concert No. 5 for Orchestra—July 27), and this Sunday afternoon's piece by Irving Fine, which his fellow in the Tanglewood composition department, Lukas Foss, will conduct.

Mr. Fine's "Serious Song for Strings" was composed last year, while he was on sabbatical from Tanglewood—he has been a member of the faculty since 1947—for the Louisville, Ky. Orchestra, and it had its premiere there in 1955. A native of Boston, born 1914, Mr. Fine studied piano with Frances L. Grover, majored in music at Harvard University (A.B. 1937, A.M. 1938) where he studied theory and composition under Walter Piston, Edward Burlinghame Hill and A. Tillman Merritt. He continued his studies with Nadia Boulanger in Cambridge and France. For several years he was assistant conductor of the Harvard Glee Club and Choir, later was an assistant professor of music at Harvard, and is now Frederick R. Mann Professor of Music at Brandeis University. Some of his dozen compositions have been performed by the Boston Symphony in Boston, but none has previously been at Tanglewood.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 6 1956

Berkshire Festival Offers Modern Chamber Music

Five principals of the Boston Symphony Orchestra, assisted by a number of noted guest artists, will participate in a concert of modern chamber music, to be played in the Theatre-Concert Hall at Tanglewood, Lenox, on Monday evening. This is the first of two concerts—the second is Monday, July 23—under the auspices of the Fromm Music Foundation, Chicago, generously donated by Paul Fromm to the Berkshire Music Center, the school of music maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival. The brace of concerts is open on a non-reserved seat basis to Friends of the Berkshire Music Center, whose contributions help support the music school, and to the general public.

Music of Igor Stravinsky, Ben Weber, Benjamin Britten, Arnold Schoenberg, Anton Webern, Alvin Epstein and Aaron Copland will be performed on Monday's concert by the following members of the Boston Symphony: Richard Burgin and Alfred Krips, violins, Joseph de Pasquale, viola; Samuel Mayes, cello; Georges Moleux, bass. Guest artists are: Ruth Posselt, violin; Irving Fine, Seymour Lipkin, Ralph Berkowitz, William Masselos, Aaron Copland, pianos; Florence Kopleff, contralto; Arthur Schoep, tenor. The program follows:

Igor Stravinsky (b. 1882)
Duo Concertante (1932)
Ruth Posselt, violin;
Irving Fine, piano.

Ben Weber (b. 1916)
Serenade for Strings, Op. 46 (1956)
(Commissioned by the Fromm Music Foundation)
Richard Burgin and Alfred Krips, violins;
Joseph de Pasquale, viola;
Samuel Mayes, cello;
George Moleux, bass.

Benjamin Britten (b. 1913)
Canticle II, "Abraham and Isaac" Op. 51 (1953)
Florence Kopleff, contralto;
Arthur Schoep, tenor;
Seymour Lipkin, piano.

Arnold Schoenberg (1874-1951)
Klavierstucke, Op. 33 a & b (1929, 1932)

Anton Webern (1883-1945)
Variations, Op. 27 (1926)
William Masselos, piano.

Alvin Epstein (b. 1930)
"Sabina Fair," a suite of songs (1956)
(Commissioned by the Fromm Music Foundation)
Sabrina Fair (Milton); The Constant Lover (Suckling); Grace for a Child (Herrick); Sigh No More, Ladies (Shakespeare).
Arthur Schoep, tenor;
Richard Burgin, violin;
Joseph de Pasquale, viola;
Samuel Mayes, cello;
Ralph Berkowitz, piano.

Aaron Copland (b. 1900)
Vitebsk, Study on a [illegible]
Theme
Richard Burgin, violin;
Samuel Mayes, cello;
Aaron Copland, piano.

Munch To Conduct Tonight With Goodman as Soloist

TANGLEWOOD — The first orchestral concert of the 1956 Berkshire Festival will be given tonight at 8:30 in the Theater-Concert when Charles Munch will conduct a chamber orchestra of Boston Symphony players in an all-Mozart program which will feature the Tanglewood debut of famed jazz clarinetist Benny Goodman. As was the pattern last season, the six concerts in this series, known as the "Bach-Mozart" concerts, will be given during the first two weekends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon. In 1955 the six Chamber Orchestra concerts attracted a total audience of 18,190, an average of 3,032 per concert, or more than twice capacity, meaning as many heard the performances on the spacious lawns of the Tanglewood estate as inside the 1,200-seat auditorium.

Two Symphonies

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Tomorrow's Program

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Sunday afternoon at 2:30, Lukas Foss, who is a member of the composition faculty of the Berkshire Music Center, will conduct a concert of music by Haydn, Fine, Haieff and Ives. He will also be the soloist in Bach's Piano Concerto in D Minor.

Remaining seats for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 12, may be obtained at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

Mozart Scenes To Be Presented At Tanglewood

The first major production by the opera department this summer will be an evening devoted to scenes from 14 Mozart operas in the Theater-Concert Hall on Tuesday, July 24. Many music lovers may not be aware some of these exist, particularly "Bastien and Bastienne," which the composer wrote as a child; "Lucio Silla," composed when he was 14; "Il Re Pastore" (The Shepherd King); or an unfinished work, "L'Oca del Cairo" (The Goose of Cairo), since the latter three have never been performed in this country.

Bicentennial Fete

The Mozart panorama planned by Mr. Goldovsky, in observance of the composer's bicentennial this year, will include high lights from the five well-known operas, "Don Giovanni," "The Magic Flute," "The Marriage of Figaro," "Cosi Fan Tutte" and "The Abduction From the Seraglio." It will also revive pleasant memories amongst local opera-lovers, for the evening will include excerpts from five Mozart works given their first performances in the U. S. at Tanglewood, "Idomeneo," "Titus," "La Finta Giardiniera," "Zaide" and "The Impresario."

Every active opera department singer, 29 in all this year, will participate. A uni-decorative setting will be designed by Robert O'Hearn, and costumes will be by Leo Van Witsen. Mr. Goldovsky will provide the piano accompaniment. Some of the opera excerpts will be in German, some in Italian, some in English translation.

Students To Present Chamber Music Concert

Sunday morning at 10 in the Chamber Music Hall at Tanglewood students of Richard Burgin, William Kroll and Boston Symphony Orchestra principals will give their first chamber music concert, one of six Sunday morning programs during the Berkshire Festival season. Like all other student performances at Tanglewood, the public is invited and may attend through membership in the Friends' organization. Sunday's concert will consist of music by Haydn, Hindemith and Dohnanyi. The program is:

String Quartet — Haydn
Nancy R. Cirillo, violin, Brooklyn, N.Y.; John Crofut, violin, Bethel, Conn.; Charlene Hecker, viola, Boston; Janet McCarron, cello, Havertown, Pa.

Quintet for Winds — Hindemith
John Oberbrunner, flute, Syracuse, N.Y.; Wilfred Burkle, oboe, Bellmore, N.Y.; Lawrence Bocaner, clarinet, Wisconsin Rapids, Wis.; Ruth Moss, bassoon, Newport News, Va.; Esther Sweigart, French horn, Kutztown, Pa.

Quintet No. 1 — Dohnanyi
Betty Grossley, violin, Grinnel, Iowa; Leo Pondelick, violin, Chicago, Ill.; Robert Glazer, viola; David Spinks, cello, Albany, N.Y.; Joy Pottle, piano, Los Angeles, Calif.

Paul Fromm, of Chicago, president of the Fromm Music Foundation, which has donated two concerts of modern chamber music to the Berkshire Music Center, will be a guest of Tanglewood at the initial concert in the Theater-Concert Hall Monday.

Morgan to Sing At Tanglewood On Saturday

Lenox, July 5—Mac Morgan, concert bass-baritone, will have the male solo in Bohuslav Martinu's "Military Mass," which will have its first performance at a Berkshire Festival concert on Saturday evening.

Hugh Ross will conduct a chamber orchestra of Boston Symphony players, and the Yale Glee Club, which also is making its Tanglewood debut. The concert is in the Theatre-Concert Hall at 8:30 p. m.

A Tanglewood neighbor, a resident of Stockbridge, Mr. Morgan is a former student of Tanglewood, and is scheduled to sing one of the two bass roles in "The Passion According to St. John" of Bach at the Berkshire Festival concert on Sunday afternoon, July 15.

Mr. Morgan last week sang "Rigoletto" in an open-air performance in Rochester, N. Y., and besides his full schedule of Community Concert, oratorio and orchestral concerts last winter sang 20 performances with 15 symphony orchestras in a staged concert version of Mozart's "Cosi Fan Tutte."

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Berkshire Music School Opens With 400 Students

The Berkshire Music Center at Tanglewood, Lenox, Mass. opened its 14th season on July 1, with a student enrollment of 400. Students have been enrolled from 37 states, Canada and 13 foreign countries.

Students at Tanglewood study orchestra playing and conducting under Eleazar de Carvalho of the Brazil Symphony Orchestra of Rio de Janeiro; choral singing and conducting under Hugh Ross; composition from Composer Aaron Copland and Italian modern composer Goffredo Petrassi and opera under Boris Goldovsky. The course runs for six weeks, ending August 12. Students may also enroll in the Tanglewood Study Group under Ingolf Dahl.

The students have been chosen from 600 applicants, which resulted from some 1,500 inquiries. Berkshire Music Center scholarship grants have been awarded to 175, including 100 who comprise the student symphony orchestra which gives weekly full-scale symphonic concerts. The students also have an opportunity to sing in the Festival Chorus with the Boston Symphony in the Berkshire Festival concerts.

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Interesting Notes: Christina Cardillo of North Adams, who has been heard as soloist with the Boston Symphony orchestra at Tanglewood, has been signed by Columbia Artists. She will complete her studies at the Katherine Long School of the Metropolitan Opera company in New York in a few weeks. She will be remembered as having won the Metropolitan Opera Auditions of the Air in 1954. ...Mary Hess of Arlington was among the 4-H Club members pictured in the Burlington Daily News recently as a group visited the Daily News plant. The girls were in town to attend the annual Junior Leaders conference....Lt. Gen. Lewis B. Hershey, national director of Selective Service is scheduled to visit Montpelier July 13, it is announced. He will be accompanied by his wife on this visit which will make part of a tour of New England State headquarters for SS. Dan Purcell of Bennington, who served in the Army with Gen. Hershey when the latter was not an officer, hopes to see him.

Tanglewood Bass To Sing Sunday At First Church

GREAT BARRINGTON—Tanglewood soloist James Joyce, a bass-baritone, will sing at the 10 o'clock service Sunday morning at the First Congregational Church. He has chosen "It Is Enough" from Mendelssohn's "Elijah."

Mr. Joyce will sing the bass lead in "The Passion According to St. John" by Bach on Sunday, July 15, at Tanglewood. He has been a soloist in many productions of the New England Opera Theater. This fall he will sing opera in Germany.

[10]

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

Sunday

July 8

Tanglewood

10:00—Chamber Music. Chamber Music Hall. (Friends)

2:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Lukas Foss. Theater-Concert Hall.

Symphony No. 86 in D major	*Haydn*
Serious Song for Strings	*Fine*
Divertimento	*Haieff*
"The Unanswered Question"	*Ives*
Piano Concerto in D minor	*Bach*

Soloist: Lukas Foss

Music Mountain

4:00—Berkshire Quartet

Quartet in E-flat major, K.428	*Mozart*
"Rispetti e Strambotti"	*Malipiero*
Quartet in D minor ("Death and the Maiden")	*Schubert*

Berkshire Music Barn

8:40—Dave Brubeck Quartet

Continuing: Malden Bridge Playhouse, 7:00, final performance, "The Young and the Beautiful."

Monday

July 9

Tanglewood

8:30—Modern Chamber Music. Members of Boston Symphony Orchestra and guest artists. Under auspices of Fromm Music Foundation. Theater - Concert Hall. (Friends)

Berkshire Playhouse

8:45—"The Solid Gold Cadillac," with Paula Trueman

Tuesday

July 10

Williamstown Summer Theater

8:40—"The Philadelphia Story"

Malden Bridge Playhouse

8:45—"The Desperate Hours"

Sharon Playhouse

8:40—"Oh Men, Oh Women"

Continuing: Berkshire Playhouse, 8:45

Wednesday

July 11

Tanglewood

8:30—Chamber Music. Benny Goodman and the Boston Symphony String Quartet. Theater-Concert Hall.

String Quartet No. 2 in E-flat major Op. 33	*Haydn*
Clarinet Quintet	*Mozart*
String Quintet in G major	*Brahms*

Jacob's Pillow

9:00—Sonia Arova and Job Sanders. Merce Cunningham & Company. Carola Goya and Matteo.

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40.

July 15

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.

BACH

The Passion According to St. John

Chorus and Soloists, including

Adele Addison, Soprano — *David Lloyd, Tenor*

Florence Kopleff, Contralto — *Mac Morgan, Bass*

James Joyce, Bass

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Music Mountain

4:00—Berkshire Quartet. Assisting artist, Janna Arschanska Dawson

Berkshire Music Barn

8:40—Duke Ellington and his band

Continuing: Malden Bridge Playhouse, 7:00

July 16

Tanglewood

8:30—Tanglewood Choir, Dept. 2 Chorus. Theater - Concert Hall. (Friends)

Berkshire Playhouse

8:45—"The Wayward Saint," with William Roerick, Eleanor Wilson.

July 17

Williamstown Summer Theater

8:40—"St. Joan"

Malden Bridge Playhouse

8:45—"The Solid Gold Cadillac"

Sharon Playhouse

8:40—"Shadow and Substance"

Jacob's Pillow

9:00—Melissa Hayden and Francisco Moncion. Myra Kinch & Company, with Ted Shawn. Geoffrey Holder & Company of Trinidad, with Carmen de Lavallade

Continuing: Berkshire Playhouse, 8:45

July 18

Tanglewood

8:30—Chamber Music. The Brass Ensemble under Roger Voisin. Theater-Concert Hall.

Music by Gabrieli, Bonelli, Poulenc, Berezowski

Wesendonck Song Cycle	*Wagner*
Songs	*Strauss*

Margaret Harshaw, assisted by Ralph Berkowitz

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00.

July 22

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.

Overture to "L'Italiana in Algeri"	*Rossini*
Concerto for Orchestra	*Bartok*
Symphony No. 7 in C major	*Schubert*

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Berkshire Music Barn

8:40—Wilson de Paris and New Orleans Jazz with Sidney de Paris and Omer Simeon

Music Mountain

4:00—Berkshire Quartet

Continuing: Malden Bridge Playhouse, 7:00

July 23

Tanglewood

8:30—Modern Chamber Music. Members of Boston Symphony and guest artists. Auspices, Fromm Music Foundation. (Friends)

Berkshire Playhouse

8:45—"Heartbreak House," with Carman Mathews, Larry Gates

July 24

Tanglewood

8:30—Dep. 4 Opera. Scenes from Mozart operas. Theater-Concert Hall. (Friends)

Williamstown Summer Theater

8:40—"Mrs. McThing"

Malden Bridge Playhouse

8:45—"The Solid Gold Cadillac" (second week)

Sharon Playhouse

8:40—"Heartbreak House"

Jacob's Pillow

9:00—San Francisco Ballet. "Concerto Barocco"; world premiere of "The Dryad"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

July 25

Tanglewood

8:30—Chamber music. The Beaux Arts Trio. Theater-Concert Hall.

Trio in D minor Op. 49	*Mendelssohn*
Trio in A minor	*Ravel*
Trio in C minor	*Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00.

July 29

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Richard Burgin. Music Shed.

"Romeo and Juliet," Suite No. 2 — *Prokofieff*

Violin Concerto — *Hindemith*

Soloist: Ruth Posselt

Symphony No. 1 in D major — *Mahler*

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Tommy and Jimmy Dorsey and band, with Louis Belsen and Charlie Shavers

Continuing: Malden Bridge Playhouse, 7:00

July 30

Tanglewood

8:30—Dept. 4 Opera. Four complete acts from 19th century operas. (Friends—special tickets required)

Berkshire Playhouse

8:45—"The Happy Time," with Paul Lipson

July 31

Tanglewood

8:30—Dept. 2 Chorus, Tanglewood Choir. Theater-Concert Hall. (Friends)

Williamstown Summer Theater

8:40—Premiere of new play

Malden Bridge Playhouse

8:45—"Tea and Sympathy"

Sharon Playhouse

8:40—"Anastasia"

Jacob's Pillow

9:00—San Francisco Ballet. "The Tarot"; "Jinx"; "A Masque of Beauty and the Shepherd"

Continuing: Berkshire Playhouse, 8:45

August 1

Tanglewood

8:30—Chamber Music. Rudolf Serkin and the Boston Symphony Woodwind Quartet. Theater-Concert Hall.

Symphonic Etudes — *Schumann*

Quintet for Piano and Woodwinds, K.452 — *Mozart*

"Carnaval" — *Schumann*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 5

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphonic Ode — *Copland*

Violin Concerto — *Tchaikovsky*

Soloist: Zino Francescatti

Symphony No. 2 in C major — *Schumann*

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:40—Sarah Vaughan and Trio

Continuing: Malden Bridge Playhouse, 7:00

August 6

Tanglewood

8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends—special tickets required)

Berkshire Playhouse

8:45—"The Good Fairy," with Deirdre Owens

August 7

Tanglewood

8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater

8:40—"Point of No Return"

Malden Bridge Playhouse

8:45—"The Seven-Year Itch"

Sharon Playhouse

8:40—"The Importance of Being Earnest"

Jacob's Pillow

9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

August 8

Tanglewood

8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.

Violin Sonata No. 1 — *Faure*

Violin Sonata — *Ravel*

Violin Sonata — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 12

Tanglewood

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

WAGNER

Overture and Bacchanals from "Tannhauser"

A Siegfried Idyl

"Die Meistersinger von Nurnberg," Act 3 (opening and final scene) Chorus

and Soloists: James Pease, Albert da Costa, Marguerite Willauer

10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends)

New York Pro Musica Antiqua

3:30—Tudor and Elizabethan music

At South Mountain Temple of Chamber Music, Pittsfield.

Berkshire Music Barn

8:40—Modern Jazz Quartet and Chris Connors

Music Mountain

4:00—Berkshire Quartet.

Continuing: Malden Bridge Playhouse, 7:00

August 13

Berkshire Playhouse

8:45—"A Roomful of Roses," with Francesca Bruning

August 14

Williamstown Summer Theater

8:40—"The Flowering Peach"

Malden Bridge Playhouse

8:45—"Bus Stop"

Sharon Playhouse

8:40—"The Rainmaker"

Continuing: Berkshire Playhouse, 8:45

August 15

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

Petrovec

NOTED AMERICAN COMPOSER Henry Cowell, standing, and Hugh Ross, head of the choral department of the Berkshire Music Center, review the score of Mr. Cowell's "Thanksgiving Psalm from the Dead Sea Scrolls," which will have its world premiere at the Berkshire Festival tonight at 8:30 in the Theater-Concert Hall. Mr. Ross will conduct half of the program; Dr. Charles Munch the other half.

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NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: **TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; BERKSHIRE MUSIC BARN, southeast of Tanglewood between Routes 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sharon, Conn., on Route 4 toward Amenia. JACOB'S PILLOW, off Jacob's Ladder section of Route 20 in the village of West Becket.**

Thursday

July 12

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Conoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday

July 13

Tanglewood

8:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductors, Boris Goldovsky and Pierre Luboshutz. Theater Concert-Hall.

MOZART

Serenade in D major (March, Andantino, Finale)
Concerto in F major, for 3 Pianos, K. 242
Concerto in A major, for Piano, K. 488
Concerto in E-flat major, for 2 pianos, K. 365
Soloists: Luboshutz and Nemenoff, Boris Goldovsky

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Saturday

July 14

Berkshire Music Barn

4:00—Folk Music Festival. Carlos Montoya and Trianita

Tanglewood

8:30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.

BACH

Brandenburg Concerto No. 2 in F major
Violin Concerto in E major
Soloist: William Kroll
Suite No. 2 in B minor, for Flute and Strings
Flute soloist: Doriot Anthony Dwyer
Suite No. 3 in D major

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

July 19

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 20

South Mountain

10:00—Young Audiences Concert. Dulcimore Quartet

Tanglewood

8:30 — Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Overture, "The Roman Carnival"	*Berlioz*
Prelude, "The Afternoon of a Faun"	*Debussy*
"Bacchus and Ariane"	*Roussel*
Symphony No. 2 in D major	*Brahms*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 21

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

WAGNER

"A Faust Overture"
"Forest Murmurs," from "Siegfried"
Prelude and "Love Death" from "Tristan and Isolde"
"Die Walkure," Act 1
Soloists: Margaret Harshaw, Soprano; Albert Da Costa, Tenor; James Pease, Bass.

Berkshire Music Barn

4:00—Folk Music Festival. Clarence Cooper and Cynthia Gooding

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

July 26

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs." Chico Hamilton Quintet

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 27

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Overture, "Leonore" No. 2	*Beethoven*
Concerto for Orchestra, No. 5	*Petrassi*
Symphony No. 4 in F minor	*Tchaikovsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

July 28

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Elegy in Memory of Serge Koussevitzky	*Hanson*
Piano Concerto in A minor	*Schumann*
Soloist: Rudolf Serkin	
Symphony No. 3	*Honegger*
"La Mer"	*Debussy*

South Mountain

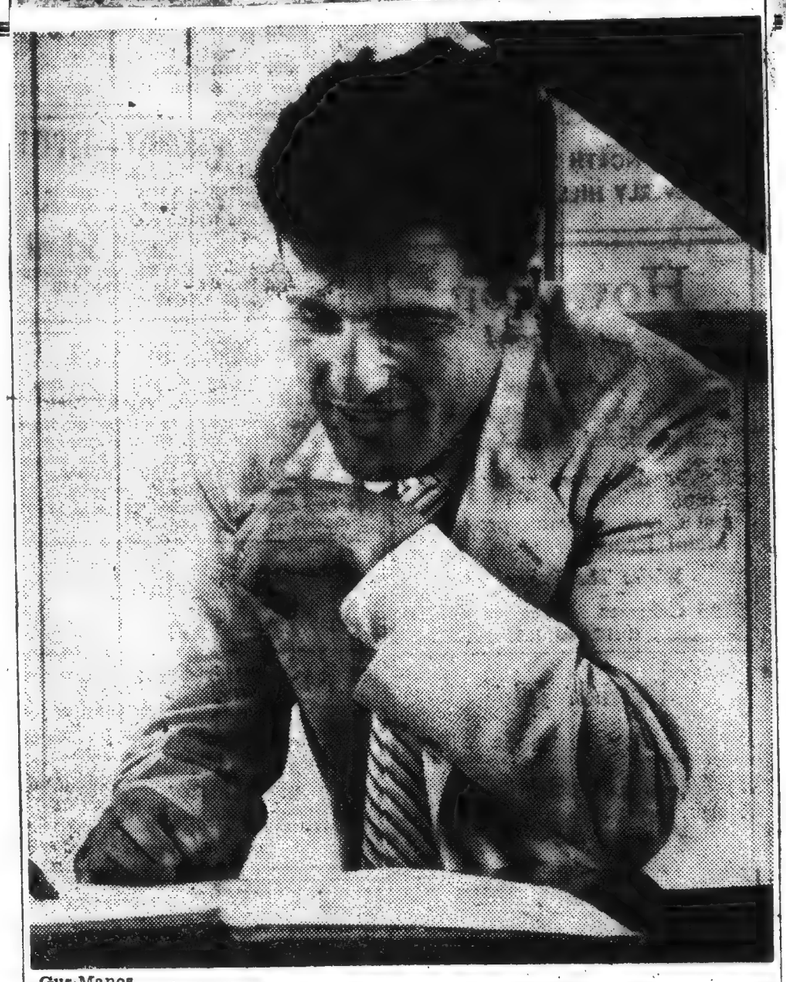
3:30—Claremont String Quartet

Quartet, Op. 71 No. 1	*Haydn*
Quartet, Op. 92 No. 8	*Shostakovich*
Quartet, Op. 95	*Beethoven*

Berkshire Music Barn

4:00—Folk Music Festival. Marais and Miranda

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00



Gus Manos

Lukas Foss, whose opera "Griffelkin," will be given its first stage presentation at Tanglewood on Aug. 6 and 7. He will also conduct the Berkshire Festival concert of Sunday, July 8.

August 2

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 3

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Carvalho. Music Shed.

"La Kermesse"	*Barraud*
"The Three-Cornered Hat"	*Falla*
Piano Concerto	*Ravel*
Soloist: José de Oliveira	
Ballet, "Petrouchka" (complete)	*Stravinsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 4

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
3:00—Dept. 3 Composers' Forum. Chamber Music Hall. (Friends)
8:30—Boston Symphony Orchestra. Conductor, Leonard Bernstein. Music Shed. (Concert in memory of Serge Koussevitsky).

Variations for Orchestra	*Moeva*
Mass in C minor (K. 427) Kyrie and Gloria	*Mozart*
Chorus and Soloists: Phyllis Curtin, Soprano; Eunice Alberts, Contralto; Davis Lloyd, Tenor	
Symphony No. 5	*Prokofieff*

South Mountain

3:30—Beaux Arts Trio

Trio in B flat, Op. 97 ("Archduke")	*Beethoven*
Trio in D minor, Op. 120	*Faure*
Trio in B flat, Op. 99	*Schubert*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 9

Tanglewood

Tanglewood on Parade. (Program to be announced)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 102 in B-flat major	*Haydn*
Symphony No. 6	*Piston*
"Don Juan"	*Strauss*
"L'Apprenti Sorcier"	*Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

August 11

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.
3:00—Dept. 1 Orchestra. Music Shed. (Friends)
8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.

Festival Overture	*Freed*
Symphony No. 3 in F major	*Brahms*
Suite for Orchestra, Op. 9	*Enesco*
Suite from "Der Rosenkavalier"	*Strauss*

South Mountain

3:30—John Corigliano, New York Philharmonic Quartet

Sonata for Violin and Piano	*Strauss*
Serenade for Violin, Viola and Cello	*Beethoven*
Piano Quartet in G minor, Op. 26	*Brahms*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 16

Berkshire Music Barn

8:40—"Concert for Connoisseurs"
Evening of Calypso, West Indian and Cuban music.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 17

Jacob's Pillow

4:00 and 9:00—Irina Borowska, Alan Howard, Emy St. Just & Company. Tommy Marlowe. Rebecca Harris

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 18

South Mountain

3:30—Claremont String Quartet

Quartet, Op. 39, No. 1	*Boccherini*
Quartet Op. 70	*Ernest Toch*
Quartet, Op. 51, No. 1	*Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Music in Vienna — Summer C

Charles Munch, music director of the Boston Symphony Orchestra, will conduct many of the major concerts at the Berkshire Music Festival, being presented at Tanglewood to mid-August.

Benny Goodman, who is making his Tanglewood debut this summer, will be heard with the Boston Symphony String Quartet on July 11 in Mozart's Clarinet Quintet K. 581.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 7 1956

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'King of Swing' Plays Mozart Concerto With Symphony Group

By WILLARD CLARK

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Two More Firsts

Tomorrow night we shall hear two first performances, a "Military Mass for Men's Chorus and Orchestra" by Martinu, in which the Yale Glee Club will make its first appearance at Tanglewood, and "A Thanksgiving Psalm" from "The Dead Sea Scrolls" for men's chorus and orchestra by Henry Cowell, both works will be conducted by Hugh Ross.

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Mr. Munch used 37 men in his chamber orchestra. I have never heard a more eloquent, beautifully proportioned performance of the G Minor Symphony. The opening movement, taken and held at a brisk pace, was vastly exciting, and to the andante Mr. Munch brought an exceptionally beautiful conception. The entire work sparkled and glowed and the audience reaction was marvelous to feel and hear.

Mozart's "Symphony in D Major, 'Prague' K. 504" is one of his finest. We find it the result of countless experiments, for it is the last Mozart composed before his final three, which remain the most famous.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

JUL 7 1956

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It turned over its physical assets in 1945 to the Boston Symphony Orchestra. The donation included the $80,000 Music Shed at Tanglewood. Mrs. Smith said the decision to dissolve was based on the passing responsibility from the organization.

Of the $25,000 in the organization's treasury, $25,000 goes to a revolving scholarship fund at the Berkshire Music Center—a school attached to Tanglewood. The remaining $20,000 is given to Pittsfield Community Music School, Inc.

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 7 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,196

JUL 7 - 1956

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[15]

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

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SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 7, 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
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Independent Republican
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JUL 7 - 1956

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News-Times (e)
DANBURY, Conn.
Independent
Circ. 15,916
JUL 7 1956

Things to See and Do:

Music Moving Into the Great Outdoors Offers Programs to Suit Varied Tastes

On the 200-acre pine-clad Tanglewood estate in Lenox, Mass., the Berkshire Festival will begin the second week of its six-week annual program of music-making in the Berkshire Hills with a chamber music concert Wednesday evening. The Boston Symphony String Quartet will offer a program of Haydn, Mozart and Brahms, with Benny Goodman, making his second appearance at Tanglewood as solo clarinetist.

Scheduled for Friday evening is the Boston Symphony Chamber orchestra in an all-Mozart program, with Boris Goldovsky and Pierre Luboshutz sharing the conductor's podium, and pianists Luboshutz and Nemenoff, and Boris Goldovsky as soloists.

Saturday evening, Charles Munch, conductor of the Boston Symphony orchestra, will conduct the chamber orchestra, of that organization in an all-Bach program, with soloists William Kroll, violin, and Doriot Anthony Dwyer, flute.

On Sunday afternoon the Boston Symphony's chamber orchestra will present the Tanglewood premiere of Bach's "The Passion of St. John", with the Festival Chorus of the Berkshire Music Center, students and soloists Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. Charles Munch will conduct.

All of next week's concerts will be given in the 1,200-seat theatre-concert hall, evening programs at 8:30 o'clock and Sunday afternoon at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908
JUL 7 1956

Two Concerts of Modern Chamber Music Scheduled At Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire eFstival, will be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commenced its 14th season July 2, will each displa ya work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York City; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tnglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of the University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer, Julian Orbon of Havana, a 1946 Tanglewood composition student.

'King of Swing' At Tanglewood

Benny Goodman will make his Lenox, Mass., Tanglewood debut on Friday, July 6 (8:30 p.m., Theater-Concert Hall), at the opening of the "Bach-Mozart" Concerts by

B. G.—"KING OF SWING"

members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p.m., Theater-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 7 1956

McCollum To Sing At Tanglewood

John McCollum, tenor, will replace David Lloyd in the role of the Evangelist in the Berkshire Festival concert performance of Bach's "The Passion According to St. John," which will have its first performance at Tanglewood on Sunday afternoon, July 15, in the Theatre-Concert hall. Charles Munch will conduct a chamber orchestra of Boston Symphony players, and the Festival Chorus of Berkshire Music Center students, trained by Hugh Ross, will participate; also, soloists Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan and James Joyce, basses. All, including Mr. McCollum, are former students of the Boston Symphony Orchestra's summer music school at Tanglewood.

David Lloyd has been prevented by illness from fulfilling this engagement, and Mr. McCollum will also assume his role in the Mozart Mass in C minor, K. 427, with Phyllis Curtin and Eunice Alberts as other soloists, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky on Aug. 4. Mr. Lloyd's teaching duties wtih the opera department of the Berkshire Music Center are being assumed by James Lucas.

Mac Morgan, concert bass-baritone, will have the male solo in Bohuslav Martinu's "Military Mass," which will have its first performance at a Berkshire Festivalc conre tonight. Hugh Ross will conduct a chamber orchestra of Boston Symphony players, and the Yale Glee Club, which is also making its Tanglewod debut.

NEW MUSICAL WORK TONIGHT AT FESTIVAL

Tanglewood Event Will Feature Psalm From 'Dead Sea Scrolls'

The second chamber orchestra concert in the 1956 Berkshire Festival will be given tonight by members of the Boston Symphony Orchestra in the theater-concert hall at Tanglewood, Lenox, at 8.30. Charles Munch, music director of the orchestra, will conduct the first half of the concert, and Hugh Ross, head of the chorus department of the Berkshire Music Center, is on the podium for the second. A high light of the program will be the world premiere of the first musical setting of a text from the Dead Sea Scrolls—Henry Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls." This and the "Military Mass" by Martinu, the other work which Mr. Ross will conduct, will enlist, in addition to the orchestral forces, the services of the Yale Glee Club, 50 voices trained by Fenno Heath. The Yale choristers are making their Tanglewood debut. On the first half of the program Dr. Munch will conduct two works by Mozart, whose bicentennial is being observed this year: the "Haffner" Symphony in D Major, Number 35, K. 385, and the Woodwind Sinfonia Concertante in E Flat Major, K. 297b, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

The text for Mr. Cowell's composition has been translated into English by Millar Burrows, Winkley professor of Biblical Theology at Yale, from the Aramaic. The score, composed in New York City during the spring of this year, was written for and dedicated to Mr. Ross who has conducted the first performances of several of Cowell's compositions. This will be the first of his works performed at the Berkshire Festival, and Mr.

JAMES STAGLIANO

Cowell will be present to hear the performance.

Tomorrow afternoon at 2.30 Lukas Foss, a member of the composition faculty of the Berkshire Music Center, will conduct five works, three of which are contemporary and new to Tanglewood. The new pieces will be the "Serious Song, for Strings" by Mr. Foss' colleague on the Berkshire Music Center's faculty, Irving Fine; "Divertimento" by Alexei Haieff; and "The Unanswered Question" by the late and legendary American composer, Charles Ives. The program will begin with Haydn's Symphony No. 86 in D Major, and conclude with Bach's Piano Concerto in D Minor, Mr. Foss as soloist conducting from the keyboard.

Berkshire Eagle, Saturday, July 7, 1956

Money for Music

Two Tanglewood tales made headlines this week, both in a major key. In the Theater-Music Hall, the curtain went up on the 1956 season with two chamber music concerts. And in Stockbridge, Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival Inc., announced that the corporation's $25,000 in cash assets will be made available for local musical scholarships at the end of this year.

Beneficiaries of the scholarship endowments will be the Pittsfield Community Music School, which will get $20,000 of the sum, and the Berkshire Music Center revolving scholarship fund, which will get $5,000. The Berkshire Symphonic Festival Inc., which launched the Tanglewood idea in 1934 and turned over its physical assets (including the Shed) to the Boston Symphony Orchestra in 1945, will be liquidated Dec. 31. The $25,000 represents profits earned by the corporation during the nine years it operated the Festival.

The 1956 Tanglewood opening, a concert by the Kroll String Quartet, drew an appreciative audience of more than a thousand persons, indicating that the popularity of the smaller chamber music concert is continuing its growth. Two nights later, with jazz clarinetist Benny Goodman as the main drawing card in Mozart's Concerto for Clarinet in A major, the Bach-Mozart chamber series opened to an audience of 2,051, despite poor weather.

[16]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Independent
Circ. 15,916
JUL 7 1956

Things to See and Do:

Music Moving Into the Great Outdoors Offers Programs to Suit Varied Tastes

On the 200-acre pine-clad Tanglewood estate in Lenox, Mass., the Berkshire Festival will begin the second week of its six-week annual program of music-making in the Berkshire Hills with a chamber music concert Wednesday evening. The Boston Symphony String Quartet will offer a program of Haydn, Mozart and Brahms, with Benny Goodman, making his second appearance at Tanglewood as solo clarinetist.

Scheduled for Friday evening is the Boston Symphony Chamber orchestra in an all-Mozart program, with Boris Goldovsky and Pierre Luboshutz sharing the conductor's podium, and pianists Luboshutz and Nemenoff, and Boris Goldovsky as soloists.

Saturday evening, Charles Munch, conductor of the Boston Symphony orchestra, will conduct the chamber orchestra, of that organization in an all-Bach program, with soloists William Kroll, violin, and Doriot Anthony Dwyer, flute.

On Sunday afternoon the Boston Symphony's chamber orchestra will present the Tanglewood premiere of Bach's "The Passion of St. John", with the Festival Chorus of the Berkshire Music Center, students and soloists Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. Charles Munch will conduct.

All of next week's concerts will be given in the 1,200-seat theatre-concert hall, evening programs at 8:30 o'clock and Sunday afternoon at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908
JUL 7 1956

Two Concerts of Modern Chamber Music Scheduled At Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire eFstival, will be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commenced its 14th season July 2, will each displa ya work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York City; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tnglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of the University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments, by Cuban composer, Julian Orbon of Havana, a 1946 Tanglewood composition student.

'King of Swing' At Tanglewood

Benny Goodman will make his Lenox, Mass., Tanglewood debut on Friday, July 6 (8:30 p.m., Theater-Concert Hall), at the opening of the "Bach-Mozart" Concerts by

B. G.—"KING OF SWING"

members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p. m., Theater-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

New England Newscup Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 7 1956

McCollum To Sing At Tanglewood

John McCollum, tenor, will replace David Lloyd in the role of the Evangelist in the Berkshire Festival concert performance of Bach's "The Passion According to St. John," which will have its first performance at Tanglewood on Sunday afternoon, July 15, in the Theatre-Concert hall. Charles Munch will conduct a chamber orchestra of Boston Symphony players, and the Festival Chorus of Berkshire Music Center students, trained by Hugh Ross, will participate; also, soloists Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan and James Joyce, basses. All, including Mr. McCollum, are former students of the Boston Symphony Orchestra's summer music school at Tanglewood.

David Lloyd has been prevented by illness from fulfilling this engagement, and Mr. McCollum will also assume his role in the Mozart Mass in C minor, K. 427, with Phyllis Curtin and Eunice Alberts as other soloists, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky on Aug. 4. Mr. Lloyd's teaching duties wtih the opera department of the Berkshire Music Center are being assumed by James Lucas.

Mac Morgan, concert bass-baritone, will have the male solo in Bohuslav Martinu's "Military Mass," which will have its first performance at a Berkshire Festivalc conre tonight. Hugh Ross will conduct a chamber orchestra of Boston Symphony players, and the Yale Glee Club, which is also making its Tanglewod debut.

NEW MUSICAL WORK TONIGHT AT FESTIVAL

Tanglewood Event Will Feature Psalm From 'Dead Sea Scrolls'

The second chamber orchestra concert in the 1956 Berkshire Festival will be given tonight by members of the Boston Symphony Orchestra in the theater-concert hall at Tanglewood, Lenox, at 8.30. Charles Munch, music director of the orchestra, will conduct the first half of the concert, and Hugh Ross, head of the chorus department of the Berkshire Music Center, is on the podium for the second. A high light of the program will be the world premiere of the first musical setting of a text from the Dead Sea Scrolls—Henry Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls." This and the "Military Mass" by Martinu, the other work which Mr. Ross will conduct, will enlist, in addition to the orchestral forces, the services of the Yale Glee Club, 50 voices trained by Fenno Heath. The Yale choristers are making their Tanglewood debut. On the first half of the program Dr. Munch will conduct two works by Mozart, whose bicentennial is being observed this year: the "Haffner" Symphony in D Major, Number 35, K. 385, and the Woodwind Sinfonia Concertante in E Flat Major, K. 297b, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

The text for Mr. Cowell's composition has been translated into English by Millar Burrows, Winkley professor of Biblical Theology at Yale, from the Aramaic. The score, composed in New York City during the spring of this year, was written for and dedicated to Mr. Ross who has conducted the first performances of several of Cowell's compositions. This will be the first of his works performed at the Berkshire Festival, and Mr.

JAMES STAGLIANO

Cowell will be present to hear the performance.

Tomorrow afternoon at 2.30 Lukas Foss, a member of the composition faculty of the Berkshire Music Center, will conduct five works, three of which are contemporary and new to Tanglewood. The new pieces will be the "Serious Song, for Strings" by Mr. Foss' colleague on the Berkshire Music Center's faculty, Irving Fine; "Divertimento" by Alexei Haieff; and "The Unanswered Question" by the late and legendary American composer, Charles Ives. The program will begin with Haydn's Symphony No. 86 in D Major, and conclude with Bach's Piano Concerto in D Minor, Mr. Foss as soloist conducting from the keyboard.

Berkshire Eagle, Saturday, July 7, 1956

Money for Music

Two Tanglewood tales made headlines this week, both in a major key. In the Theater-Music Hall, the curtain went up on the 1956 season with two chamber music concerts. And in Stockbridge, Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival Inc., announced that the corporation's $25,000 in cash assets will be made available for local musical scholarships at the end of this year.

Beneficiaries of the scholarship endowments will be the Pittsfield Community Music School, which will get $20,000 of the sum, and the Berkshire Music Center revolving scholarship fund, which will get $5,000. The Berkshire Symphonic Festival Inc., which launched the Tanglewood idea in 1934 and turned over its physical assets (including the Shed) to the Boston Symphony Orchestra in 1945, will be liquidated Dec. 31. The $25,000 represents profits earned by the corporation during the nine years it operated the Festival.

The 1956 Tanglewood opening, a concert by the Kroll String Quartet, drew an appreciative audience of more than a thousand persons, indicating that the popularity of the smaller chamber music concerts is continuing its growth. Two nights later, with jazz clarinetist Benny Goodman as the main drawing card in Mozart's Concerto for Clarinet in A major, the Bach-Mozart chamber series opened to an audience of 2,051, despite poor weather.

[16]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 7 1956

Petrovec

CONDUCTOR AND SOLOIST at tomorrow afternoon's concert at the Berkshire Festival, Lukas Foss, rehearses the Boston Symphony Orchestra for the chamber music program which will feature the works of Haydn, Fife, Haieff, Ives. Mr. Foss will be the soloist in the Bach Piano Concerto in D minor. The performance will be given in the Theater-Concert Hall at 2:30.

2,100 Hear Benny Goodman; Yale Singers Are On Tonight

Hugh Ross and Dr. Munch Share Podium This Evening—Foss To Conduct and Be Soloist Tomorrow Afternoon

TANGLEWOOD — A crowd of 2,100 turned out last night, despite a drizzling rain, to hear Benny Goodman, the famed jazz clarinetist make his Tanglewood debut with Dr. Charles Munch and the Boston Symphony Orchestra in an all Mozart program. It marked the opening of the six weekend concerts by the BSO, the first two weeks of which are devoted to the Bach-Mozart Festival.

World Premiere

The second chamber orchestra concert program tonight in the Theater-Concert Hall will feature the world premiere of the first musical setting of a text from the Dead Sea Scrolls—Henry Cowell's "A Thanksgiving Psalm."

Dr. Munch, music director of the BSO, will conduct the first half of the concert and Hugh Ross, head of the chorus department of the Berkshire Music Center, will be on the podium for the second half.

Mr. Cowell's psalm and the "Military Mass," by Martinu, the other work which Mr. Ross will conduct, will enlist, in addition to the orchestral forces, the services of the Yale Glee Club of 50 voices trained by Fenno Heath. The Yale choristers are making their Tanglewood debut.

On the first half of the program Dr. Munch will conduct two works by Mozart, whose bicentennial is being observed this year, the "Haffner" Symphony in D Major and the Woodwind Sinfonia Concertante in E Flat Major, with Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

Dedicated to Ross

The text for Mr. Cowell's composition has been translated into English by Millar Burrows, Winkley professor of Biblical theology at Yale, from the Aramaic. The score, composed in New York City during the spring of this year, was written for and dedicated to Mr. Ross who has conducted the first performances of several of Cowell's compositions. This will be the first of his works performed at the Berkshire Festival, and Mr. Cowell will be present to hear the performance.

Tomorrow afternoon at 2:30 Lukas Foss, a member of the composition faculty of the Berkshire Music Center, will conduct five works, three of which are contemporary and new to Tanglewood. The new pieces will be the "Serious Song, for Strings" by Mr. Foss' colleague on the Berkshire Music Center's faculty, Irving Fine; "Divertimento" by Alexei Haieff; and "The Unanswered Question" by the late and legendary American composer, Charles Ives. The program will begin with Haydn's Symphony No. 85 in D Major, and conclude with Bach's Piano Concerto in D Minor, Mr. Foss as soloist conducting from the keyboard.

Mr. Foss, who at one time was a student at the Berkshire Music Center and returns to its faculty this year after a summer's leave of absence, has become one of the busiest men of music in the country. He now resides in Los Angeles, where he is associate professor at the University of California in charge of composition and music director of the U. C. L. A. Symphony Orchestra. He is also conductor of the Los Angeles Chamber Symphony Orchestra. Later in the season, on Aug. 6 and 7 the opera department of the Berkshire Music Center will present the stage premiere of his opera, "Griffelkin," which was commissioned by the National Broadcasting Co. television network and telecast nationally last November. The composer will conduct these two performances, which will be staged by Boris Goldovsky, head of the Berkshire Music Center's opera department.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 7 1956

Fromm Concert

Modern Chamber Music At Tanglewood on Monday

TANGLEWOOD—Five principals of the Boston Symphony Orchestra, assisted by a number of well-known artists, will participate in a concert of modern chamber music in the Theater-Concert Hall here Monday evening at 8:30.

This is the first of two concerts to be given under the auspices of the Fromm Music Foundation of Chicago, Ill., donated by Paul Fromm to the Berkshire Music Center. The second will be [illegible] day, July 23.

The brace of concerts is [illegible] a non-reserved seat [illegible] Friends of the Berkshire Music Center, whose contributions help support the music school, and to the general public.

Music of Igor Stravinsky, Ben Weber, Benjamin Britten, Arnold Schoenberg, Anton Webern, Alvin Epstein and Aaron Copland will be performed on Monday's concert by the following members of the Boston Symphony: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; Georges Moleux, bass. Guest artists are: Ruth Posselt, violin; Irving Fine, Saparoff Lipkin, Ralph Berkowitz, William Masselos, Aaron Copland, pianos; Florence Kopleff, contralto; Arthur Schoep, tenor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100
JUL 7 1956

Two Concerts of Modern Chamber Music Scheduled At Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire eFstival, will be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commenced its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

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The program for the second concert [illegible] partment; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer, Julian Orbon of Havana, a 1946 Tanglewood composition student.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 7 1956

Music

First Tanglewood Concert Draws Overflow Audience

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra under the direction of Charles Munch formally opened the 1956 season at Tanglewood last night when a small chamber-sized group played an all-Mozart program in the Theater-Concert Hall.

On the chilliest night in Tanglewood unofficial history a surprisingly large number braved the purlieu of the hill, failing to find seats inside, to hear the program and the soloist of the evening, Benny Goodman.

The orchestra was in top shape and played with crisp and incisive response to Munch's exhiliarating drive. They played two symphonies, each of which had been played three times previously in the same hall; the G minor (K550) having been performed by Koussevitzky and the D major (K504), the Prague, by Munch himself.

* * *

MUNCH USES the version of the G minor which the composer himself revised and which includes clarinets. Trumpets and tympani are not called for but they are both used in the "Prague." Munch kept the ensemble tightly controlled and aroused exuberant acclaim from the audience. It was bold Mozart, nothing dainty nor quaint about it, but there was style to the allegros and sensitivity to the slow movements, that of the G minor being more effective to our ears.

It is a happy anniversary indeed to observe the 200th year since the Salzburg boy's birth and to marvel at the ever-fresh pages of his greatest and last symphonies as well as of the smaller and lesser works. It becomes a bit redundant by now to attempt to point out details here and there is if they were precious gems because time proves them all only parts of a more marvelous treasure.

* * *

THE CONCERTO for clarinet with orchestra remains the foremost work of its kind in the whole literature. Goodman acquitted himself with great honor. There was excellent taste and thorough musicality in everything he did. The first two movements are more interesting than the final one and the slow middle movement was most deeply impressive. Furthermore there was variety to his playing and ample contrast. His intonation was not consistently satisfying and the tone was pleasing without being completely round but it was enjoyable music-making and his unpretentious demeanor won him friends before he blew a note and retained them throughout his many recalls.

The orchestra gave him heart-melting tonal support in the slow movement and Munch grasped the whole concerto with calm mastery. Goodman appeared in this city at the Armory with his band a dozen years ago and whereas his invitation here now was due certainly to the reputation he has earned in his specific field, this was a commendable event in every way.

she will [illegible]
another [illegible]
her husb[illegible]

major singles Fry, who is United States now a pro.

What's Going On?

TONIGHT:

8:30—Tanglewood. Bach-Mozart Series. Boston Symphony Orchestra. Conductor, Charles Munch. Theater-Concert Hall.

8:40—Williamstown Summer Theater. Final Performance, "The Young and Beautiful."

8:40—Sharon Playhouse. Final performance, "Paradise Gate."

8:45—Berkshire Playhouse. Final performance, "Anastasia."

9:00—Jacob's Pillow Dogoudovsky-Strogarova Ballet, also Myra Kinch and Ruth St. Denis.

For complete schedule of outstanding cultural events in Berkshire for the next six weeks, see the Berkshire Summer Calendar in the second section of today's Eagle,

Berkshire Week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035
JUL 7 1956

Lenox Cheers Classic Benny

LENOX, Mass. (AP)—Guest soloist last night in a Mozart concerto played by a chamber group of the Boston Symphony Orchestra at Tanglewood was Benny Goodman, renowned as the "King of Swing."

Goodman was cheered lustily by the audience of 2,000, about half of them outside in the rain. His selection was concerto for clarinet in A-major.

It was Goodman's first appearance with the Boston Symphony. He is scheduled for a second on July 11.

The concerts by the Symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640
JUL 7 1956

2000 AT TANGLEWOOD HEAR BENNY GOODMAN

LENOX, Mass. (AP)—Guest soloist last night in a Mozart concerto played by a chamber group of the Boston Symphony Orchestra at Tanglewood was Benny Goodman, renowned as the "King of Swing".

Goodman was cheered lustily by the audience of 2,000, about half of them outside in the rain. His selection was concerto for clarinet in A-major.

It was Goodman's first appearance with the Boston Symphony. He is scheduled for a second on July 11.

The concerts by the Symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,259
JUL 7 1956

Swing King Cheered As Soloist in A Mozart Concerto

Lenox, Mass. — (AP) — Benny Goodman, renowned as the "King of Swing," last night was the soloist in a Mozart concerto played by a chamber group of the Boston Symphony Orchestra at Tanglewood.

When he finished, the audience of 2,000—about half of them seated outside in the rain—cheered lustily. His selection was Concerto for Clarinet in A-Major.

It was his first appearance with the Boston Symphony. He is scheduled for a second on July 11.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
ATHOL, Mass.
Independent
Circ. 4,556
JUL 7 1956

Goodman, Soloist

LENOX, Mass. (AP)—Guest soloist last night in a Mozart concerto played by a chamber group of the Boston Symphony Orchestra at Tanglewood was Benny Goodman, renowned as the "King of Swing."

Goodman was cheered lustily by the audience of 2,000, about half of them outside in the rain. His selection was concerto for clarinet in A-major.

It was Goodman's first appearance with the Boston Symphony. He is scheduled for a second on July 11.

The concerts by the Symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 7 1956

Berkshire Group Is Dissolving

Pittsfield, Mass. — (AP) — A Berkshire County group, which fostered the symphonic festivals which now have attracted international attention to this region from the musical world, have voted to dissolve their organization and to give $25,000 remaining assets to aid musical education.

Known as the Berkshire Symphonic Festival Inc., and founded in 1934, it worked under its president, Mrs. Gertrude Robinson Smith, to realize the idea of a Berkshire Music Center.

It turned over its physical assets in 1945 to the Boston Symphony Orchestra. The donation included the $80,000 music shed at Tanglewood. Mrs. Smith said the decision to dissolve was based on the passing of responsibility from the organization.

Of the $25,000 in the organization's treasury, $5,000 goes to a revolving scholarship fund at the Berkshire Music Center — a school attached to Tanglewood. The remaining $20,000 is given to Pittsfield Community Music School Inc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 7 1956

Berkshire Symphony Festival, Inc., Votes Dissolution Gifts

The board of trustees of the Berkshire Symphonic Festival, Inc., yesterday voted to give $5,000 to the Berkshire Music Center Revolving scholarship fund and approximately $20,000 to the Pittsfield Community Music School, Inc., from assets accumulated through the years from 1934 to 1945, upon its dissolution by Dec. 31.

In 1945 the Berkshire Festival organization turned over its physical assets, including the $80,000 Music Shed at Tanglewood, to the trustees of the Boston Symphony orchestra, who have since conducted the Tanglewood operation.

Announcement of the scholarships was made yesterday by Miss Gertrude Robinson Smith of Stockbridge, president of the Festival corporation, and the prime mover behind the original plan to have outdoor concerts in the Berkshires, following the trustees' meeting at her home.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,790
JUL 7 1956

Original Music Group Disbands At Tanglewood

PITTSFIELD, Mass., July 6 (AP)—A Berkshire County group, which fostered the symphonic festivals which now have attracted international attention to this region from the musical world, today voted to dissolve their organization and to give $25,000 remaining assets to aid musical education.

Known as the Berkshire Symphonic Festival, Inc., and founded in 1934, it worked under its president, Mrs. Gertrude Robinson Smith, to realize the idea of a Berkshire Music Center.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
JUL 7 1956

Berkshire Music Group Dissolves; Gives $25,000

PITTSFIELD, July 6 (AP)—A Berkshire county group, which fostered the symphonic festivals which now have attracted international attention to this region from the musical world, today voted to dissolve their organization and to give $25,000 remaining assets to aid musical education.

Known as the Berkshire Symphonic Festival, Inc., and founded in 1934, it worked under its president, Mrs. Gertrude Robinson Smith, to realize the idea of a Berkshire music center.

It turned over its physical assets in 1945 to the Boston Symphony Orchestra. The donation included the $80,000 music shed at Tanglewood. Mrs. Smith said the decision to dissolve was based on the passing of responsibility from the organization.

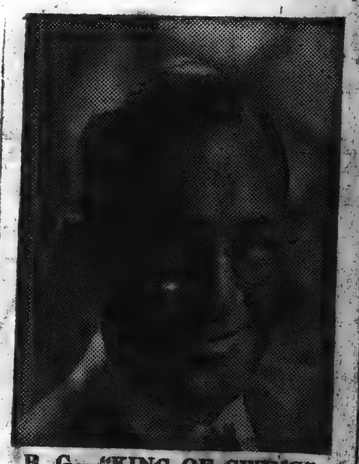
Of the $25,000 in the organization's treasury, $5,000 goes to a revolving scholarship fund at the Berkshire Music Center—a school attached to Tanglewood. The remaining $20,000 is given to Pittsfield Community Music School, Inc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100
JUL 7 1956

magnificent colors of [illegible]

'King of Swing' At Tanglewood

Benny Goodman will make his Lenox, Mass., Tanglewood debut on Friday, July 6 (8:30 p.m., Theater-Concert Hall), at the opening of the "Bach-Mozart" Concerts by



B. G.—"KING OF SWING" members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p. m., Theater-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

BOSTON HERALD, SATURDAY, JULY 7, 1956

'Dead Sea Scrolls' At Berkshire Fete

The second Chamber Orchestra concert in the 1956 Berkshire Festival will be given tonight by members of the Boston Symphony Orchestra in the Theatre-Concert Hall at Tanglewood, Lenox, at 8:30 p.m. Charles Munch, Music Director of the orchestra, will conduct the first half of the concert, and Hugh Ross, head of the Chorus Department of the Berkshire Music Center, the second half. A highlight of the program will be the world premiere of the first musical setting of a text from the Dead Sea Scrolls — Henry Cowell's A Thanksgiving Psalm from "The Dead Sea Scrolls." This and the "Military Mass" by Martinu, the other work which Mr. Ross will conduct, will enlist, in addition to the orchestral forces, the services of the Yale Glee Club, 50 voices trained by Fenno Heath. The Yale choristers are making their Tanglewood debut. On the first half of the program Dr. Munch will conduct two works by Mozart, whose bi-centennial is being observed this year: the "Haffner" Symphony in D Major, Number 35, K. 385, and the Woodwind Sonfonia Concertante in E Flat Major, K. 297b, with Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 7 1956

GOODMAN AT TANGLEWOOD

LENOX, Mass. (AP)—Guest soloist last night in a Mozart concerto played by a chamber group of the Boston Symphony Orchestra at Tanglewood was Benny Goodman, renowned as the "King of Swing."

Goodman was cheered lustily by the audience of 2,000, about half of them outside in the rain. His selection was concerto for clarinet in A-major.

It was Goodman's first appearance with the Boston Symphony. He is scheduled for a second on July 11.

The concerts by the Symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
CLINTON, Mass.
Independent
Circ. 3,294
JUL 7 1956

END OF MUSIC FESTIVAI

PITTSFIELD (INS)—Mrs. Gertrude Robinson Smith announced dissolution of the Berkshire Symphonic Festival, Inc., and presentation of its $25,000 assets to aid musical education.

It turned over its psyhical assets, including an $80,000 music shed at Tanglewood to the Boston Symphony Orchestra in 1945. Mrs. Smith said decision to dissolve was based on passing of responsibility from the organization.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564
JUL 7 1956

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[18]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,035

JUL 7 1956

Lenox Cheers Classic Benny

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The concerts by the Symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,640

JUL 7 1956

2000 AT TANGLEWOOD HEAR BENNY GOODMAN

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It was Goodman's first appearance with the Boston Symphony. He is scheduled for a second on July 11.

The concerts by the Symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 53,259

JUL 7 1956

Swing King Cheered As Soloist in A Mozart Concerto

Lenox, Mass. — (AP) — Benny Goodman, renowned as the "King of Swing," last night was the soloist in a Mozart concerto played by a chamber group of the Boston Symphony Orchestra at Tanglewood.

When he finished, the audience of 2,000—about half of them seated outside in the rain—cheered lustily. His selection was Concerto for Clarinet in A-Major.

It was his first appearance with the Boston Symphony. He is scheduled for a second on July 11.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
ATHOL, Mass.
Independent
Circ. 4,556

JUL 7 1956

Goodman, Soloist

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 7 1956

Berkshire Group Is Dissolving

Pittsfield, Mass. — (AP) — A Berkshire County group, which fostered the symphonic festivals which now have attracted international attention to this region from the musical world, have voted to dissolve their organization and to give $25,000 remaining assets to aid musical education.

Known as the Berkshire Symphonic Festival Inc., and founded in 1934, it worked under its president, Mrs. Gertrude Robinson Smith, to realize the idea of a Berkshire Music Center.

It turned over its physical assets in 1945 to the Boston Symphony Orchestra. The donation included the $80,000 music shed at Tanglewood. Mrs. Smith said the decision to dissolve was based on the passing of responsibility from the organization.

Of the $25,000 in the organization's treasury, $5,000 goes to a revolving scholarship fund at the Berkshire Music Center — a school attached to Tanglewood. The remaining $20,000 is given to Pittsfield Community Music School Inc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 7 1956

Berkshire Symphony Festival, Inc., Votes Dissolution Gifts

The board of trustees of the Berkshire Symphonic Festival, Inc., yesterday voted to give $5,000 to the Berkshire Music Center Revolving scholarship fund and approximately $20,000 to the Pittsfield Community Music School, Inc., from assets accumulated through the years from 1934 to 1945, upon its dissolution by Dec. 31.

In 1945 the Berkshire Festival organization turned over its physical assets, including the $80,000 Music Shed at Tanglewood, to the trustees of the Boston Symphony orchestra, who have since conducted the Tanglewood operation.

Announcement of the scholarships was made yesterday by Miss Gertrude Robinson Smith of Stockbridge, president of the Festival corporation, and the prime mover behind the original plan to have outdoor concerts in the Berkshires, following the trustees' meeting at her home.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,790

JUL 7 1956

Original Music GroupDisbands At Tanglewood

PITTSFIELD, Mass., July 6 (AP)—A Berkshire County group, which fostered the symphonic festivals which now have attracted international attention to this region from the musical world, today voted to dissolve their organization and to give $25,000 remaining assets to aid musical education.

Known as the Berkshire Symphonic Festival, Inc., and founded in 1934, it worked under its president, Mrs. Gertrude Robinson Smith, to realize the idea of a Berkshire Music Center.

It turned over its physical assets in 1945 to the Boston Symphony Orchestra. The donation included the $80,000 music shed at Tanglewood. Mrs. Smith said the decision to dissolve was based on the passing of responsibility from the organization.

Of the $25,000 in the organization's treasury, $5,000 goes to a revolving scholarship fund at the Berkshire Music Center—a school attached to Tanglewood. The remaining $20,000 is given to Pittsfield Community Music School, Inc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JUL 7 1956

Berkshire Music Group Dissolves; Gives $25,000

PITTSFIELD, July 6 (AP)—A Berkshire county group, which fostered the symphonic festivals which now have attracted international attention to this region from the musical world, today voted to dissolve their organization and to give $25,000 remaining assets to aid musical education.

Known as the Berkshire Symphonic Festival, Inc., and founded in 1934, it worked under its president, Mrs. Gertrude Robinson Smith, to realize the idea of a Berkshire music center.

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Of the $25,000 in the organization's treasury, $5,000 goes to a revolving scholarship fund at the Berkshire Music Center—a school attached to Tanglewood. The remaining $20,000 is given to Pittsfield Community Music School, Inc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUL 7 1956

magnificent colors

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B. G.—"KING OF SWING"

members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

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BOSTON HERALD, SATURDAY, JULY 7, 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 7 1956

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It was Goodman's first appearance with the Boston Symphony. He is scheduled for a second on July 11.

The concerts by the Symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
CLINTON, Mass.
Independent
Circ. 3,294

JUL 7 1956

END OF MUSIC FESTIVAI

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It turned over its psyhical assets, including an $80,000 music shed at Tanglewood to the Boston Symphony Orchestra in 1945. Mrs. Smith said decision to dissolve was based on passing of responsibility from the organization.

[18]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,564

JUL 7 1956

TURNS OVER ASSETS TO MUSICAL FUND

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 7 1956

Tanglewood Opens Its 17th Season

CLUTTERED lawn outside the Theater-Concert Hall at Tanglewood, outside of Lenox, Mass., signals the opening this weekend of another season of music in the Berkshire hills. First two weekends will be devoted mainly to the works of Bach and Mozart with a sprinkling of the moderns.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950
JUL 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,811
JUL 7 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JUL 7 1956

Cowell Work Premiere at Tanglewood Tonight

The second chamber orchestra concert in the 1956 Berkshire Festival will be given at 8:30 tonight by members of the Boston Symphony Orchestra in the Theatre-Concert Hall at Tanglewood, Lenox. Charles Munch will conduct the first half of the concert, and Hugh Ross, head of the chorus department of the Berkshire Music Center, the second.

A highlight of the program will be the world premiere of the first musical setting of a [illegible] from the Dead Sea Scrolls, Henry Cowell's, "A Thanksgiving Psalm." This and the "Military Mass" by Martini, the other work which Mr. [illegible] the services of the Yale Glee Club, 50 [illegible] The Yale singers are making their Tanglewood [illegible]

Two works by Mozart, the Haffner Symphony [illegible] major (K. 385), and the Wood-wind Sinfonia Concertante [illegible] major (K. 297B), will complete the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 7 1956

TEN

Tanglewood Opens Season Warmly on Cool, Cool Night

By EVANS CLINCHY
Times Staff Writer

Lenox, Mass. — The redoubtable Boston Symphony Orchestra opened its 17th Tanglewood season last night with a program devoted entirely to Mozart—and also to Benny Goodman's playing of the clarinet concerto.

The festival opened on a cool—a very cool—Berkshire evening, but low temperatures and dampness did not seem to spoil the orchestra's strings, or, for that matter, Mr. Goodman's clarinet.

Although this is the first time that Mr. Goodman has performed with the Boston Symphony and although there was only one rehearsal of the piece, Mr. Goodman performed with astonishing facility and a true grasp of the classic Mozart line.

* * *

THE CONCERTO OFFERS its soloist a wide range of musical opportunity, rambling from the intensely complex allegros to the melting adagio. Mr. Goodman handled everything with tremendous ease, but I thought he shone most brightly in the adagio, where he was least called upon to shine technically. Here, poetry was the order of the day, and Mr. Goodman filled the musical bill most admirably.

Charles Munch and the orchestra lent capable if not astounding support. Their turn to shine came in the rest of the program—two symphonies, the G Mfnor (No. 40) and D Major (Prague).

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* * *

THE "PRAGUE" was not quite as successful, but it, too, was full of life, to say the very least. Mr. Munch and his men again started off roughly on the opening adagio and settled down to a spirited Allegro. The Andante and the finale were spritely but a trifle routine.

Mr. Munch, in fact, is a good but not a superlative Mozart man. He seems to have one of Toscanini's faults — a tendency to drive Mozart too hard. Apparently he hasn't yet fully solved the problem of giving Mozart the proper masculine vigor and yet at the same time keeping everything light and gracious. Speed is not a substitute for the interior flame of musical life that is in these symphonies, but perhaps asking for both vigor and grace is asking too much.

At any rate, the concert was a manifest pleasure, and that should be enough for all of us.

In Brief . . .

Whatever the pros and cons in the lengthy backstage speculation over distribution of the assets of the Berkshire Symphonic Festival Inc., there is cause for some satisfaction in the fact that the final decision has earmarked the entire $25,000 for musical education in Tanglewood's home territory . . . It's interesting to note, incidentally, that the reserves built up during the first years of the Festival represent profits — a word that has necessarily vanished from the Tanglewood vocabulary because the Shed concert profits now are absorbed by the music school deficits . . .

Recommended reading today is A. G. Rud's "South Berkshire Weekly" commentary on the issue of the public's right to know vs. the court's right to withhold information—an extremely complex question which has too often been beclouded by irresponsibility on both sides of the fence. . . . The Pittsfield Rotary Club's report that it raised and distributed $1,600 for worthy local causes during the past year is another reminder that there's a lot of civic meaning in the designation of "service club." . . .

[19]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 7 1956

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Box 2078, Boston 6 • RIchmond 2-4200
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Times Staff Writer

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In Brief . . .

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Recommended reading today is A. G. Rud's "South Berkshire Weekly" commentary on the issue of the public's right to know vs. the court's right to withhold information—an extremely complex question which has too often been beclouded by irresponsibility on both sides of the fence . . . The Pittsfield Rotary Club's report that it raised and distributed $1,600 for worthy local causes during the past year is another reminder that there's a lot of civic meaning in the designation of "service club" . . .

[19]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 7 1956

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The concerts by the Symphony's chamber group, made up of 37 musicians, precede the full. Berkshire Symphonic festival.

BOSTON HERALD, SATURDAY, JULY 7, 1956

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Enterprise & Times (e)
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4—The Berkshire Eagle, Saturday, July 7, 1956

TANGLEWOOD • Lenox, Mass. • JULY 4 to AUG. 12
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BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
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Sunday, July 8, 1956

THE WASHINGTON POST and TIMES HERALD

Musical Festival

By Paul Hume

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Hume

Festivals of music in the summer today take in every conceivable kind of music—and we are not sure that they all properly come under the title of "Festival"—from the hottest jazz imaginable, to the coolest of Tamiment's chamber music.

The jazz element alone is one of the astonishing features of the rising summer music business. As last week's Variety put it, there was such a jam-up in the demands for the top jazz men that the boys can hardly get from one spot to the next in time to warm up their instruments. Lewisohn Stadium in New York; Ravinia, north of Chicago; Tanglewood in the Berkshires; and the Hollywood Bowl, not to mention the elegance of Newport, R. I., all of these once-considered highbrow spots where Bach and Debussy might rub shoulders, with a possible Gershwin night for real daring, are now catering to their hottest customers with jazz right out of the biggest jazzboys around.

And if the Tanglewood that once set out to play something a little different in the summer from its winter fare, has settled into the same tedious routine that has long ruled the Lewisohn Stadium and Philadelphia's Robin Hood Dell, there are still those who have an idea that some people would pay money and take time to go somewhere for something different.

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MUSIC WEAVES ENCHANTMENT AT THE BERKSHIRE FESTIVAL IN LENOX, MASS.

Gus Manc

A typical scene at Tanglewood, where capacity audiences gather to listen to the Boston Symphony Orchestra under the direction of Charles Munch, above, and other conductors

THE BOSTON SUNDAY HERALD, JULY 8, 1956

Berkshire Festival Concerts Start Second Week Wed.

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert on Friday will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 681, with the following principals of the Boston Symphony who comprise the B. S. O. String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening.

He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening. Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. All are former students of the Berkshire Music Center (Miss Addison in 1947, 1948, 1950; Miss Kopleff in 1946 and 1947; Mr. Morgan in 1953; Mr. Joyce in 1950, 1951, 1952; Mr. Lloyd in 1947).

A special extra concert of modern chamber music, donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, will be held in the Theatre-Concert Hall at Tanglewood on Monday (July 9) at 8:30 p. m., open on a non-reserved seat basis to Friends of the orchestra's summer music school and to the general public.

Tickets are available at the Tanglewood box office for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 30 events at the Berkshire Music Center, with information on how to join the Friends' organization, will be mailed on request.

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 8, 1956

Concerts and Operas This Week

...mond Trauer-

Fine; Divertimento, Haieff; "The Unanswered Question," Ives; Piano Concerto in D minor, Bach.

Wednesday, 8:30. Benny Goodman and the Boston Symphony String Quartet. String Quartet in E flat major, Op. 33, No. 2, Haydn; Clarinet Quintet, K. 581, Mozart; String Quintet in G major, Brahms.

Friday, 8:30. Boris Goldovsky and Pierre Luboshutz conducting; soloists, Luboshutz and Nemenoff, duo-pianists. March, Andantino and Finale (Presto) from Serenade in D major, K. 320; Concerto in F major, for three pianos, K. 242; Concerto in A major, for Piano, K. 488; Concerto in E flat major, for two pianos, K. 365.

Saturday, 8:30. Conductor, Charles Munch. Brandenburg Concerto No. 2 in F major; Violin Concerto in E major (soloist, William Kroll, violinist); Suite No. 2 in B minor for Flute and Strings (soloist, Doriot Anthony Dwyer, flutist); Suite No. 3 in D major, Bach.

Sunday, July 15, 3:30. Conductor, Charles Munch. First Tanglewood performance of Bach's "The Passion According to St. John," with Festival Chorus of the Berkshire Music Center students and soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan and James Joyce, basses.

Empire State Music Festival

Ellenville, N. Y.

Today, 3:30. Carlos Chavez conducting the Symphony of the Air. Concerto Grosso, Op. 3, No. 11, Vivaldi; Symphony No. 40 in G minor, K. 550, Mozart; Nuages; Fetes, Debussy; Essay for Orchestra, Barber; Firebird, Stravinsky.

Wednesday, 8:45. Tibor Kozma conducting the Symphony of the Air. Overture to "Oberon," Weber; Symphony No. 4 in D minor, Op. 120, Schumann; Siegfried Idyl, Wagner; Saudados Do Brasil, Suite No. 2, Milhaud; Hungarian Peasant Songs, Bartok.

Thursday and Saturday, 8:45. Villa-Lobos conducting the Symphony of the Air; soloist, Bernardo Segall, pianist. Fantasy and Fugue, No. 6, Bach—Villa-Lobos; Overture, Alvorado na Floresta Tropical, Villa-Lobos; Emperor Jones (first performance), Jose Limon & Company; Concerto de Piano, No. 4, Villa-Lobos; Overture, "Die Meistersinger," Wagner.

Sunday, July 15, 3:30. Lukas Foss conducting the Symphony of the Air; Marvin Hayes, baritone-narrator. Roman Carnival, Berlioz; "Song of Anguish," Foss; "A Lincoln Portrait," Copland; Symphony in A, No. 7, Beethoven.

Opera

After Dinner Opera Company, White Barn Theatre, Westport, Conn., Theodore Chanler's "The Pot of Fat" and Cockshott's "Apollo and Persephone," today, 8:30.

Amato Opera Theater, 159 Bleecker St., Rossini's "The Barber of Seville," today, Tuesday, Friday and Saturday, 8:15.

Berkshire Festival

Tanglewood, Lenox, Mass.

Today, 2:30. Lukas Foss, conductor and piano soloist. Symphony No. 86 in D major, Haydn; Serious Song for Strings,

[21]

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Berkshire Music Festival In Second Week

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A special extra concert is to be given tomorrow evening at 8:30 in the Theater-Concert Hall where all of the chamber music programs are given. Donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, the program will be made up of a number of chamber works by modern composers. This concert is open on a non-reserved basis to friends of the Berkshire Music Center and to the general public.

Anyone may become a Friend by making a donation to the Berkshire Music Center, entitling the donor to free admission to the many student concerts which are given during the Festival's season.

Luboshutz and Nemenoff, the celebrated two-piano team, returns to Tanglewood, Lenox, Mass., this summer, after an absence of six years. They will take part in the all-Mozart concert on Friday night at 8:30 in the Theater-Concert Hall. Boris Goldovsky will also be a soloist. The pianists last appeared at Tanglewood in 1950.

[22]

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On Berkshire Music Festival Programs This Week

BORIS GOLDOVSKY

LUBOSHUTZ AND NEMENOFF

DORIOT ANTHONY DWYER

Tanglewood Topics

By WALTER ALFORD

Lenox, July 7—Thirteen Monday night broadcasts of highlights from the summer's Berkshire Festival concerts by the Boston Symphony Orchestra are being given by the National Broadcasting Co., to maintain a continuity of its winter broadcasts from Symphony Hall of Music Director Charles Munch's Saturday night concerts. Beginning Monday (July 9), through October 1, or until the winter series of broadcasts resume live with the start of the orchestra's 76th season in Boston upon its return from its August-September tour of 13 countries in Europe, NBC stations nationwide will present a 45-minute concert over the air, from 8.15-9.00 p. m.

* * *

The broadcasts are produced by Avner Rakov and George Voutsas. Ben Grauer is the commentator, and C. Harold Campbell is the engineer in charge of "taping" the portions of the Berkshire Festival concerts used. The schedule, worked out by BSO Manager Thomas D. Perry, Jr., with the assistance of Martin Bookspan, began with Charles Munch conducting the finale of Mozart's "Haffner" Symphony and the Mozart Sinfonia Concertante, K. 297b, with oboe, clarinet, horn, bassoon which Festival patrons heard "live" in Tanglewood's Theater-Concert Hall tonight.

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Boris Goldovsky, head of Tanglewood's opera department, announces he plans as a regular Saturday afternoon feature, commencing July 14, an informal recital by his opera students of scenes from the standard repertory, to be given in workshop style in the Theater-Concert Hall, from 4.00-5.15 p. m. These, as are all performances of student opera at Tanglewood, are open to the public through membership in the Friends.

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Goffredo Petrassi, the noted Italian composer who is guest teacher of composition this summer at the Berkshire Music Center, since 1939 has been a professor of composition at the St. Cecilia Conservatory in Rome, where he began his studies in music in 1925, at the age of 21. Since he speaks only Italian and French, he communicates to the six students of his composition class at the Berkshire Music Center through an interpreter-student, Kenneth Gaburo, 29, of Champaign, Ill. After winning the George Gershwin Memorial Award in 1954, and graduating a B. Mus. and a M. Mus. that same year from the Eastman School of Music in Rochester, Mr. Gaburo went to Italy on a Fulbright scholarship, and there met Mr. Petrassi with whom he studied at St. Cecilia.

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Mr. Petrassi has just received a commission from the BBC in England to compose a work for the network's tenth anniversary celebration in 1957. Four of his works will be heard by music lovers at Tanglewood this summer; the Boston Symphony Orchestra, Charles Munch conducting, will premiere in the Berkshires his Fifth Concerto for Orchestra, commissioned by the orchestra for its current, 75th anniversary season (July 27). The composer will conduct his 1948 composition, "Sonata Da Camera," at the concert of contemporary music under the auspices of the Fromm Music Foundation on July 22. Tanglewood's choral department will present his 1940-1 work, "Coro di Morti," a dramatic madrigal for male chorus, three pianos, brass, double basses and percussion, on the July 20 or 24 concert, and his one-act opera, "Morte Dell' Aria" (1949-50) is a likely prospect for box-holders at the [illegible] "Tanglewood Gala Parade," August 9.

Alexander Smallens conducts the next four Stadium Concerts in New York, the first of which, on the evening of July 9, is the annual all-Gershwin program, with Earl Wild, pianist, William Warfield, baritone, and Leontyne Price, soprano, as soloists.

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Sinfonia Concertante.....Mozart
Finale from the "Haffner" Symphony.....Mozart
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Suite Francaise .....Milhaud
Wedding Suite ..... Prokofieff
Symphony No. 6 ..... Beethoven

SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 8, 1956

Berkshire Museum Holds First Summer Exhibition

Paintings by Ralph Berkowitz, Stage Settings and Costumes by Kokoschka Shown at Pittsfield; Other Art Shows Current in Valley

By WAYNE C. SMITH

The Berkshire Museum in Pittsfield inaugurated its summer program of special exhibitions this past week with the openings of a one-man show of paintings by Ralph Berkowitz and the display of stage settings and costume designs by Oskar Kokoschka for Mozart's "The Magic Flute" the first part of the week.

At Lenox, the Lenox Library continues its summer program of biweekly exhibitions with the showing of a group of paintings by Stanley Bate of Craryville, N. Y., and the first of the weekly exhibitions prepared for presentation at Tanglewood's reception hall by the Berkshire Museum was composed of a portion of the Kokoschka designs.

In the Connecticut Valley, the gallery established by radio station WHAI in Greenfield opened its weekly program of summer exhibitions with the display of a group of prints by the late Arthur Negus Fuller. And the third of the weekly art shows presented by the Valley Players in the lobby of the Casino at Mountain Park included oils and water colors by Dorothy Cogswell of South Hadley and Harry E. Wooley of Longmeadow.

At Pittsfield

It was interesting to note in the program of exhibitions at Pittsfield museum how often an artist of one medium will go to another medium for complete satisfaction of his creative needs. Ralph Berkowitz, who is dean of the music school at Tanglewood, is a distinguished pianist yet evidently music does not furnish him with a complete creative outlet because it is seen in this one-man show that he turns to painting to express deeply felt emotions and not as a dabbler.

There are 35 canvases in the show and all being creative are in a contemporary vein. Some of them, perhaps the majority, are yet immature but they do show the seriousness with which the artist works and how personal his painting is to him. In some, like "Women in the Garden" and "Marionette" there can be seen similarities to the work of Matisse in the plastic drawing and arrangements of the figures and the decorative backgrounds. Yet, the artist is also seen to have used, whether intentional or not, Matisse's work only as a point of departure for his own explorations.

Then, too, the surrealistic fantasy of Chagall is revealed in "Acrobats Rehearsing," "Actors Rehearsing" and "Tower Music I" and again the artist has built upon traditions creatively.

It was nice seeing again a display of Kokoschka's work at the Berkshire Museum because he taught there for an entire summer seven or eight years ago and while there he endeared himself to many in this section. When it was decided to present "The Magic Flute" at the 1955-56 Salzburg Festival as part of the commemoration of the 200th anniversary of Mozart's birth, it was decided that Kokoschka, also Austrian and one of the greatest living artists today, should be commissioned to do an entirely new setting for the opera.

MISS C. C. CARDILLO TO BECOME BRIDE

North Adams Singer Will Wed in Canarsie

New York, July 7—The young opera singer and rising soprano, Christina C. Cardillo, North Adams, Mass., native, will be married Sunday afternoon, at 4.30, to Atty. Alfred C. Moran, in Holy Family Church, Canarsie, N. Y. She is the daughter of Mr. and Mrs. Anthony Cardillo of North Adams.

Today Miss Cardillo completed her summer course at the Metropolitan. Following an unannounced wedding trip, the couple will attend the internationally famous Music Festival at Tanglewood where the bride-elect has been soloist with the Boston Symphony Orchestra and has also sang leading roles in opera presentations in the Theater-Concert Hall under Boris Goldovsky.

The bridegroom is the son of Mrs. Martin Moran, and the late Mr. Moran of 221 East 42d St., Brooklyn. He is a graduate of St. John's College and Law School in his native Brooklyn.

Sunday's simple ceremony will be performed in the presence of relatives and friends by Rev. Raphael Florido of Holy Family parish.

In August, Miss Cardillo will resume her work for the coming season under the management of William Judd of Columbia Artists, son of the retired manager of Boston Symphony Orchestra. There is a possibility that the bride-elect will accept an opera role in Chicago and a soloist role with the San Francisco Symphony during August.

A graduate of leading conservatories in the east and in Italy, Miss Cardillo has also studied voice under such recognized masters as Hugh Ross and Boris Goldovsky of Berkshire Music Center, Tanglewood. A winner of the Metropolitan Auditions of the Air three years ago, she has been awarded several scholarships to the Met's Katherine Lang School and spent one summer at the Metropolitan's affiliate, the Central City Opera Center, Denver Col., where she enjoyed leading roles. For two years she studied voice in Milan, Italy.

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[23]

SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 8, 1956

Berkshire Museum Holds First Summer Exhibition

Paintings by Ralph Berkowitz, Stage Settings and Costumes by Kokoschka Shown at Pittsfield; Other Art Shows Current in Valley

By WAYNE C. SMITH

The Berkshire Museum in Pittsfield inaugurated its summer program of special exhibitions this past week with the openings of a one-man show of paintings by Ralph Berkowitz and the display of stage settings and costume designs by Oskar Kokoschka for Mozart's "The Magic Flute" the first part of the week.

At Lenox, the Lenox Library continues its summer program of biweekly exhibitions with the showing of a group of paintings by Stanley Bate of Craryville, N. Y., and the first of the weekly exhibitions prepared for presentation at Tanglewood's reception hall by the Berkshire Museum was composed of a portion of the Kokoschka designs.

In the Connecticut Valley, the gallery established by radio station WHAI in Greenfield opened its weekly program of summer exhibitions with the display of a group of prints by the late Arthur Negus Fuller. And the third of the weekly art shows presented by the Valley Players in the lobby of the Casino at Mountain Park included oils and water colors by Dorothy Cogswell of South Hadley and Harry E. Wooley of Longmeadow.

At Pittsfield

It was interesting to note in the program of exhibitions at Pittsfield museum how often an artist of one medium will go to another medium for complete satisfaction of his creative needs. Ralph Berkowitz, who is dean of the music school at Tanglewood, is a distinguished pianist yet evidently music does not furnish him with a complete creative outlet because it is seen in this one-man show that he turns to painting to express deeply felt emotions and not as a dabbler.

There are 35 canvases in the show and all being creative are in a contemporary vein. Some of them, perhaps the majority, are yet immature but they do show the seriousness with which the artist works and how personal his painting is to him. In some, like "Women in the Garden" and "Marionette" there can be seen similarities to the work of Matisse in the plastic drawing and arrangements of the figures and the decorative backgrounds. Yet, the artist is also seen to have used, whether intentional or not, Matisse's work only as a point of departure for his own explorations.

Then, too, the surrealistic fantasy of Chagall is revealed in "Acrobats Rehearsing," "Actors Rehearsing" and "Tower Music I" and again the artist has built upon traditions creatively.

It was nice seeing again a display of Kokoschka's work at the Berkshire Museum because he taught there for an entire summer seven or eight years ago and while there he endeared himself to many in this section. When it was decided to present "The Magic Flute" at the 1955-56 Salzburg Festival as part of the commemoration of the 200th anniversary of Mozart's birth, it was decided that Kokoschka, also Austrian and one of the greatest living artists today, should be commissioned to do an entirely new setting for the opera.

MISS C. C. CARDILLO TO BECOME BRIDE

North Adams Singer Will Wed in Canarsie

New York, July 7—The young opera singer and rising soprano, Christina C. Cardillo, North Adams, Mass., native, will be married Sunday afternoon, at 4.30, to Atty. Alfred C. Moran, in Holy Family Church, Canarsie, N. Y. She is the daughter of Mr. and Mrs. Anthony Cardillo of North Adams.

Today Miss Cardillo completed her summer course at the Metropolitan. Following an unannounced wedding trip, the couple will attend the internationally famous Music Festival at Tanglewood where the bride-elect has been soloist with the Boston Symphony Orchestra and has also sang leading roles in opera presentations in the Theater-Concert Hall under Boris Goldovsky.

The bridegroom is the son of Mrs. Martin Moran, and the late Mr. Moran of 221 East 42d St., Brooklyn. He is a graduate of St. John's College and Law School in his native Brooklyn.

Sunday's simple ceremony will be performed in the presence of relatives and friends by Rev. Raphael Florido of Holy Family parish.

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Stravinsky (b 1882): Duo Concertante (1932). Ruth Posselt, violin: Irving Fine, piano.

Ben Weber (b. 1916): Serenade for Strings, Op. 46 (1956). Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; Georges Moleux, bass

Benjamin Britten (b 1913): Canticle II, "Abraham and Isaac," Op. 51 (1953). Florence Kopleff, contralto; Arthur Schoep, tenor; Seymour Lipkin, piano.

Arnold Schoenberg (1874-1951): Klavierstucke, Op. 33 a & b (1929, 1932).

Anton Webern (1883-1945): Variations, Op. 27 (1926). William Masselos, piano.

Alvin Epstein (b. 1930): 'Sabrina Fair," a suite of songs (1956). Arthur Schoep, tenor; Richard Burgin, violin; Joseph de Pasquale, viola; Samuel Mayes, cello; Ralph Berkowitz, piano.

Aaron Copland (b. 1900): Vitebsk. Study on a Jewish Theme (1929). Richard Burgin, violin; Samuel Mayes, cello; Aaron Copland, piano.

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8.30 p. m., Sunday afternoon at 2.30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, is sold on the day of performance, and in the event of rain the programs will be given in the capacious Music Shed.

The complete programs are:

Wednesday, July 11, 8.30 p. m., Theatre-Concert Hall, Chamber Music:

Haydn: String Quartet in E flat major, Op. 33, No. 2

Mozart: Clarinet Quintet, K. 581

Brahms: String Quintet in G major; Benny Goodman and The Boston Symphony String Quartet (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello).

Friday, July 13, 8.30 p. m., Theatre-Concert Hall, The Boston Symphony Chamber Orchestra:

Mozart: March, Andantino and Finale (Presto) from Serenade in D major, K. 320

Mozart: Concerto in F major, for 3 Pianos, K. 242. Soloists: Luboshutz and Nemenoff and Boris Goldovsky

Mozart: Concerto in A major, for Piano, K. 488. Soloist: Boris Goldovsky

Mozart: Concerto in E flat major, for 2 Pianos, K. 365. Soloists: Luboshutz and Nemenoff. Boris Goldovsky, and Pierre Luboshutz, conductors.

Saturday, July 14, 8.30 p. m., Theatre-Concert Hall, The Boston Symphony Chamber Orchestra:

Bach: Brandenburg Concerto No. 2, in F major. Soloists: Roger Voisin, trumpet; Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute; Richard Burgin violin.

Bach: Viola Concerto in E major Soloist: William Kroll

Bach: Suite No. 2, in B minor, for Flute and Strings. Soloist: Doriot Anthony Dwyer

Bach: Suite No. 3, in D major Charles Munch, conductor.

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Second Thoughts On Music

First Fromm Foundation Concert Tomorrow Night

Works by Former Students to Be Performed at Tanglewood; Festival Opens With Program By Kroll String Quartet; Foss Conducts Today

By WILLARD M. CLARK

Tanglewood, Lenox, July 7—It is good to have the Berkshire Music Festival under way again. It is very much like an Old Home Week during the opening concert. Everyone seems to know everyone else and there is a friendly, informal atmosphere.

Programs began Wednesday night with the first of the Chamber Music concerts. The honor of opening the festival went to the Kroll String Quartet, one of the best such ensembles now playing. The program of Mozart, Prokofieff and Beethoven quartets was rapturously received by an audience numbering 1100. We found the quartet at its best in Prokofieff's first quartet and in the Beethoven No. 3, Opus 59, the last of the Rasamouski quartets. The Mozart quartet in C major, K. 465 was handled with a heavy hand and lacked the delicacy and spontaneity it needed.

It was interesting to learn that Mr. Kroll and artists who will appear subsequently in the chamber music series, give their services without pay, so that all proceeds may go to the revolving scholarship fund. It is because of this fund that so many young people may attend the Berkshire Music School, run by the Boston Symphony Orchestra without undue expense.

Fromm Foundation Concerts

There is much interest in the two concerts which are being given through the generosity of the Fromm Music Foundation of Chicago. These will be given Mondays, July 9 and July 23, respectively. The brace of concerts will each display a work by a former student of the Berkshire Music Center.

Works to be heard Monday night include the Stravinsky "Duo Concertante" played by Ruth Posselt, violin, and Irving Fine, pianist; Ben Weber's "Serenade for Strings," a composition commissioned by the Fromm Foundation this year; Britten's "Canticle 11 "Abraham and Issac," written in 1953; Schoenberg's "Klavierstucke"; Anton Webern's "Variations," played by pianist Masselos; Alvin Epstein's "Sabrina Fair," commissioned by the Fromm Foundation this year and Aaron Copland's "Vitebsk" a trio to be played by Richard Burgin, violin; Samuel Mayes, cello and Mr. Copland at the piano.

Lukas Foss to Conduct

This afternoon at 2.30, Lukas Foss, a member of the composition faculty of the Music Center, will conduct five works, three of which are new to Tanglewood and are contemporary. The new pieces will be the "Serious Song for Strings" by Irving Fine; "Divertimento" by Alexei Haieff; and "The Unanswered Question" by the late and legendary American composer, Charles Ives. The program will open with Haydn's Symphony No. 86 in D major and conclude with Bach's "Piano Concerto in D Minor." In this work, Mr. Foss will be both soloist and conductor.

We shall report on the past week-end concerts next Sunday. It now looks as though we shall attend at least 40 concerts during the six-week festival period. The opera novelty this season is to be the stage premiere of "Griffelkin" by Lukas Foss. This work was commissioned by the National Broadcasting Co. television network and telecast nationally last November. The composer will conduct the two performances, which will be staged by Boris Goldovsky, head of the Berkshire Center's opera department. The opera will be given Aug. 6 and 7.

SYRACUSE HERALD-AMERICAN

, Sunday, July 8, 1956

This afternoon in the Theater-Concert Hall in "Tanglewood," Lukas Foss, a member of the composition faculty in Berkshire Music Center, will conduct five works, three of which are contemporary and new to this noted beauty and cultural center near Lenox, Mass. The new pieces will be the "Serious Song, for Strings" by Mr. Foss' colleague on the Berkshire Music Center's faculty, Irving Fine; "Divertimento by Alexei Haieff; and "The Unanswered Question" by the late and legendary American composer, Charles Ives.

The program will begin with Haydn's Smphony No. 86 in D Major, and conclude with Bach's Piano Concerto in D Minor, Mr. Foss as soloist conducting from the keyboard. Lukas Foss, at one time was a student in the Berkshire Music Center and who returns to its faculty this year after a summer's leave of absence, has become one of the busiest men of music in the country. He lives in Los Angeles, where he is Associate Professor at the University of California in charge of composition, and music director of the U.C.L.A. Symphony Orchestra. He also is conductor of the Los Angeles Chamber Symphony Orchestra.

Later in the season (on Aug. 6, 7) the opera department of the Berkshire Music Center will present the stage premier of his opera, "Griffelkin," which was commissioned by the National Broadcasting Company television network and telecast nationally last November. The composer will conduct those two performances, which will be staged by Boris Goldovsky, head of the Berkshire Music Center's opera department.

CONTEMPORARY WORKS PRAISED AT TANGLEWOOD

Martini, Cowell Share Honors After Thrilling Mozart Music

Tanglewood, July 7—One of those suave, star-lit nights combined with the music of Mozart and contemporary composers, Bohuslav Martinu and Henry Cowell combined to draw an audience of 3000 to the Berkshire Festival tonight. It was pleasant to see the lawn dotted with people and to know that they were hearing the concert almost as clearly as those inside.

Devoted to Mozart

The first portion of the program, directed by Charles Munch, was devoted to the Mozart "Symphony in D Major," Haffner and the Sinfonia Concertante, for oboe, clarinet, horn and bassoon. The soloists in this work were Ralph Gombert, oboe; Gino Cioffi, clarinet; James Stagliano, horn and Sherman Walt, basson.

That some commissioned works can bear the stamp of inspiration seems true when one listens to the D Major symphony written in some 15 days. It remains one

(Continued On Page 7A)

CONTEMPORARY

(Continued From Page 1A)

of the rarest works of the composed, a veritable gem. As he did Friday night, Mr. Munch provided a beautiful interpretation. one which had both profundity and an all embracing charm. It was deeply felt and alive with color and movement.

The "Sinfonia Concertante" is of symphonic proportions. It seems that during a visit in Paris, Mozart met four virtuosi who asked him to write a work for obe, horn, clarinet and bassoon. This he did in very short time and it remains a work that is unique in music and as inviting to listeners today as it was to the first audience that heard it. Mr. Munch had four great players to enhance the work tonight. Messers Gomberg, Cioffi, Stagliano and Walt provided perfect integration with the orchestra and in the final variations displayed magnificent virtuosity. Thus, Mr. Munch was wonderfully served by his chamber orchestra and these solists. So was Mozart.

The contemporary works heard tonight were far more rewarding than we had been led to expect. Martinu's "Military Mass, for Men's Chorus and Small Orchestra, which included a piano and organ, is a work of tremendous power, and vitality. The work was sung by the Yale Glee Club, with solons by Mac Morgan. It was conducted by Hugh Ross.

Outdoors Perferred

The composer has written that "The mass was intended to be performed out of doors, under the sky and the clouds that unite us with the soldiers at the front as well as with our compatriots at home." Written during the occupation of France, when the French Army disbanded, the project lost its purpose and the composer completed the work for concert use, adding piano and organ. It was performed in the Cathedral in Princeton in 1948.

The text opens with the Lord's Prayer and closes with the first words of the prayer accompanied by a distant trumpet call and muffled drums. Mr. Morgan sang the solos very well, using his resonant voice and impeccable enunciation to enhance the text. In fact enunciation was wonderfully applied by both soloist and chorus. This appears to be a work which should have considerable appeal among the male chorus fraternity.

Henry Cowell's "A Thanksgiving Psalm" from "The Dead Sea Scrolls" is written for male chorus and orchestra. It is a tightly knit work, a bit dissonant in the orchestral portions but entirely singable and the Yale boys handled the chorus work with consumate skill.

The heavy orchestration at times overshadowed the chorus and one did not get the rods, but when that was possible one heard some beautiful psalms translated from the Aramic by Miller Burrows, professor of biblical theology at Yale. When the Martinu work was impressive at first hearing, the Cowell work needs more than one hearing. Mr. Ross had his forces under control and provided the sort of direction one has come to expect from him.

TANGLEWOOD
LENOX, MASS. • NOW through AUGUST 12

Berkshire Festival

BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*
THEATRE-CONCERT HALL
TODAY at 2:30
NEXT WED. July 11, at 8:30—BOSTON SYMPHONY STRING QUARTET
Benny Goodman assisting
FRI. July 13, at 8:30—MOZART PIANO CONCERTOS
Soloists: Boris Goldovsky, Luboshutz and Nemenoff
SAT. July 14, at 8:30—BACH PROGRAM (Munch)
Soloist: William Kroll, *Violin*
SUN. July 15, at 2:30—BACH—ST. JOHN PASSION (Munch)
Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5. (Admission $2)
— Reserved seats for July 13 & 14 all taken; for July 15, $5 only —
Last 4 Weekends: SHED CONCERTS (July 20—Aug. 12)
Tickets $2.50, 3.00, 3.50, 4.00, 5.50. (Box Seats $6.50)
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MASSACHUSETTS

LENOX

Berkshire Festival

TODAY, 2:30 P. M., a chamber orchestra conducted by Lukas Foss, who will also be piano soloist. All concerts are held in the Theatre-Concert Hall unless otherwise noted.
Symphony No. 86 in D.....Haydn
Serious Song, for strings.....Fine
Divertimento .....Haieff
The Unanswered Question .....Ives
Piano Concerto in D minor.....Bach

MONDAY, 8:30 P. M., special program of modern chamber music donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, Ill. Participants: Ruth Posselt, Richard Burgin, Alfred Krips, violinists; Irving Fine, Seymour Lipkin, William Masselos, Ralph Berkowitz, Aaron Copland, pianists; Samuel Mayes, 'cellist; Joseph de Pasquale, violist; George Moleux, bassist; Florence Kopleff, contralto; Arthur Schoep, tenor.
Duo Concertante .....Stravinsky
Serenade for strings, Op. 46.....Weber
Canticle II, Abraham and Isaac, Op. 51 .....Britten
Klavierstuecke, Op. 33.....Schoenberg
Variations, Op. 27.....Weber
Sabrina Fair .....Epstein
Vitebsk .....Copland

WEDNESDAY, 8:30 P. M., program of chamber music with the Boston Symphony String Quartet and Benny Goodman, clarinetist.
String Quartet in E flat, Op. 33, No. 2 .....Haydn
Clarinet Quintet (K. 581) .....Mozart
String Quintet in G.....Brahms

FRIDAY, 8:30 P. M., Boston Symphony Chamber Orchestra conducted by Boris Goldovsky and Pierre Luboshutz, who will also be piano soloists in addition to Genia Nemenoff.
March, Andantino and Finale, from Serenade in D (K. 320); Concerto in F for three pianos (K. 242); Piano Concerto in A (K. 488); Concerto for two pianos in E flat (K. 365).....Mozart

SATURDAY, 8:30 P. M., Boston Symphony Chamber Orchestra conducted by Charles Munch; William Kroll, violinist; Doriot Anthony Dwyer, flutist.
Brandenburg Concerto No. 2 in F; Violin Concerto in E; Suite No. 2 in B minor, for flute and strings; Suite No. 3 in D.....Bach

NEXT SUNDAY, July 15, 2:30 P. M., Boston Symphony Chamber Orchestra assisted by Festival Chorus of Berkshire Music Center. Conductor, Charles Munch; Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan, James Joyce, basses. Bach's Passion According to St. John.

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Berkshire Eagle (e)
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BSO Radio Concerts

Thirteen Monday evening broadcasts of high lights from the summer's Berkshire Festival concerts by the Boston Symphony Orchestra are being given by the National Broadcasting Company to maintain a continuity with the winter broadcasts of the group.

NBC stations are presenting the concerts Monday nights from 8:15 to 9. Ben Grauer is the commentator.

Conductor Charles Munch will lead nine of the broadcasts, and the rest will have Pierre Monteux, Richard Burgin and Eleazar de Carvalho as guest directors.

Tanglewood Music Fans Give Ovation to Goodman

By D. E. RITZ

The Tanglewood debut of clarinetist Benny Goodman highlighted the opening program in the Bach-Mozart series at the Theatre-Concert hall at Lenox, Mass., Friday evening.

* * *

GOODMAN APPEARED as soloist in the "Concerto for Clarinet in A major, K. 62" with the Boston Symphony Chamber Orchestra conducted by Dr. Charles Munch.

The all-Mozart program opened with the "Symphony in G minor, K. 550" and closed with the "Prague Symphony in D major, K. 504."

It was a cool evening and almost clear. The instruments sounded fine. The program was the first directed by Dr. Munch since his return from a Paris vacation. Every member of the ensemble was at top pitch and the program was a glorious opening for the 19th season of the Berkshire Festival.

* * *

GOODMAN RECEIVED a hearty reception when he came on and at the end of the concerto received an outstanding ovation.

Dr. Munch and the orchestra also received ovations following the performances of the symphonies from the large audience which filled every chair in the auditorium and overflowed onto the grounds.

Goodman proved himself a master of the instrument in the classical idiom and his clear tone and fast articulation made the rapid passages most attractive. The orchestral background formed a fine foil to the instrument, and under Dr. Munch's direction the whole performance proved a remarkable tribute to its composer.

* * *

WE HAS KNOWN many musicians who have left the classic field for jazz but we will admit that Friday evening was the first time that we had heard one of the finest of the jazz men demonstrate that he is also a classicist. The program notes inform us that Goodman studied with Reginald Kell; also that he commissioned "such works as 'Contrasts' by Bartok and the concertos for his instrument by Copland and by Hindemith, and played in each of them." Our first hearing of Goodman in person was a revelation.

The clarinetist also is scheduled to appear in a special program Wednesday evening with the Boston Symphony String Quartet including Richard Burgin and Alfred Krips, violinist; Joseph de Pasquale, viola; and Samuel Mayes, cello. Eugen Lehner, viola, will assist in one of the numbers.

* * *

ON SATURDAY evening, the symphonic program included two Mozart numbers directed by Dr. Munch and two modern numbers conducted by Hugh Ross. Lukas Foss conducted yesterday afternoon's program.

The Tanglewood season is in full swing and again we add our tribute to an enterprise which enables many to share in Boston's fine musical fare. The season at Tanglewood will continue through Aug. 12.

Music

Lukas Foss at Tanglewood

By JAY C. ROSENFELD

THE FIRST weekend of Tanglewood this year will go down in the record books as a very happy combination of deference to the classics, in particular to Mozart on the 200th anniversary of his birth and to an audacious inclusion of many new and late compositions by young and late American composers.

Lukas Foss, who has been one of the proudest exhibits of Tanglewood and the Berkshire Music Center for most of its existence, returned to the podium yesterday afternoon, after a year's leave, to conduct and to perform a piano concerto.

Foss began his program with the Haydn D major symphony, No. 86. It was a gay and carefree—and careless—performance. It rolled along with great elan missing plenty of the opportunities with which the symphony abounds. His personal magnetism compensated for much, and the orchestra was equal to any of his youthful demands. The florid largo, which Haydn himself called a capriccio, has extravagant possibilities which were ignored.

* * *

HIS D MINOR Bach piano concerto was equally thrilling. It was exciting music-making, but it would have been just as good—possibly better—if he had not attempted to include conducting at the same time. There were no conductors in Bach's day for this concerto and yesterday, with the outstanding concertmaster in America behind him, Richard Burgin, he might have played more piano and less orchestra, had he relinquished one function. In figures in which the orchestra properly underlined the legato nature of the phrases, Foss accented the individual notes of his corresponding idiom for fear of misunderstanding.

There were two impressive and provocative American works, both new to Tanglewood: Irving Fine's "Serious Song; Lament for String Orchestra" and the late Charles Ives' "The Unanswered Question." Between these was played a "Divertimento" of Alexander Haietff which was amusing and engaging but very superficial. It's main advantage was to serve as light relief between the two more weighty works.

* * *

FINE'S "Lament" was commissioned by the Louisville Symphony Orchestra and was finished last August in East Natick. It is a short, intense essay and reveals a great deal of the progress the young composer has made in the few years he has been coming to the faculty at Tanglewood. He immediately shows his knowledge of timbre and his imagination when he writes the first eight bars for unison violins. The Boston violin section played them with unbelievably beautiful tone and made of his austere line an extremely impressive phrase.

The urgency of his musical inspiration he expresses by a great addiction to metrical complexity. Indeed, the departure

Lukas Foss

from any regular figuration and the onrushing wealth of material tell best what he is apparently eager to say. With so somber a subject, he is most at home in the lower-registered instruments. Mr. Fine was in the audience to acknowledge the plaudits of the audience.

* * *

IVES' PIECE is short, too, and while it is not at all similar musically, the basic thought is from the same direction. Ives places a small string orchestra offstage which plays solemn and beautiful hymn-like music. Then, on stage, but from a completely unrelated source, comes a trumpet asking, we assume, "The Perennial Question of Existence." The onstage strings sustain long notes while they alternate with or join their colleagues not in view who are giving "The Invisible Answer." The wind instruments are the foil to the serenity otherwise prevailing. Ives does not pretend to do by music what words have not done.

* * *

SATURDAY night the program was divided between more homage to the memory of Mozart conducted by Charles Munch and two new, late works, by Bahuslav Martinu and Henry Cowell, both conducted by Hugh Ross.

The angular dimensions of the "Haffner" symphony were defined with violent verve and hasty brilliance which the cool evening abetted. The orchestra was never in more virtuoso fettle and the sharp contrasts and impetuous sweeps which Munch called for were delivered with brisk and trenchant nonchalance.

The Sinfonia concertante proved the caliber of the orchestra by offering the solo players of the oboe (Ralph Gomberg), clarinet (Gino Cioffi), horn (James Stagliano) and bassoon (Sherman Walt) the opportunity to be heard in more salient fashion than the ordinary symphony permits. Particularly in the variations did they rise to heights of both individual instrumental achievements and artistic expressiveness.

* * *

Mr. Ross and the orchestra were assisted in the last half of the program by the Yale Glee Club, of which Fenno Heath is director, and whom Ross called to the front, at the end of the arduous task, to share the appreciation of the very large audience.

Martinu's "Military Mass" uses an unusual combination of instruments — nine wind players, a piano, organ, and four percussionists. The travail of his exiled and driven fellow-countrymen Czechs in France in 1940 inspired him to what amounts to both a plea and a protest. He makes use of Biblical excerpts and lines by the Czech poet, Jiri Mucha, of which the material is about equally divided between the chorus and a single baritone solo which Mac Morgan sang with sonorous eloquence and an articulation to which Mr. Martinu could not have given too much consideration, at least in the interpretation to English.

* * *

The "Mass" certainly evoked mixed emotions as the composer went from the depths of devotional affirmations of faith to explosive outbursts in the brass and drums, after which the choral entrances were 'anti-climactic, either by reason of ineffective choral writing or inefficient preparation. Martinu used conventional diatonic processes for the solemn moments and here the chorus showed even and well-balanced sonority. There was difficult and hybrid flagellation in other episodes which invaded and offended the mood set in alternating sections.

Mr. Cowell came to the front of the auditorium after the performance of his "Thanksgiving Psalm From 'The Dead Sea Scrolls,'" to acknowledge the applause of the audience. Cowell calls for a complete instrumentation in the numbers the small chamber group supplies. It was at once apparent that the composer chose to give the chorus singable lines in conformity with vocal usage; he had no such regard for the instruments. Indeed, his awareness of the potentialities of both was the most conspicuous feature of his writing.

* * *

THE TENORS started out with a fugal idiom in which they were strengthened by the violins while the vocal basses sustained a pedal drone, to which Cowell gave more substance by doubling in the celli. There did not seem to be equal elements of musical material and text and some passages were not lucid, at least at first hearing, and the unexpected abrupt ending left the audience, as well as Mr. Ross, in mid-air.

Humor

Never Underestimate . . .

Ralph Berkowitz, the versatile dean of the Berkshire Music Center at Tanglewood, combines the art of a raconteur with that of music and painting. So much so that at the opening session of the school he was importuned to repeat one of his favorites which concerns the rabbit who bid the pigeon to dinners.

It appears that the bunny had been working in the hot hutch all afternoon to put on a feast that would impress the pigeon.

Come 7 o'clock with the table all set, the pigeon didn't show. Fifteen minutes passed and still no guest. Half an hour went by and the bird was still missing. Finally, at 8, the pigeon arrived.

"Do excuse me," she cooed. "It was such a nice day that I decided to walk."

Tenor McCollum Will Sing Roles Of Ailing Lloyd

Tenor John McCollum will take over the singing assignments at the Berkshire Festival of David Lloyd who will not be able to attend Tanglewood this year because of illness.

Mr. McCollum sang in four concerts at Tanglewood in 1953 and was leading tenor in several of the school's major opera productions. While a student in 1954, he sang in Berlioz' "Romeo and Juliet." Last summer he sang in Bach's B Minor Mass.

In Two Concerts

This summer Mr. Collum will be heard in place of Mr. Lloyd in Bach's "The Passion According to St. John" on July 15; and in Mozart's Mass in C Minor during the Koussevitsky Memorial Concert Aug. 4.

James Lucas will assume Mr. Lloyd's teaching duties as assistant coach on the Berkshire Music Center staff.

News (e)
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Very Little Vacation For Boston Symphony

Orchestra Concludes Tanglewood Season Aug. 12; Sets Out for Extensive Tour of Europe, Including Soviet Russia, Aug. 14

Tanglewood, Lenox, July 9—The Boston Symphony Orchestra will play 27 concerts in 13 countries during its 5½ week tour of Europe in August and September, Manager Thomas D. Perry, Jr., announces.

Under the baton of Charles Munch, its music director for the past 7 years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30, then the symphony will visit Scandinavia for 4 days.

To Visit Russia

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the 6 days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the 4 concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres—the orchestra has been invited to play in the famous Cathedral—Leeds and London.

Extensive Tour

The itinerary follows: Cork, Ireland, Aug. 24; Dublin, Ireland, Aug. 25 (matinee); Edinburgh, Scotland, Aug. 26 through 30; Copenhagen, Denmark, Aug. 31; Oslo, Norway, Sept. 1; Stockholm, Sweden, Sept. 3; Helsinki, Finland, Sept. 4; Leningrad, U.S.S.R., Sept. 5 and 6; Moscow, U.S.S.R., Sept. 8 and 9; Prague, Czechoslovakia, Sept. 11; Vienna, Austria, Sept. 12; Stuttgart, Germany, Sept. 13; Munich, Germany, Sept. 14; Zurich, Switzerland, Sept. 16; Berne, Switzerland, Sept. 17; Paris, France, Sept. 19 and 20; Chartres, France, Sept. 21; Leeds, England, Sept. 23; London, England, Sept. 24 and 25.

Pierre Monteux, once regular music director of the Boston Symphony (1919-1924), has been invited by his friend and colleague, Dr. Munch, to conduct some 10 of the orchestra's 27 concerts abroad.

The Boston Symphony Orchestra's tour of Europe is to be made in co-operation with the International Exchange Program of The American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air, and to help defray deficits to the orchestra from concerts abroad.

Quick Change

The 6-week, 24 concert schedule of the Berkshire Festival which opened last week terminates on Sunday afternoon, Aug. 12. On Tuesday afternoon, Aug. 14, a K.L.M. Royal Dutch Airlines chartered Super-Constellation will transport 79 persons from Logan Airport, Boston, to Shannon Airport, Ire. Some 40 persons will sail simultaneously, along with the orchestra's 16,000 pounds of instruments and scores and baggage, aboard the Nieuw Amsterdam, of the Holland-American Line, from Boston to Cobh, Ire. A 59-passenger K.L.M. Constellation will bring the rearguard of the orchestra to Ireland on Aug. 22. Included in total party will be a staff of 10, some dozen of members of the orchestra, and newspaper critics.

At the conclusion of the second London concert in Festival Hall on Sept. 25, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic, and a special air freighter will return their equipment simultaneously for the opening of the orchestra's 76th season in Boston's Symphony Hall on Friday, Oct. 5.

7,300 Attend Tanglewood Opening Event

Lenox, Mass., July 9—The 19th annual pilgrimage of music lovers to their Mecca of symphonic music at Tanglewood here in the Berkshires today brought more than 2,200 for the concluding program of the first week of the season in the theater-concert hall. Almost 7,300 persons heard the concerts during the first week of the pre-shed programs which continue for another week before the entire Boston Symphony orchestra moves into the music shed with its opening concert July 20 with Charles Munch conducting.

Today's concert, with Lukas Foss conducting, also featured him as soloist in the Bach "Piano Concerto in D Minor." The young Mr. Foss delighted the audience which filled the theater-concert hall and overflowed on to the spacious lawns to the rear. The weather, turned nice after a heavy downpour at the conclusion of Saturday night's program which featured the Yale Glee Club, made for picnicking on the grounds and relaxed listening.

Three of the sections in today's program were heard here for the first time. Irving Fine's serious song, "Lament for String Orchestra," was short but evoked considerable comment. The composer was in the audience. "Divertimento" by Alexei Haieff was the second of the numbers heard here for the first time. The lullaby and finale were especially well received. "The Unanswered Question" by Charles Ives, who was born in Danbury, was a provocative number though its composer made it very brief.

The concert, which began at 2:30 p. m. with the playing of Haydn's "Symphony No. 86 in D major," brought one of the favorites to the enthusiastic Sunday audience. Mr. Foss as soloist concluded the program with the playing of Bach's "Piane Concerto in D Minor," showing that he has come a long way since we heard him in his earlier years with the orchestra.

Programs This Week

The programs this week will bring back Benny Goodman and the Boston Symphony String quartet on Wednesday evening at 8:30 o'clock playing the Mozart "Clarinet Quintet in A Major." Friday evening's program will include a program of Mozart music with Luboshutz and Nemenoff in a concerto for two pianos and these two artists together with Boris Goldovsky in the "Concerto in F Major for Three Pianos and Orchestra."

Charles Munch, conductor of the Boston Symphony Orchestra, will conduct an all-Bach program Saturday evening with William Kroll and Doriot Anthony Dwyer as soloists.

Sunday's program with Munch conducting Bach's "The Passion According to St. John" will feature the Festival Chorus under the direction of Hugh Ross, conductor. This program at 2:30 o'clock promises to be an event in musical history at Tanglewood which has written so many important pages into the volume of important musical performances in this country.

Concerts in the shed which draw from 7,000 to 15,000 persons for a performance will begin on July 20. They will continue for four weeks through Aug. 12 after which the orchestra will set forth for a European tour which will take it to many countries, including Russia. The itinerary will be announced in a few days.

S. M.

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Chamber Music On Next Week's Tanglewood Slate

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, comprises an evening of chamber music by Haydn Mozart and Brahms, of the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

Mr. Goodman will perform Mozart's Clarinet Quintet, K-581, with the following principals of the Boston Symphony who comprise the B.S.O. String Quartet; Richard Burgin and Alfred Krips violins; Joseph de Pasquale, viola Samuel Mayes, cello.

Boris Goldovsky, the opera commentator and producer of the New England Opera Theatre who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program. He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert (July 14).

Dr. Munch on Sunday afternoon will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of Students of the Berkshire Music Center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David. Lloyd, tenor; Mac Morgan and James Joyce, basses.

A special extra concert of modern chamber music, donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, will be held in the Theatre-Concert Hall at Tanglewood on Monday, open on a non-reserved seat basis to Friends of the orchestra's summer music school and to the general public.

MONDAY, JULY 9, 1956
CATSKILL DAILY MAIL

Summer Playhouses Offer Varied Fare

Area summer playhouses offer a varied fare this week, with music and dance thrown in for good measure.

"Tea and Sympathy," a moving study of adolescence, which was seen at Woodstock last week, will open tonight at the Spa Summer Theatre, Saratoga. Mary Fickett and other members of the Broadway cast will be featured.

"The Solid Gold Cadillac" is the week's attraction at the Berkshire Playhouse, Stockbridge, Mass., where Paula Trueman, who played the Josephine Hull role on Broadway, will take over in the same assignment, supported by Reynolds Evans, William Sharon, Bruce Hall, Gaye Jordan, Patricia Lamson, Jerry Vermilye and Elizabeth Walden.

"The Mouse Trap" will be Woodstock's gripping thriller for this week, Tuesday through Sunday. Originally presented as a broadcast entitled "Three Blind Mice," four years ago, this play by the famed master of detective fiction, Agatha Christie, features Bill Berger in the role of Detective Sergeant Trotter, with a good supporting cast.

"The Desperate Hours" opens Tuesday night at the Malden Bridge Playhouse, Paul Bressoud, the managing director and producer playing the role which Humphrey Bogart portrayed in the movie version. The play runs through Sunday night.

The first anniversary year at the Arena Theatre at New York State Teachers College, Albany, opens Wednesday evening with "They Knew What They Wanted."

Berkshire Music Festival goes into its second week on Wednesday night with a concert featuring Benny Goodman, clarinetist, and the Boston Symphony String Quartet. On Friday night, the world famous piano duo Luboschutz and Nemenoff and Boris Goldovsky will be soloists. Saturday afternoon, William Kroll, Woodstock violinist, of the Kroll String Quartet, will be featured artist. Bach's "Passion According to St. John is Sunday.

At Jacob's Pillow, near Lee, Mass., Ted Shawn's Dance Festival will feature Ballet Theatre stars in matinees at 4 p.m. Thursday, Friday and Saturday, evenings at 8 Tuesday, Wednesday, Friday and Saturday.

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NORTH ADAMS, Mass.
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First Week-End Concerts At Tanglewood Draw 5,200

The first two week-end concerts of the Berkshire Music festival attracted some 5,200 people to the theater concert hall at Tanglewood in Lenox.

Saturday Night

The Saturday night program included two works by Mozart, the Symphony in D major, K. 385, and the Sinfonia Concertante, and two pieces by contemporary composers, "The Military Mass" by Martinu and "A Thanksgiving Psalm" by Cowell. Charles Munch, director of the Boston Symphony orchestra, conducted the first part of the concert. The second half, featuring the Yale Glee club, was under the direction of Hugh Ross.

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The second and final week-end of the Bach-Mozart concerts will be held in the theater-concert hall Friday and Saturday evenings and Sunday afternoon.

First Week of Festival Events Draws 10,143 to Tanglewood

TANGLEWOOD—The four public concerts and two student events held here during the first week of the 1956 Berkshire Festival drew crowds totaling 10,143.

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[26]

News (e)
SPRINGFIELD, Mass.
Democratic
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JUL 9 1956

Very Little Vacation For Boston Symphony

Orchestra Concludes Tanglewood Season Aug. 12; Sets Out for Extensive Tour of Europe, Including Soviet Russia, Aug. 14

Tanglewood, Lenox, July 9 - The Boston Symphony Orchestra will play 27 concerts in 13 countries during its 5½ week tour of Europe in August and September, Manager Thomas D. Perry, Jr., announces.

Under the baton of Charles Munch, its music director for the past 7 years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30, then the symphony will visit Scandinavia for 4 days.

To Visit Russia

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the 6 days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the 4 concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres—the orchestra has been invited to play in the famous Cathedral—Leeds and London.

Extensive Tour

The itinerary follows: Cork, Ireland Aug. 24; Dublin, Ireland, Aug. 25 (matinee); Edinburgh, Scotland, Aug. 26 through 30; Copenhagen, Denmark, Aug. 31; Oslo, Norway, Sept. 1; Stockholm, Sweden, Sept. 3; Helsinki, Finland, Sept. 4; Leningrad, U.S.S.R., Sept. 5 and 6; Moscow, U.S.S.R., Sept. 8 and 9; Prague, Czechoslovakia, Sept. 11; Vienna, Austria, Sept. 12; Stuttgart, Germany, Sept. 13; Munich, Germany, Sept. 14; Zurich, Switzerland, Sept. 16; Berne, Switzerland, Sept. 17; Paris, France, Sept. 19 and 20; Chartres, France, Sept. 21; Leeds, England, Sept. 23; London, England, Sept. 24 and 25.

Pierre Monteux, once regular music director of the Boston Symphony (1919-1924), has been invited by his friend and colleague, Dr. Munch, to conduct some 10 of the orchestra's 27 concerts abroad.

The Boston Symphony Orchestra's tour of Europe is to be made in co-operation with the International Exchange Program of The American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air, and to help defray deficits to the orchestra from concerts abroad.

Quick Change

The 6-week, 24 concert schedule of the Berkshire Festival which opened last week terminates on Sunday afternoon, Aug. 12. On Tuesday afternoon, Aug. 14, a K.L.M. Royal Dutch Airlines chartered Super-Constellation will transport 79 persons from Logan Airport, Boston, to Shannon Airport, Ire. Some 40 persons will sail simultaneously, along with the orchestra's 16,000 pounds of instruments and scores and baggage, aboard the Nieuw Amsterdam, of the Holland-America Line, from Boston to Cobh, Ire. A 59-passenger K.L.M. Constellation will bring the rearguard of the orchestra to Ireland on Aug. 22. Included in total party will be a staff of 10, some wives of members of the orchestra, and newspaper critics.

At the conclusion of the second London concert in Festival Hall on Sept. 25, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic, and a special air freighter will return their equipment simultaneously for the opening of the orchestra's 76th season in Boston's Symphony Hall on Friday, Oct. 5.

Mon - July 9 - 1956 Waltham News-Tribune

7,300 Attend Tanglewood Opening Event

Lenox, Mass., July 9—The 19th annual pilgrimage of music lovers to their Mecca of symphonic music at Tanglewood here in the Berkshires today brought more than 2,200 for the concluding program of the first week of the season in the theater-concert hall. Almost 7,300 persons heard the concerts during the first week of the pre-shed programs which continue for another week before the entire Boston Symphony orchestra moves into the music shed with its opening concert July 20 with Charles Munch conducting.

Today's concert, with Lukas Foss conducting, also featured him as soloist in the Bach "Piano Concerto in D Minor." The young Mr. Foss delighted the audience which filled the theater-concert hall and overflowed on to the spacious lawns to the rear. The weather, turned nice after a heavy downpour at the conclusion of Saturday night's program which featured the Yale Glee Club, made for picnicking on the grounds and relaxed listening.

Three of the sections in today's program were heard here for the first time. Irving Fine's serious song, "Lament for String Orchestra," was short but evoked considerable comment. The composer was in the audience. "Divertimento" by Alexei Haieff was the second of the numbers heard here for the first time. The lullaby and finale were especially well received. "The Unanswered Question" by Charles Ives, who was born in Danbury, was a provocative number though its composer made it very brief.

The concert, which began at 2:30 p. m. with the playing of Haydn's "Symphony No. 86 in D major," brought one of the favorites to the enthusiastic Sunday audience. Mr. Foss as soloist concluded the program with the playing of Bach's "Piano Concerto in D Minor," showing that he has come a long way since we heard him in his earlier years with the orchestra.

Programs This Week

The programs this week will bring back Benny Goodman and the Boston Symphony String quartet on Wednesday evening at 8:30 o'clock playing the Mozart "Clarinet Quintet in A Major." Friday evening's program will include a program of Mozart music with Luboshutz and Nemenoff in a concerto for two pianos and these two artists together with Boris Goldovsky in the "Concerto in F Major for Three Pianos and Orchestra."

Charles Munch, conductor of the Boston Symphony Orchestra, will conduct an all-Bach program Saturday evening with William Kroll and Doriot Anthony Dwyer as soloists.

Sunday's program with Munch conducting Bach's "The Passion According to St. John" will feature the Festival Chorus under the direction of Hugh Ross, conductor. This program at 2:30 o'clock promises to be an event in musical history at Tanglewood which has written so many important pages into the volume of important musical performances in this country.

Concerts in the shed which draw from 7,000 to 15,000 persons for a performance will begin on July 20. They will continue for four weeks through Aug. 12 after which the orchestra will set forth for a European tour which will take it to many countries, including Russia. The itinerary will be announced in a few days.

S. M.

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 9 1956

Chamber Music On Next Week's Tanglewood Slate

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, comprises an evening of chamber music by Haydn Mozart and Brahms, of the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

Mr. Goodman will perform Mozart's Clarinet Quintet, K-581, with the following principals of the Boston Symphony who comprise the B.S.O. String Quartet; Richard Burgin and Alfred Krips violins; Joseph de Pasquale, viola Samuel Mayes, cello.

Boris Goldovsky, the opera commentator and producer of the New England Opera Theatre who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program. He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert (July 14).

Dr. Munch on Sunday afternoon will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of Students of the Berkshire Music Center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses.

A special extra concert of modern chamber music,, donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, will be held in the Theatre-Concert Hall at Tanglewood on Monday, open on a non-reserved seat basis to Friends of the orchestra's summer music school and to the general public.

MONDAY, JULY 9, 1956
CATSKILL DAILY MAIL

Summer Playhouses Offer Varied Fare

Area summer playhouses offer a varied fare this week, with music and dance thrown in for good measure.

"Tea and Sympathy," a moving study of adolescence, which was seen at Woodstock last week, will open tonight at the Spa Summer Theatre, Saratoga. Mary Fickett and other members of the Broadway cast will be featured.

"The Solid Gold Cadillac" is the week's attraction at the Berkshire Playhouse, Stockbridge, Mass., where Paula Trueman, who played the Josephine Hull role on Broadway, will take over in the same assignment, supported by Reynolds Evans, William Sharon, Bruce Hall, Gaye Jordan, Patricia Lamson, Jerry Vermilye and Elizabeth Walden.

"The Mouse Trap" will be Woodstock's gripping thriller for this week, Tuesday through Sunday. Originally presented as a broadcast entitled "Three Blind Mice," four years ago, this play by the famed master of detective fiction, Agatha Christie, features Bil Berger in the role of Detective Sergeant Trotter, with a good supporting cast.

"The Desperate Hours" opens Tuesday night at the Malden Bridge Playhouse, Paul Bressoud, the managing director and producer playing the role which Humphrey Bogart portrayed in the movie version. The play runs through Sunday night.

The fifth anniversary year at the Arena Theatre at New York State Teachers College, Albany, opens Wednesday evening with "They Knew What They Wanted."

Berkshire Music Festival goes into its second week on Wednesday night with a concert featuring Benny Goodman, clarinetist and the Boston Symphony String Quartet. On Friday night, the world famous piano duo Luboschutz and Nemenoff and Boris Goldovsky will be soloists. Saturday afternoon, William Kroll, Woodstock violinist, of the Kroll String Quartet, will be featured artist. Bach's Passion According to St. John is Sunday.

At Jacob's Pillow, near Lee, Mass., Ted Shawn's Dance Festival will feature Ballet Theatre stars matinees at 4 p.m. Thursday, Friday and Saturday, evenings at 9 Tuesday, Wednesday, Friday and Saturday.

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Transcript (e)
NORTH ADAMS, Mass.
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Circ. 13,357
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First Week-End Concerts At Tanglewood Draw 5,200

The first two week-end concerts of the Berkshire Music festival attracted some 5,200 people to the theater concert hall at Tanglewood in Lenox.

Saturday Night

The Saturday night program included two works by Mozart, the Symphony in D major, K. 385, and the Sinfonia Concertante, and two pieces by contemporary composers, "The Military Mass" by Martinu and "A Thanksgiving Psalm" by Cowell. Charles Munch, director of the Boston Symphony orchestra, conducted the first part of the concert. The second half, featuring the Yale Glee club, was under the direction of Hugh Ross.

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The Berkshire Eagle, Monday, July 9, 1956—19

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Christian Science
Monitor (e)
BOSTON, Mass.
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Circ. 161,675
JUL 9 1956

Tanglewood Season Open

6-56

THE BERKSHIRE FESTIVAL of the Boston Symphony Orchestra is in its 19th summer of music in the hills of Western Massachusetts, the 17th in which the orchestra has participated under the direction of Charles Munch. The 1956 season of 24 concerts extends for six weeks, opening on July 4 and continuing thru Aug. 19

Mozart, Martinu, and Cowell Heard at Berkshire Festiva

By Jules Wolffers

Tanglewood, Lenox, Mass.

If a forecast can be based on the opening concerts of the Berkshire Festival, the summer programs of the Boston Symphony Orchestra promise to be as rich in variety and interest as was its recently concluded 75th anniversary season in Boston.

The opening orchestral concert Friday evening at the Theater-Concert Hall brought Charles Munch to the podium for a Mozart program. Like previous Mozart readings from the conductor, the Symphony in G minor, K. 550, and the "Prague" Symphony in D major were interpreted with a zest, imagination, and enthusiasm that brought out all the sparkle of the felicitous music.

Mr. Munch quite correctly interprets Mozart with considerable flexibility of tempo, letting the mood and the melodic lines dictate subtle accelerandos and slight ritardandos. Such a style creates and maintains the listener's interest.

But even a good thing can be overdone. At times one felt the music to be almost too urgent, even restless. Perhaps the introduction of a few more plateaus of even pulsation might add more stability to the work and make the conductor's unrivaled rubato even more effective.

Between the two symphonies came the Concerto for Clarinet in A major, the last concerto Mozart wrote. Benny Goodman was the soloist, and if conscientiousness and competence were the only qualities needed for Mozart, this would certainly have been a signal occasion.

As it was, the performance was clear and straightforward, with an exceedingly steady beat. But this was not quite the kind of rendition one might expect from a distinguished soloist.

Mr. Munch started the Saturday evening program with more Mozart—the "Haffner" Symphony and the Sinfonia Concertante for Oboe, Clarinet, Horn, and Bassoon, K. 279b. Both are delightful, and both were done in charming style, with Mr. Munch's deft hands weaving the excellent playing of the quartet of soloists into the orchestral ensemble.

After the intermission Hugh Ross took over to conduct Martinu's Military Mass for men's chorus, baritone, and orchestra, and the first performance of the very recent "A Thanksgiving Psalm from the Dead Sea Scrolls" for men's chorus and orchestra by Henr Cowell.

Martinu originally intende his "La Messe aux Champ d'Honneur" to be an out-o door work in honor of the vo unteer Czech troops raised i France during 1940.

Given such a challengin theme, the incompatibility the brassy, percussive orches tral music—set off against th Lord's Prayer, selections fro the Psalms and verse by th Czech poet, Jiri—becomes ur derstandable. If one can reconciled to the incongruity such opposed treatment, th music establishes itself as ex ceedingly powerful and com pelling.

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Berkshire Eagle, Wednesday, July 11, 1956

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TIGHT BINDING

NEW YORK HERALD TRIBUNE, MONDAY, JULY 9, 1956

4th in Festival's First Week

Foss Conducts Berkshire Concert

By Robert Bagar

LENOX, Mass., July 8.—The fourth program in the Berkshire Festival's first week of the summer season took place this afternoon in the theater-concert hall. The conductor was Lukas Foss, a young man of many musical talents, who had scheduled five works—Haydn's Symphony No. 86, in D Major, Irving Fine's "Serious Song: Lament for String Orchestra" Alexei Haieff's Divertimento; Charles Ives' "The Unanswered Question," and Bach's piano concerto in D Minor, in which Mr. Foss played the solo part, besides conducting.

It was an interesting afternoon of music, generally well performed, which seemed to please the 2,167 listeners no end.

Three of the works were especially treasured by this reporter. They were the Fine, the Haieff and the Ives. Though the first violins occasionally screeched unwarrantedly in some passages in alt during the rendering of the "Serious Song," it took little away from the excellent, most expressive performance given it. The composer managed to sustain the melodic line of his work through orchestral complexities without number, besides constantly intensifying deep emotional feeling.

The Haiff, a consciously witty set of five brief tableaux, is beautifully orchestrated, lively and remarkably effective in the lightness of its nature, the charm that exudes all through it. As for the Ives, which serves a noble purpose also as score for a balanchine ballet, it is positively arresting, in the modernity of its idiom and in the rare freshness of its musical thought.

The Haydn symphony got a clean, though uninspired reading. Mr. Foss had some extra energy to give it, apparently, which it could have done without. The concerto, proving no stumbling block to the soloist-conductor, was delivered in full Bachian regalia even in its tempos, bright, sunny and most entertaining.

Last night in the same auditorium Charles Munch conducted the orchestra through a marvelously delicate, warm and musically adroit account of the Mozart Sinfonia Concertante in E Flat, for clarinet, horn, bassoon, with orchestra, K. 297 B. The soloists, all excellent fettle, were Ralph Gomberg, Oboe; Cino Ciofli, clarinet; James Stagliano, horn, and Sherman Walt, bassoon.

Also programmed were Bohuslav Martinu's "Military Mass," for men's chorus and orchestra, and the first performance of Henry Cowell's "A Thanksgiving Psalm from 'The Dead Sea Scrolls'."

Regrettably, neither of these compositions had much to offer expressively. Apart from some passages of moving sentiment in the Martinu, the music lagged woefully in the middle. The composer used as text lines from the Psalms, as well as the Czech poet Jiri Mucha. Nor did the Cowell present anything that was fascinating to the mental ear or to the senses. Hugh Ross conducted both works, and one couldn't say his rendering were letter-perfect. The Yale Glee Club could rarely be heard nor—when it could—did the articulation of the text (from the Thanksgiving Psalms translated into English—from the Aramaic—by Millar Burrows) amount to much. The opening piece was the Mozart "Haffner" Symphony, also conducted by Mr. Munch.

14-Mon., July 9, 1956 ★ New York Journal-American

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Foss Features Modern Music

By MILES KASTENDIECK

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Set within a framework of Haydn and Bach, they made the concert as provocative as the older masters made it satisfying.

A beautifully sustained piece of melodic writing gave character to Irving Fine's "Serious Song: Lament for String Orchestra." Commissioned by the Louisville Orchestra, it should rank as one of the project's more successful shorter pieces.

The performance marked the first time one of Fine's works had been played by the Boston Symphony. He has been a faculty member of the Berkshire Music Center since 1947.

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It has wit, flavor, and style. The orchestration is spicy, its syncopation welcome, its general good spirits delightful, all of which the performance highlighted persuasively.

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Charles Ives' "The Unanswered Question" may be almost a half century old, but it remains one of the most original of contemporary works. It found the audience questioning but nevertheless drawn to its mystic concept. One is most grateful to Foss for giving interest in it.

That Foss did much for these scores was obvious. He is a meticulous conductor, keenly concerned with clean-cut performance. This he achieved throughout the afternoon from Haydn's Symphony No. 86 through the Bach concerto in D Minor in which he doubled as piano soloist.

At the moment he appears a better pianist than conductor, technically most adept in both fields. As his playing in the Bach was sculptured with fingers of steel, so his Haydn was finely chiseled in performance.

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Mozart's "Haffner" symphony and "Sinfonia Concertante" K. 297 fell to Munch; Martinu's "Military Mass" and the first performance of Cowell's "A Thanksgiving Psalm from The Dead Sea Scrolls" comprised Ross's assignment.

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News (e)
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SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY, JULY 9, 19

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4th in Festival's First Week

Foss Conducts Berkshire Concert

By Robert Bagar

LENOX, Mass., July 8.—The fourth program in the Berkshire Festival's first week of the summer season took plack this afternoon in the theater-concert hall. The conductor was Lukas Foss, a young man of many musical talents, who had scheduled five works—Haydn's Symphony No. 86, in D Major, Irving Fine's "Serious Song: Lament for String Orchestra" Alexei Haieff's Divertimento; Charles Ives' "The Unanswered Question," and Bach's piano concerto in D Minor, in which Mr. Foss played the solo part, besides conducting.

It was an interesting afternoon of music, generally well performed, which seemed to please the 2,167 listeners no end.

Three of the works were especially treasured by this reporter. They were the Fine, the Haieff and the Ives. Though the first violins occasionally screeched unwarrantedly in some passages in alt during the rendering of the "Serious Song," it took little away from the excellent, most expressive performance given it. The composer managed to sustain the melodic line of his work through orchestral complexities without number, besides constantly intensifying deep emotional feeling.

The Haiff, a consciously witty set of five brief tableaux, is beautifully orchestrated, lively and remarkably effective in the lightness of its nature, the charm that exudes all through it. As for the Ives, which serves a noble purpose also as score for a balanchine ballet, it is positively arresting, in the modernity of its idiom and in the rare freshness of its musical thought.

The Haydn symphony got a clean, though uninspired reading. Mr. Foss had some extra energy to give it, apparently, which it could have done without. The concerto, proving no stumbling block to the soloist-conductor, was delivered in full Bachian regalia even in its tempos, bright, sunny and most entertaining.

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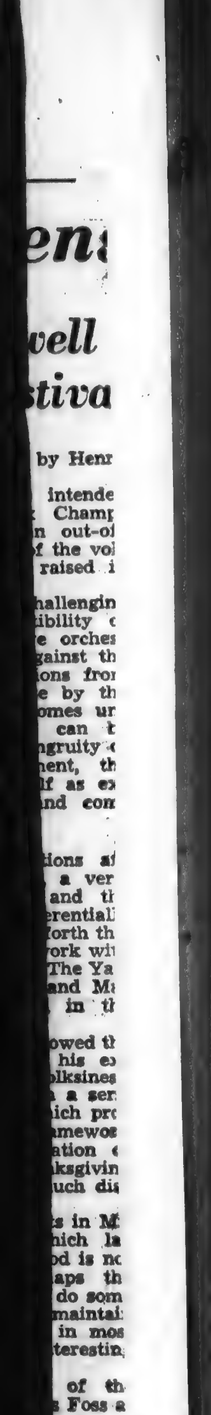

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Haydn's Symphony No.
, in D Major, Irving Fine's "Serious Song: Lament for String Orchestra" Alexei Haieff's Divertimento; Charles Ives' "The Unanswered Question," and Bach's piano concerto in D Minor, in which Mr. Foss played the solo part, besides conducting.

It was an interesting afternoon of music, generally well performed, which seemed to please the 2,167 listeners no end.

Three of the works were especially treasured by this reporter. They were the Fine, the Haieff and the Ives. Though the first violins occasionally screeched unwarrantedly in some passages in alt during the rendering of the "Serious Song," it took little away from the excellent, most expressive performance given it. The composer managed to sustain the melodic line of his work through orchestral complexities without number, besides constantly intensifying deep emotional feeling.

The Haiff, a consciously witty set of five brief tableaux, is beautifully orchestrated, lively and remarkably effective in the lightness of its nature, the charm that exudes all through it. As for the Ives, which serves a noble purpose also as score for a balanchine ballet, it is positively arresting, in the modernity of its idiom and in the rare freshness of its musical thought.

The Haydn symphony got a clean, though uninspired reading. Mr. Foss had some extra energy to give it, apparently, which it could have done without. The concerto, proving no stumbling block to the soloist-

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ajor, was delivered in full regalia even in its bright, sunny and most ing.

ght in the same auditharles Munch conducte orchestra through a marvelously delicate, warm and musically adroit account of the Mozart Sinfonia Concertante in E Flat, for clarinet, horn, bassoon, with orchestra, K. 297 B. The soloists, all excellent fettle, were Ralph Gomberg, Oboe; Cino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon.

Also programmed were Bohuslav Martinu's "Military Mass," for men's chorus and orchestra, and the first performance of Henry Cowell's "A Thanksgiving Psalm from 'The Dead Sea Scrolls'."

Regrettably, neither of these compositions had much to offer expressively. Apart from some passages of moving sentiment in the Martinu, the music lagged woefully in the middle. The composer used as text lines from the Psalms, as well as the Czech poet Jiri Mucha. Nor did the Cowell present anything that was fascinating to the mental ear or to the senses. Hugh Ross conducted both works, and one couldn't say his rendering were letter-perfect. The Yale Glee Club could rarely be heard nor —when it could—did the articulation of the text (from the Thanksgiving Psalms translated into English—from the Aramaic —by Millar Burrows) amount to much. The opening piece was the Mozart "Haffner" Symphony, also conducted by Mr. Munch.

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Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 12,670

JUL 9 1956

Mozart's Works Friday, Bach Sat. At Tanglewood

LENOX, Mass.—Learn how the magic of music can bring relaxation you never dreamed of by visiting the famous Berkshire Music Festival at beautiful Tanglewood this weekend, July 13-14-15.

According to the Massachusetts Department of Commerce, the Berkshire Music Festival has been described as "one of the great cultural institutions of our time", and every visit to the scenic and enchanting Tanglewood estate in Lenox is a memorable one.

On Friday, July 13, at 3:30 p.m., the Festival Chamber Orchestra will play a selection of Mozart's works while the following evening a night of Bach is scheduled. On Sunday at 2:30, the Chamber Orchestra will perform Bach's "The Passion According to St. John" with chorus and soloists.

Tanglewood in Lenox, is located in the heart of the beautiful Berkshires, one of Massachusetts' most scenic playgrounds. Plan to spend the entire weekend touring this natural wonderland and enjoy the many facilities for swimming, boating, hiking and picnicking.

Lenox is located on Route 7, just south of Pittsfield. Main east-west routes 2-9, and 20 all connect with Route 7.

[28]

BERKSHIRE FESTIVAL:

Foss Features Modern Music

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 9.—Lukas Foss featured three fine examples of modern music in the Berkshire Festival program he conducted with the Boston Symphony Chamber group in the theatre-concert hall yesterday afternoon.

Set within a framework of Haydn and Bach, they made the concert as provocative as the older masters made it satisfying.

A beautifully sustained piece of melodic writing gave character to Irving Fine's "Serious Song: Lament for String Orchestra." Commissioned by the Louisville Orchestra, it should rank as one of the project's more successful shorter pieces.

The performance marked the first time one of Fine's works had been played by the Boston Symphony. He has been a faculty member of the Berkshire Music Center since 1947.

Alexei Haiff's "Divertimento" proved as excellent an expression of its title as one might ask in the contemporary idiom.

It has wit, flavor, and style. The orchestration is spicy, its syncopation welcome, its general good spirits delightful, all of which the performance highlighted persuasively.

Takes Dual Role

Charles Ives' "The Unanswered Question" may be almost a half century old, but it remains one of the most original of contemporary works. It found the audience questioning but nevertheless drawn to its mystic concept. One is most grateful to Foss for reviving interest in it.

That Foss did much for these scores was obvious. He is a meticulous conductor, keenly concerned with clean-cut performance. This he achieved throughout the afternoon from Haydn's Symphony No. 86 through the Bach concerto in D Minor in which he doubled as piano soloist.

At the moment he appears a better pianist than conductor, technically most adept in both fields. As his playing in the Bach was sculptured with fingers of steel, so his Haydn was finely chiseled in performance.

2,167 at Concert

Perhaps a little less vigor and bounce would result in more-rounded interpretations, with his throbbing rhythmic pulse he did attain a special kind of exhilaration in the fast movements of the Bach which gave the audience a thrill. Haydn did not yield so agreeably to this approach.

The concert drew 2,167 people. This was considerably less than the 3,000 who attended the Saturday night program conducted by Charles Munch and Hugh Ross. The weather was fine for both events.

Mozart's "Haffner" symphony and "Sinfonia Concertante" K. 297 fell to Munch; Martinu's "Military Mass" and the first performance of Cowell's "A Thanksgiving Psalm from The Dead Sea Scrolls" comprised Ross's assignment.

The men's choruses were sung by the Yale Glee Club.

News (e)
SPRINGFIELD, Mass.
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Circ. 93,908

JUL 1 0 1956

YWCA TO SPONSOR TANGLEWOOD TRIP

Sunday afternoon, the 22d, at 2 the Boston Symphony Orchestra, under the baton of Pierre Monteux will perform Rossini's "Overture to L'Italiana in Algeri," Bartok's "Concerto for Orchestra" and Schubert's "Symphony No. 7 in C Major."

The YWCA is sponsoring a trip to this performance. A bus will leave the YWCA at 11 that Sunday and will arrive at Tanglewood in time for lunch and a tour of the grounds before the afternoon program. Anyone who is interested in going to Tanglewood with the YWCA may make reservations by calling the "YW."

THE NEW YORK TIMES, MONDAY, JULY 9, 1956.

FOSS IN DUAL ROLE AT LENOX CONCERT

Leads Boston Symphony and Is Piano Soloist in Bach Work at Tanglewood

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., July 8—The first week-end of the Berkshire Festival reached its climax this sunny afternoon with a Boston Symphony Orchestra concert under the direction of Lukas Foss.

This was the third week-end concert given in the Tanglewood Theatre-Concert Hall with the Boston Symphony reduced to chamber orchestra size for the performance of Bach, Mozart, Haydn and smaller modern works.

The most brilliant performance of the afternoon brought Mr. Foss to the fore in the double role of conductor and piano soloist in the D minor Concerto of J. S. Bach. He played the solo part with feather-fingered delicacy in the lighter passages, but with an underlying rhythmic drive that swept him and the orchestra ahead to climaxes of real power and excitement.

His climaxes were all the more effective because Mr. Foss held his rhythms and dynamics firmly in rein until the dammed-up excitement burst out in the exultant orchestral ritornellos. The songful middle movement, where Mr. Foss sought greater rhythmic freedom, did not come off as well as the brisk opening and finals, but the performance as a whole deserved the cheers it got from the audience.

The work was billed as Bach's Piano Concerto in D minor. Would it be pedantic to point out that there is no such thing? This is a harpsichord concerto. It went magnificently on the piano, but can be just as exciting on the original instrument.

The Unanswered Question'

Perhaps the most provocative work in the program was "The Unanswered Question," written nearly fifty years ago by the American, Charles Ives. "The perennial question of existence," as Ives called it in the printed score, is asked again and again by a solo trumpet. Off-stage an impersonal, muted music of the spheres, as it were, is played by soft string instruments. A more agitated ensemble on-stage seems to try to mediate between the two. But the question remains unanswered, even by Ives' commentators.

The elusive mood of the music was sensitively maintained throughout.

Irving Fine, composer of the faculties of the Berkshire Music Center and Brandeis University, contributed one work to the program. This was his "Serious Song: Lament for String Orchestra."

It sounded, to one listener at least, unabashedly romantic in feling and to some extent even in technique. It is written with great skill for the string body, yet one does not feel it is full of clever tricks. Mr. Fine seems to joy in the sensuous sounds he draws from the strings as much as he does in his sustained melodic line. It was stirring music.

The program opened with Haydn's delicious Symphony No. 86 in D major and also a Divertimento by Alexi Haieff, which was truly gay and diverting.

A World Premiere

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The Glee Club, which had just finished a long tour, was not in its top form and was somewhat outbalanced by the orchestra, particularly in Mr. Cowell's "Thanksgiving Psalm." The work, which had sounded vital and effective at noon-day rehearsal, somehow did not hang together in the evening performance, and one would like to hear it again to estimate its quality.

Charles Munch, the Boston Symphony's regular conductor, opened the program with Mozart's "Haffner" Symphony, and Sinfonia Concertante in E flat. The latter, in addition to its intrinsic beauty, gave the audience a chance to appreciate the superb tone of the Boston Symphony oboe, clarinet, horn and bassoon soloists.

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MUSIC OF WEEK AT TANGLEWOOD

Benny Goodman, Luboshutz and Nemenoff, Soloists

Lenox, July 9—This second week of four Berkshire Festival concerts at Tanglewood comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on July 14, and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings, July 13 and 14, and Sunday afternoon, July 15. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

All four of these concerts will be given in the Theater-Concert Hall, evenings at 8.30 p. m., Sunday afternoon at 2.30 p. m. In the event of rain the programs will be given in the big Music Shed.

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Haydn: String Quartet in E flat major, Op. 33, No. 2.
Mozart: Clarinet Quintet, K. 581
Brahms: String Quintet in G major
Benny Goodman and the Boston Symphony String Quartet (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello).

Friday, July 13—
Mozart: March, Andantino and Finale (Presto) from Serenade in D major, K. 320
Mozart: Concerto in F major, for 3 Pianos, K. 242
Soloists: Luboshutz and Nemenoff and Boris Goldovsky
Mozart: Concerto in A major, for Piano, K. 488
Soloist: Boris Goldovsky
Mozart: Concerto in E flat major, for 2 Pianos, K. 365
Soloists: Luboshutz and Nemenoff
Boris Goldovsky and Pierre Luboshutz, Conductors

Saturday, July 14—
Bach: Brandenburg Concerto No. 2, in F major
Soloists: Roger Voisin, trumpet; Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute; Richard Burgin, violin.
Bach: Violin Concerto in E major
Soloist: William Kroll
Bach: Suite No. 2, in B minor, for Flute and Strings
Soloist: Doriot Anthony Dwyer
Bach: Suite No. 3, in D major
Charles Munch, Conductor

Sunday, July 15—
Bach: The Passion According to St. John
Festival Chorus of Berkshire Music Center students, trained by Hugh Ross
Soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan, bass; James Joyce, bass.
Charles Munch, Conductor

Next Week

The third week of the Festival concerts will commence with Metropolitan Opera soprano Margaret Harshaw in a recital of songs by Wagner and Richard Strauss, with Ralph Berkowitz at the piano; and the Brass Ensemble of the Boston Symphony, under the direction of Roger Voisin, in music by Gabrielli, Bonelli, Poulenc, Berezowsky, Wednesday, July 18, in the Theater-Concert Hall. The entire 104-piece Boston Symphony Orchestra will inaugurate the season's concerts in the 6000-seat Music Shed on Friday, July 20, when Charles Munch will give a program of orchestral works by Berlioz, Debussy, Roussel and Brahms. Dr. Munch will devote the Saturday, July 21, concert to Wagner, with Miss Harshaw, Metropolitan Opera tenor Albert Da Costa (making his Tanglewood debut) and basso James Pease singing a concert version of Act 1 of "Die Walkyre." Pierre Monteux will be guest conductor of the Sunday afternoon, July 22, concert, in a program of Rossini, Bartok and Schubert.

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Hampshire Gazette (e)
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JUL 10 1956

age monthly earnings.

Shed Concerts Open At Lenox Week Of 15th

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The entire Boston Symphony Orchestra will inaugurate on Friday evening (July 20) the annual series of 12 weekend concerts in the huge 6,000-seat Music Shed at Tanglewood, which is open on three sides so the music may spill out on the spacious lawns where additional thousands of music-lovers assemble under the stars and tall pines, or picnic in Sunday sunshine. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9,028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony Orchestra during this its 75th Anniversary season from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer, from Aaron Coplan, Howard Hanson and Walter Piston. The American compositions will be played in Europe this fall when the Boston Symphony undertakes a five-and-a-half week tour of 13 countries, including a week in the U. S. S. R. Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas. During the Shed season his podium will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming tour; by Richard Burgin, concertmaster of the orchestra since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946; and by Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, who is filling Mr. Bernstein's post on the music school's faculty during the latter's sabbatical this summer.

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Transcript (e)
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JUL 10 1956

Festival Programs Changed by Munch

Charles Munch, music director of the Boston Symphony orchestra, has made changes in two of the programs the orchestra will play in the music shed at Tanglewood, Lenox, during the current Berkshire festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's' "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75 th anniversary season, and which was named by the New York Music Critics' circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On Aug. 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act I of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists, and Act III of "Die Meistersinger" (Opening and final scene), with Messrs. Da Costa and Pease and Marguerite Willauer in solo roles.

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News (e)
SPRINGFIELD, Mass.
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JUL 10 1956

FESTIVAL PROGRAM HAS TWO CHANGES

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BOSTON HERALD, TUESDAY, JULY 10, 1956

McCollum Soloist In Berkshire Bach

John McCollum, tenor, will replace David Lloyd in the role of the Evangelist in the Berkshire Festival concert performance of Bach's "The Passion According to St. John", which will have its first performance at Tanglewood on Sunday afternoon, at 2:30 p.m. in the Theatre-Concert Hall. Charles Munch will conduct a chamber orchestra of Boston Symphony players.

[29]

—The Berkshire Eagle, Tuesday, July 10,

Miss Cardillo Is Bride of Alfred Moran

Opera Singer Weds Brooklyn Attorney In Canarsie, N.Y.

NORTH ADAMS—Announcement was made today of the marriage of Miss Christina Carmella Cardillo, who won the Metropolitan Auditions of the Air in 1954 and has established a promising career as an operatic, concert and recording artist.

The daughter of Mr. and Mrs. Anthony Cardillo of 149 Pleasant St. became the bride of Alfred Charles Moran, son of Mrs. Martin Moran of Brooklyn, N.Y., and the late Mr. Moran, at 4:30 p.m. Sunday in Holy Family Church, Canarsie, N.Y. The Rev. Raphael Florido officiated. A reception for members of the families followed at the home of the bridegroom's mother.

Father Escorts

Escorted by her father, the bride had her sister, Mrs. Leo J. Mullen, as matron of honor. Edmund Murray of Brooklyn was best man.

The bride wore a white afternoon dress with blue sash, and a white headpiece with brief veil. She carried a Rosary and a small bouquet of white flowers.

After a trip the couple temporarily will live at 115 Brooklyn Ave., Brooklyn.

The bride, a graduate of Drury High School and New England Conservatory of Music, recently was signed by Columbia Artists. On Saturday, she completed a summer course at the Katherine Longey School, affiliated with the Metropolitan Opera Co. in New York, and, in August, will resume her concert work under the management of William Judd of Columbia Artists. Mr. Judd is the son of George H. Judd, former manager of the Boston Symphony Orchestra. The bride may accept an opera role in Chicago and a soloist role with the San Francisco Symphony Orchestra next month.

Sang at Tanglewood

Mrs. Moran studied two years in Milan, Italy, and on several scholarships at the Katherine Longey School. She spent one summer at the Metropolitan Opera Company's affiliate, the Central City Opera Center in Denver, Colo., and has been soloist with the Boston Symphony Orchestra, has had concert appearances in leading centers in Italy and filled leading roles in operas at Tanglewood and Central City. Last month she was soloist with the Canadian National Symphony Orchestra in a nation-wide broadcast from Toronto.

Mr. Moran, an attorney, is associated with the Bivan & Welch Law Firm, Brooklyn. He graduated from St. John's College and its law school.

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By EDWARD DOWNES
Special to The New York Times.

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The work was billed as Bach's Piano Concerto in D minor. Would it be pedantic to point out that there is no such thing? This is a harpsichord concerto. It went magnificently on the piano, but can be just as exciting on the original instrument.

'The Unanswered Question'

Perhaps the most provocative work in the program was "The Unanswered Question," written nearly fifty years ago by the American, Charles Ives. "The perennial question of existence," as Ives called it in the printed score, is asked again and again by a solo trumpet. Off-stage an impersonal, muted music of the spheres, as it were, is played by soft string instruments. A more agitated ensemble on-stage seems to try to mediate between the two. But the question remains unanswered, even by Ives' commentators.

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The Berkshire Festival concerts at Lenox, Mass., move into high gear next week when the entire Boston Symphony Orchestra of 106 pieces assembles at Tanglewood under the baton of Charles Munch, music director. When they complete their two weeks of Esplanade concerts on the Charles River in Boston under the leadership of Arthur Fiedler, 70 players of the Boston Symphony move to the Berkshire Hills of Western Massachusetts to join the 36 principals who have been teaching chamber music to students of the orchestra's summer music school, the Berkshire Music Center, and performing as a chamber orchestra in the fortnight of "Bach-Mozart" concerts that traditionally opens the festival.

The entire Boston Symphony Orchestra will inaugurate on Friday evening (July 20) the annual series of 12 weekend concerts in the huge 6,000-seat Music Shed at Tanglewood, which is open on three sides so the music may spill out on the spacious lawns where additional thousands of music-lovers assemble under the stars and tall pines, or picnic in Sunday sunshine. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9,028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony Orchestra during this, its 75th Anniversary season from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer, from Aaron Coplan, Howard Hanson and Walter Piston. The American compositions will be played in Europe this fall when the Boston Symphony undertakes a five-and-a-half week tour of 13 countries, including a week in the U. S. S. R. Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas. During the Shed season his podium will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming tour; by Richard Burgin, concertmaster of the orchestra since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946; and by Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, who is filling Mr. Bernstein's post on the music school's faculty during the latter's sabbatical this summer.

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Transcript (e)
NORTH ADAMS, Mass.
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JUL 10 1956

Festival Programs Changed by Munch

Charles Munch, music director of the Boston Symphony orchestra, has made changes in two of the programs the orchestra will play in the music shed at Tanglewood, Lenox, during the current Berkshire festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's' "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75 th anniversary season, and which was named by the New York Music Critics' circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On Aug. 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act I of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act III of "Die Meistersinger" (Opening and final scene), with Messrs. Da Costa and Pease and Marguerite Willauer in solo roles.

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908
JUL 10 1956

FESTIVAL PROGRAM HAS TWO CHANGES

Charles Munch, music director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood, Lenox, during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, the 21st, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On the 21st, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th Anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

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On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act I of "Die Walkure" on the 21st, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act III of "Die Meistersinger" (opening and final scene), with Da Costa and Pease and Marguerite Willauer in solo roles.

BOSTON HERALD, TUESDAY, JULY 10, 1956

McCollum Soloist In Berkshire Bach

John McCollum, tenor, will replace David Lloyd in the role of the Evangelist in the Berkshire Festival concert performance of Bach's "The Passion According to St. John", which will have its first performance at Tanglewood on Sunday afternoon, at 2:30 p.m. in the Theatre-Concert Hall. Charles Munch will conduct a chamber orchestra of Boston Symphony players.

[29]

Miss Cardillo Is Bride of Alfred Moran

Opera Singer Weds Brooklyn Attorney In Canarsie, N.Y.

NORTH ADAMS—Announcement was made today of the marriage of Miss Christina Carmella Cardillo, who won the Metropolitan Auditions of the Air in 1954 and has established a promising career as an operatic, concert and recording artist.

The daughter of Mr. and Mrs. Anthony Cardillo of 149 Pleasant St. became the bride of Alfred Charles Moran, son of Mrs. Martin Moran of Brooklyn, N.Y., and the late Mr. Moran, at 4:30 p.m. Sunday in Holy Family Church, Canarsie, N.Y. The Rev. Raphael Florido officiated. A reception for members of the families followed at the home of the bridegroom's mother.

Father Escorts

Escorted by her father, the bride had her sister, Mrs. Leo J. Mullen, as matron of honor. Edmund Murray of Brooklyn was best man.

The bride wore a white afternoon dress with blue sash, and a white headpiece with brief veil. She carried a Rosary and a small bouquet of white flowers.

After a trip the couple temporarily will live at 115 Brooklyn Ave., Brooklyn.

The bride, a graduate of Drury High School and New England Conservatory of Music, recently was signed by Columbia Artists. On Saturday, she completed a summer course at the Katherine Longey School, affiliated with the Metropolitan Opera Co. in New York, and, in August, will resume her concert work under the management of William Judd of Columbia Artists. Mr. Judd is the son of George H. Judd, former manager of the Boston Symphony Orchestra. The bride may accept an opera role in Chicago and a soloist role with the San Francisco Symphony Orchestra next month.

Sang at Tanglewood

Mrs. Moran studied two years in Milan, Italy, and on several scholarships at the Katherine Longey School. She spent one summer at the Metropolitan Opera Company's affiliate, the Central City Opera Center in Denver, Colo., and has been soloist with the Boston Symphony Orchestra, has had concert appearances in leading centers in Italy and filled leading roles in operas at Tanglewood and Central City. Last month she was soloist with the Canadian National Symphony Orchestra in a nation-wide broadcast from Toronto.

Mr. Moran, an attorney, is associated with the Bivan & Welch Law Firm, Brooklyn. He graduated from St. John's College and its law school.

July 10, 1956

The Lively Arts

By Milton R. Bass

THE VERSATILITY of Benny Goodman as a musician is such that nobody thought it strange he was playing Mozart at Tanglewood Friday night rather than "Stealin' Apples" at Newport. It is now taken for granted that the great clarinetist can sit in with any group, no matter how they cut their hair.

When Mr. Goodman walked onto the stage of the Theater-Concert Hall at Tanglewood with Charles Munch last Thursday morning, the members of the orchestra applauded enthusiastically. They were showing their appreciation for the talents of both men. Goodman's 13-y e a r-old daughter, Rachel, slipped down into the audience and she, I and a couple of Tanglewood people composed the audience for the rehearsal of the Concerto for Clarinet in A Major, K. 622.

* * *

THE REHEARSAL went well. There were a few bars in the adagio and the rondo which had to be ironed out, with Munch singing corrections to his violins and Goodman asking the conductor for a few interpretations. But in general the music sang along and once during a Goodman solo Munch turned around with a smile on his face that could only be described as beatific.

At the end of each movement the orchestra applauded Mr. Goodman's work, but he accepted it silently without taking his eyes off the music. It wasn't until the end of the whole work when the applause for him was beyond the point of non-recognition that he looked up at Mr. Munch with a faint smile on his face and murmured, "Next week, East Lynne."

* * *

I WAS PRESENT to interview Mr. Goodman, but before I could get him aside the members of the BSO string quartet grabbed him for a quick rehearsal of the Clarinet Quintet in A Major, K. 581, which the group will present tomorrow night. It was necessary for the quartet to exchange names with Mr. Goodman, but musically they needed no introduction. They sat right down and went through it, stopping now and again to sing interpretations for each other, but having no real trouble with the familiar work. Finally, they were satisfied with the progress of the first rehearsal and quit after making arrangements for another go at it.

Now supposedly Mr. Goodman was mine. I was a little apprehensive about the interview because I had been told by various and sundry people that he never made it easy to establish personal contact. No one knows how many times he has been interviewed and asked the same questions over and over again, and on top of this it is impossible to expect sympathy from a man who can control a brass section the way he can.

* * *

WE ARRANGED to meet at Elm Court which once belonged to the family of Mrs. Goodman, the former Alice Hammond. When I arrived there, Mr. Goodman had gone off to buy a raincoat, the Berkshire weather having caught him by surprise. So I interviewed his daughter as she flew by me on the stairs. "How do you like your mother's old house?" I yelled. "It's big," she answered and disappeared.

Mr. Goodman finally arrived in a raincoat a half size too big, apologized for having been sidetracked and invited me up to his room for our talk. The questions started. Yes, he liked to play Mozart as much as he liked to play jazz. No, he was not in semi-retirement. Right after tomorrow night's concert he leaves for Washington to appear there with his band. They are doing 26 weeks this year and that is definitely not retirement.

* * *

THERE WERE long pauses after each question as Mr. Goodman was adjusting his clarinet and only had eyes for the instrument. Some of the questions had to be repeated three or four times as he would ask "What was that you wanted to know?" He wasn't being deliberately rude or purposely unhelpful. He was just off somewhere in his musical world and the words of the questions formed a discordant background. He was impervious to leading questions, slight needles or chitchat.

So I picked up my marbles and went home. I thanked him for his trouble and he thanked me for my trouble. At least we had rapport on that. And I didn't mind his being way out there somewhere during our conversation. Because he has talked to me plenty over the years through that wonderful clarinet, and the warmth, feeling, drive and imagination of his playing put him in a class by himself. The important thing about Mr. Goodman, whether he be playing Mozart or "Moonglow," is: He swings. That's all I ask of him and Ted Williams.

Walter Pidgeon Returning to Stage

NEW YORK — Walter Pidgeon, the movie star who hasn't appeared on Broadway since 1935, will play the role this season of Anthony J. Drexel Biddle in "The Happiest Millionaire," the Kyle Crichton play, which Howard Erskine and Joseph Hayes will present. The producers announce at the same time that they have arranged a $250,000 pre-production deal on the play with Metro-Goldwyn-Mayer.

TANGLEWOOD
Lenox, Mass. • NOW thru AUGUST 12

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

THEATER-CONCERT HALL

WED., July 11, at 8:30—BOSTON SYMPHONY STRING QUARTET
Benny Goodman assisting

FRI., July 13, at 8:30—MOZART PIANO CONCERTOS
Soloists: Boris Goldovsky, Luboshutz and Nemenoff

SAT., July 14, at 8:30—BACH PROGRAM (Munch)
Soloist: William Kroll, Violin

SUN., July 15, at 2:30—BACH—ST. JOHN PASSION (Munch)
Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5.

— Reserved seats for July 13 & 14 all taken; for July 15, $5 only —

ADMISSION $2

LAST 4 Weekends: Shed Concerts (July 20-Aug. 12)
Tickets: $2.50, $3, $3.50, $4, $5.50 (Box Seats $6.50)

Baldwin Piano — RCA Victor Records

For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

THE ECHO — NEW LEBANON, NEW YORK

Berkshire Festival At Tanglewood Goes Into Second Week Of Concerts

Benny Goodman To Be Featured Again

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Hayden, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday (July 6), is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B. S. O. String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theare, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening (July 13). He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Perre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto, in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all Bach concert Saturday evening (July 14.) Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross.

Munch conducting, on Saturday, July 14 (8:30 p. m., Theatre-Concert Hall).

At Berkshire Festival

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, will repeat her hit performance in last year's Berkshire Festival this summer at Tanglewood, performing Bach's Suite No. 2, in B minor, for Flute and Strings with the chamber orchestra of Boston Symphony players, Charles

THE NEW YORK TIMES, TUESDAY, JULY 10, 1956

WORK OF MODERNS PLAYED AT LENOX

Songs by Epstein and 'String Serenade' by Weber Among Selections at Festival

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., July 9—Contemporary music at the Berkshire Festival received a strong shot in the arm tonight from the first of two Monday evening chamber music concerts sponsored by the Fromm Music Foundation.

The premières of two works commissioned by the foundation, Ben Weber's "Serenade for Strings," Op. 46, and Alvin Epstein's suite of songs "Sabrina Fair," were the center of interest. But they were flanked by a skillfully varied array of works by established masters of the twentieth century.

The program was no hodgepodge of styles, yet it would be safe to say that any one at all interested in modern music must have heard something tonight to stir his imagination. And this clearly was the purpose of the evening, despite the high interest in many individual works.

There was a sort of family interest in Mr. Epstein's suite of songs, for the composer, who has barely passed his twenty-fifth year, is a former composition student from the Berkshire Music Center. His four songs have nothing to do with the recent Broadway dramatic production, but take their title from Milton's poem of the same name.

Strong Appeal in Songs

The two lyric songs of the set, the title song and "Grace for a Child," were sensitive mood pictures with strong immediate appeal. The solo part, taken by Arthur Schoep, tenor, ranges from the spoken word, through a semi-sung sort of Sprechstimme, to full-blown melody.

Three movements of Ben Weber's "Serenade" passed before the music began to make sense to this listener. But there followed an eloquent slow movement beginning fugue-like in the dark range of the solo doubles bass and swelling until the entire quintet was engaged in a turbulent, expressive choir. A march-like finale was the effective close.

The program opened with Stravinsky's "Duo Concertant" played by Ruth Posselt, violinist, and Irving Fine, pianist. Benjamin Britten's Canticle II, "Abraham and Isaac," was sung by Florence Kopleff, alto, and Mr. Schoep. Arnold Schoenberg was represented by his "Klavierstuecke," Op. 33, and Anton von Webern by his Variations, Op. 27, both played by William Masselos.

Aaron Copland's powerful "Vitebsk, Study on a Jewish Theme" with Richard Burgin, violinist; Samuel Mayes, 'cellist, and the composer at the piano brought the evening to an exciting close.

The second chamber music concert sponsored by the Fromm Foundation will be presented on July 23.

Quotes

If present [musical programming] policies continue, then we're all headed for some kind of dead end . . . You can't make a living art of great masterpieces of the past. You can create a kind of museum, but not a living art.—Aaron Copland, speaking before a national meeting in Providence of U.S. symphony associations.

It used to be that a person would take acting lessons to become a star. Now, a person takes acting lessons after he's a star. —*Sacha Guitry, French movie director.*

[30]

MUSIC OF TODAY PROGRAM HEARD AT TANGLEWOOD

Fromm Foundation Event Features Contemporary Composers

By WILLARD M. CLARK

Tanglewood, July 9 — One of the tenets of the Berkshire Music Center is that its young people shall hear the music which is being made today. To that end a special program, given through the generosity of the Fromm Music Foundation, was produced tonight in the theater-concert hall.

Applaud for Effort

The audience numbered several hundred people. Applause was enthusiastic, but it seemed to us that much of it was due more for the what composers put into their works than the works themselves. Then, there are always those people who applaud because they think they should.

The concert opened with a spirited, technically flawless performance of the "Duo Concertante" by Stravinsky, played by violinist Ruth Posselt and pianist Irving Fine. The two performers were in absolute agreement and the work was given an ideal reading.

Ben Weber's "Serenade for Strings" was commissioned by the Fromm Music Foundation. It was handsomely played by Messers Burgin, Krips, De Pasquale, Mayes and Moleux. It seldom fell sweetly upon the ear, but its dissonances were continual and probably logical.

Benjamin Britten's "Canticle 11, Abraham and Isaac" was finely sung by Miss Florence Kopleff, contralto, and Arthur Schoep, tenor. Seymour Lipkin was the accomplished accompanist. Mr. Britten writes easily for the voice and he had tonight two fine singers to relate the story of Abraham and Isaac. It is a thoroughly singable work with a very effective accompaniment.

William Masselos was on hand to play a "Klavierstucke" by Schoenberg and "Variations" by Anton Webern. Fine pianist that he is, Mr. Masselos approached the Schoenberg music in scholarly fashion. That he had little to say was not his fault. Webern's "Variations" had the virtue of brevity and considerable thematic variety. It also benefited from the playing of Mr. Masselos.

Played With Skill

Alvin Epstein, whose suite of songs "Sabrina Fair" was performed tonight, is a member of the faculty and former pupil of the Hartt College of Music, Hartford. His suite consists of four songs taken from Milton, Shakespeare, Herrick and Suckling. The accompaniment calls for violin, viola and piano and Messers Burgin, De Pasquale and Berkowitz played the tortuous measure with consummate skill.

The songs were sung by Arthur Schoep, a tenor and a fine musician. Mr. Epstein calls upon his soloist to provide both parlando and song, both of which were admirably accomplished. While these songs were not particularly melodious, they had a considerable impact upon the ear and seem worth hearing again.

The program closed with Aaron Copland's "Vitebsk, Study on a Jewish theme." Mr. Copland is surely one of the most significant of the American composers and there was much to admire in the skilful craftsmanship of this trio played by the composer, Mr. Burgin and Mr. Mayes. It contains some of the finest colorings and rhythms we have heard.

There will be another similar concert July 23. It is open without charge to the public.

MUSIC OF WEEK AT TANGLEWOOD

Benny Goodman, Luboshutz and Nemenoff, Soloists

Lenox, July 9—This second week of four Berkshire Festival concerts at Tanglewood comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on July 11; and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings, July 13 and 14, and Sunday afternoon, July 15. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

All four of these concerts will be given in the Theater-Concert Hall, evenings at 8.30 p. m., Sunday afternoon at 2.30 p. m. In the event of rain the programs will be given in the big Music Shed.

The programs:

Wednesday, July 11—
- Haydn: String Quartet in E flat major, Op. 33, No. 2
- Mozart: Clarinet Quintet, K. 581
- Brahms: String Quintet in G major
  Benny Goodman and the Boston Symphony String Quartet (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello).

Friday, July 13—
- Mozart: March, Andantino and Finale (Presto) from Serenade in D major, K. 320
- Mozart: Concerto in F major, for 3 Pianos, K. 242
  Soloists: Luboshutz and Nemenoff and Boris Goldovsky
- Mozart: Concerto in A major, for Piano, K. 488
  Soloist: Boris Goldovsky
- Mozart: Concerto in E flat major, for 2 Pianos, K. 365
  Soloists: Luboshutz and Nemenoff
  Boris Goldovsky and Pierre Luboshutz, Conductors

Saturday, July 14—
- Bach: Brandenburg Concerto No. 2, in F major
  Soloists: Roger Voisin, trumpet; Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute; Richard Burgin, violin.
- Bach: Violin Concerto in E major
  Soloist: William Kroll
- Bach: Suite No. 2, in B minor, for Flute and Strings
  Soloist: Doriot Anthony Dwyer
- Bach: Suite No. 3, in D major
  Charles Munch, Conductor

Sunday, July 15—
- Bach: The Passion According to St. John
  Festival Chorus of Berkshire Music Center students, trained by Hugh Ross
  Soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan, bass; James Joyce, bass.
  Charles Munch, Conductor

Next Week

The third week of the Festival concerts will commence with Metropolitan Opera soprano Margaret Harshaw in a recital of songs by Wagner and Richard Strauss, with Ralph Berkowitz at the piano; and the Brass Ensemble of the Boston Symphony, under the direction of Roger Voisin, in music by Gabrieli, Bonelli, Poulenc, Berezowsky, Wednesday, July 18, in the Theater-Concert Hall. The entire 104-piece Boston Symphony Orchestra will inaugurate the season's concerts in the 6000-seat Music Shed on Friday, July 20, when Charles Munch will give a program of orchestral works by Berlioz, Debussy, Roussel and Brahms. Dr. Munch will devote the Saturday, July 21, concert to Wagner, with Miss Harshaw, Metropolitan Opera tenor Albert Da Costa (making his Tanglewood debut) and basso James Pease singing a concert version of Act 1 of "Die Walkure." Pierre Monteux will be guest conductor of the Sunday afternoon, July 22, concert, in a program of Rossini, Bartok and Schubert.

The infiltration of jazz into supposedly longhair summer music festivals is, by now, thoroughly commonplace although publicists continue to try to make something of Benny Goodman blowing the clarinet with symphonies. That's as standard in 1956 as a "revival" of Mozart.

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BOSTON, Mass.
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JUL 11 1956

Summer Music Events for This Week

The second week of the Berkshire Festival will begin this evening at Tanglewood, Lenox, Mass., with a chamber music concert in the Theater-Concert Hall by the Boston Symphony String Quartet, assisted by Benny Goodman, clarinetist, and Eugen Lehner, violist. The program is comprised of Haydn's Quartet in E-flat major, Opus 33, No. 2; Mozart's Clarinet Quintet in A major, K. 581, with Mr. Goodman assisting; and Brahms' Quintet in G major for Strings, Op. 111, with Mr. Lehner assisting.

The Boston Symphony String Quartet, which will be making its first Tanglewood appearance as an ensemble, consists of the first-chair string players of the Boston Symphony Orchestra—Richard Burgin and Alfred Krips, violins, concertmaster and assistant concertmaster, respectively; Joseph de Pasquale, solo viola; and Samuel Mayes, solo cello. The ensemble recently made its recording debut on RCA-Victor Records with a performance of Haydn's "Seven Last Words of Christ."

Solfege Class Opens

A six-week summer course in solfege opened Monday night, July 9, under the direction of Elna Sherman. The course, especially designed for recorderists, has been set up in response to interest in solfege shown by members of the Boston branch of the American Recorder Society.

Classes will be held Monday and Thursday evenings from 7 to 8:30 at 169 Bay State Road. Further information may be obtained by calling JAmaica 2-9271.

Montoya at Music Barn

Carlos Montoya, Flamenco guitarist, will be the second attraction in the weekly folk music series at the Berkshire Music Barn, Lenox, Mass., on Saturday afternoon at 4 o'clock. Accompanying him will be the Spanish dancer, Trianita, in private life Mrs. Montoya.

Chiasson, Harpsichordist

Claude Jean Chiasson, harpsichordist, will present the first of four informal evening concerts at the Southern Vermont Art Center, Manchester, Vt., on Thursday evening at 8:30.

This concert, which will be of harpsichord music solely, will be followed by three others titled "Violin and Harpsichord" (Thursday, July 26), "Voice and Harpsichord" (Thursday, Aug. 9), and "Harpsichord in Chamber Music" (Thursday, Aug. 23). The violinist will be David Sackson. The singer will be Paul Gavert, tenor.

Max Roach Quintet

The Max Roach Quintet will inaugurate the weekly "Concerts for Connoisseurs" at the Berkshire Music Barn, Lenox, Mass., Thursday evening at 8:40. A feature of the Music Barn Jazz Festival last season, the group is known for a style which stresses organized orchestration, one of today's jazz trends.

Among those appearing with Mr. Roach will be Sonny Rollins, tenor saxophone; Richie Powell, pianist; and George Morrow, bass.

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JUL 11 1956

Berkshire Festival Program Changes

Charles Munch has made changes in the hitherto all-Wagner Berkshire Festival programs scheduled by the Boston Symphony Orchestra in the Music Shed at Tanglewood July 21 and Aug. 12. On July 21 the amended program will consist of Samuel Barber's Adagio for Strings, the Symphonic Fantasies by Martinu, and the first act of Wagner's "Die Walkuere." On Aug. 12, the revised list will bring Beethoven's "Eroica" Symphony and the third act of Wagner's "Die Meistersinger."

Symphony's European Itinerary

Orchestra Plans 37 Concerts To Be Given in 13 Countries

The Boston Symphony Orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, according to Thomas D. Perry, Jr., manager. Under the baton of Charles Munch, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. Then the symphony will visit Scandinavia for four days.

A high light of the tour is the invitation, recently issued by the Ministry of Culture in Moscow, for the Boston Symphony to be the first American orchestra to perform in the Soviet Union. During six days, Sept. 5-10, the orchestra will be in Soviet territory, and a pair of concerts will be given each in Leningrad and Moscow.

The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff, and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds, and London.

The itinerary follows:

Cork, Ireland, Aug. 24; Dublin, Ireland, Aug. 25 (matinee); Edinburgh, Scotland, Aug. 26 through 30; Copenhagen, Denmark, Aug. 31; Oslo, Norway, Sept. 1; Stockholm, Sweden, Sept. 3; Helsinki, Finland, Sept. 4; Leningrad, U.S.S.R., Sept. 5 and 6, Moscow, U.S.S.R., Sept. 8 and 9; Prague, Czechoslovakia, Sept. 11; Vienna, Austria, Sept. 12; Stuttgart, Germany, Sept. 13; Munich, Germany, Sept. 14; Zurich, Switzerland, Sept. 16; Berne, Switzerland, Sept. 17; Paris, France, Sept. 19 and 20; Chartres, France, Sept. 21; Leeds, England, Sept. 23; London, England, Sept. 24 and 25.

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JUL 11 1956

Symphony Tour, Including Russia, Starts Aug. 14

LENOX, July 11 (UP)—The Boston Symphony Orchestra today announced its itinerary for a Fall European tour which will mark the first appearance of an American Symphony Orchestra in Russia.

The orchestra will leave the United States Aug. 14 with 27 concerts in 13 countries scheduled, Manager Thomas D. Perry Jr. announced. On that day 79 members will fly from Logan International Airport and 40 more will sail with the orchestra's 16,000 pounds of instruments and baggage.

They will head for Shannon, Ire. The appearance behind the iron curtain follows an invitation by the Ministry of Culture in Moscow.

[31]

MUSIC OF TODAY PROGRAM HEARD AT TANGLEWOOD

Fromm Foundation Event Features Contemporary Composers

By WILLARD M. CLARK

Tanglewood, July 9 — One of the tenets of the Berkshire Music Center is that its young people shall hear the music which is being made today. To that end a special program, given through the generosity of the Fromm Music Foundation, was produced tonight in the theater-concert hall.

Applaud for Effort

The audience numbered several hundred people. Applause was enthusiastic, but it seemed to us that much of it was due more for the what composers put into their works than the works themselves. Then, there are always those people who applaud because they think they should.

The concert opened with a spirited, technically flawless performance of the "Duo Concertante" by Stravinsky, played by violinist Ruth Posselt and pianist Irving Fine. The two performers were in absolute agreement and the work was given an ideal reading.

Ben Weber's "Serenade for Strings" was commissioned by the Fromm Music Foundation. It was handsomely played by Messers Burgin, Krips, De Pasquale, Mayes and Moleux. It seldom fell sweetly upon the ear, but its dissonances were continual and probably logical.

Benjamin Britten's "Canticle 11, Abraham and Isaac" was finely sung by Miss Florence Kopleff, contralto, and Arthur Schoep, tenor. Seymour Lipkin was the accomplished accompanist. Mr. Britten writes easily for the voice and he had tonight two fine singers to relate the story of Abraham and Isaac. It is a thoroughly singable work with a very effective accompaniment.

William Masselos was on hand to play a "Klavierstucke" by Schoenberg and "Variations" by Anton Webern. Fine pianist that he is, Mr. Masselos approached the Schoenberg music in scholarly fashion. That he had little to say was not his fault. Webern's "Variations" had the virtue of brevity and considerable thematic variety. It also benefited from the playing of Mr. Masselos.

Played With Skill

Alvin Epstein, whose suite of songs "Sabrina Fair" was performed tonight, is a member of the faculty and former pupil of the Hartt College of Music, Hartford. His suite consists of four songs taken from Milton, Shakespeare, Herrick and Suckling. The accompaniment calls for violin, viola and piano and Messers Burgin, De Pasquale and Berkowitz played the tortuous measure with consummate skill.

The songs were sung by Arthur Schoep, a tenor and a fine musician. Mr. Epstein calls upon his soloist to provide both parlando and song, both of which were admirably accomplished. While these songs were not particularly melodious, they had a considerable impact upon the ear and seem worth hearing again.

The program closed with Aaron Copland's "Vitebsk, Study on a Jewish theme." Mr. Copland is surely one of the most significant of the American composers and there was much to admire in the skilful craftsmanship of this trio played by the composer, Mr. Burgin and Mr. Mayes. It contains some of the finest colorings and rhythms we have heard.

There will be another similar concert July 23. It is open without charge to the public.

MUSIC OF WEEK AT TANGLEWOOD

Benny Goodman, Luboshutz and Nemenoff, Soloists

Lenox, July 9—This second week of four Berkshire Festival concerts at Tanglewood comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on July 11; and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings, July 13 and 14, and Sunday afternoon, July 15. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

All four of these concerts will be given in the Theater-Concert Hall, evenings at 8.30 p. m., Sunday afternoon at 2.30 p. m. In the event of rain the programs will be given in the big Music Shed.

The programs:

Wednesday, July 11—
- Haydn: String Quartet in E flat major, Op. 33, No. 2
- Mozart: Clarinet Quintet, K. 581
- Brahms: String Quintet in G major
  Benny Goodman and the Boston Symphony String Quartet (Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello).

Friday, July 13—
- Mozart: March, Andantino and Finale (Presto) from Serenade in D major, K. 320
- Mozart: Concerto in F major, for 3 Pianos, K. 242
  Soloists: Luboshutz and Nemenoff and Boris Goldovsky
- Mozart: Concerto in A major, for Piano, K. 488
  Soloist: Boris Goldovsky
- Mozart: Concerto in E flat major, for 2 Pianos, K. 365
  Soloists: Luboshutz and Nemenoff
  Boris Goldovsky and Pierre Luboshutz, Conductors

Saturday, July 14—
- Bach: Brandenburg Concerto No. 2, in F major
  Soloists: Roger Voisin, trumpet; Ralph Gomberg, oboe; Doriot Anthony Dwyer, flute; Richard Burgin, violin.
- Bach: Violin Concerto in E major
  Soloist: William Kroll
- Bach: Suite No. 2, in B minor, for Flute and Strings
  Soloist: Doriot Anthony Dwyer
- Bach: Suite No. 3, in D major
  Charles Munch, Conductor

Sunday, July 15—
- Bach: The Passion According to St. John
  Festival Chorus of Berkshire Music Center students, trained by Hugh Ross
  Soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan, bass; James Joyce, bass.
  Charles Munch, Conductor

Next Week

The third week of the Festival concerts will commence with Metropolitan Opera soprano Margaret Harshaw in a recital of songs by Wagner and Richard Strauss, with Ralph Berkowitz at the piano; and the Brass Ensemble of the Boston Symphony, under the direction of Roger Voisin, in music by Gabrielli, Bonelli, Poulenc, Berezowsky, Wednesday, July 18, in the Theater-Concert Hall. The entire 104-piece Boston Symphony Orchestra will inaugurate the season's concerts in the 6000-seat Music Shed on Friday, July 20, when Charles Munch will give a program of orchestral works by Berlioz, Debussy, Roussel and Brahms. Dr. Munch will devote the Saturday, July 21, concert to Wagner, with Miss Harshaw, Metropolitan Opera tenor Albert Da Costa (making his Tanglewood debut) and basso James Pease singing a concert version of Act 1 of "Die Walkure." Pierre Monteux will be guest conductor of the Sunday afternoon, July 22, concert, in a program of Rossini, Bartok and Schubert.

The infiltration of jazz into supposedly longhair summer music festivals is, by now, thoroughly commonplace although publicists continue to try to make something of Benny Goodman blowing the clarinet with symphonies. That's as standard in 1956 as a "revival" of Mozart.

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JUL 11

Summer Music Events for This Week

The second week of the Berkshire Festival will begin this evening at Tanglewood, Lenox, Mass., with a chamber music concert in the Theater-Concert Hall by the Boston Symphony String Quartet, assisted by Benny Goodman, clarinetist, and Eugen Lehner, violist. The program is comprised of Haydn's Quartet in E-flat major, Opus 33, No. 2; Mozart's Clarinet Quintet in A major, K. 581, with Mr. Goodman assisting; and Brahms' Quintet in G major for Strings, Op. 111, with Mr. Lehner assisting.

The Boston Symphony String Quartet, which will be making its first Tanglewood appearance as an ensemble, consists of the first-chair string players of the Boston Symphony Orchestra—Richard Burgin and Alfred Krips, violins, concertmaster and assistant concertmaster, respectively; Joseph de Pasquale, solo viola; and Samuel Mayes, solo cello. The ensemble recently made its recording debut on RCA-Victor Records with a performance of Haydn's "Seven Last Words of Christ."

Solfege Class Opens

A six-week summer course in solfege opened Monday night, July 9, under the direction of Elna Sherman. The course, especially designed for recorderists, has been set up in response to interest in solfege shown by members of the Boston branch of the American Recorder Society.

Classes will be held Monday and Thursday evenings from 7 to 8:30 at 169 Bay State Road. Further information may be obtained by calling JAmaica 2-9271.

Montoya at Music Barn

Carlos Montoya, Flamenco guitarist, will be the second attraction in the weekly folk music series at the Berkshire Music Barn, Lenox, Mass., on Saturday afternoon at 4 o'clock. Accompanying him will be the Spanish dancer, Trianita, in private life Mrs. Montoya.

Chiasson, Harpsichordist

Claude Jean Chiasson, harpsichordist, will present the first of four informal evening concerts at the Southern Vermont Art Center, Manchester, Vt., on Thursday evening at 8:30.

This concert, which will be of harpsichord music solely, will be followed by three others titled "Violin and Harpsichord" (Thursday, July 26), "Voice and Harpsichord" (Thursday, Aug. 9), and "Harpsichord in Chamber Music" (Thursday, Aug. 23). The violinist will be David Sackson. The singer will be Paul Gavert, tenor.

Max Roach Quintet

The Max Roach Quintet will inaugurate the weekly "Concerts for Connoisseurs" at the Berkshire Music Barn, Lenox, Mass., Thursday evening at 8:40. A feature of the Music Barn Jazz Festival last season, the group is known for a style which stresses organized orchestration, one of today's jazz trends.

Among those appearing with Mr. Roach will be Sonny Rollins, tenor saxophone; Richie Powell, pianist; and George Morrow, bass.

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Berkshire Festival Program Changes

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Symphony's European Itinerary

Orchestra Plans 37 Concerts To Be Given in 13 Countries

The Boston Symphony Orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, according to Thomas D. Perry, Jr., manager. Under the baton of Charles Munch, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. Then the symphony will visit Scandinavia for four days.

A high light of the tour is the invitation, recently issued by the Ministry of Culture in Moscow, for the Boston Symphony to be the first American orchestra to perform in the Soviet Union. During six days, Sept. 5-10, the orchestra will be in Soviet territory, and a pair of concerts will be given each in Leningrad and Moscow.

The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff, and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds, and London.

The itinerary follows:

Cork, Ireland, Aug. 24; Dublin, Ireland, Aug. 25 (matinee); Edinburgh, Scotland, Aug. 26 through 30; Copenhagen, Denmark, Aug. 31; Oslo, Norway, Sept. 1; Stockholm, Sweden, Sept. 3; Helsinki, Finland, Sept. 4; Leningrad, U.S.S.R., Sept. 5 and 6, Moscow, U.S.S.R., Sept. 8 and 9; Prague, Czechoslovakia, Sept. 11; Vienna, Austria, Sept. 12; Stuttgart, Germany, Sept. 13; Munich, Germany, Sept. 14; Zurich, Switzerland, Sept. 16; Berne, Switzerland, Sept. 17; Paris, France, Sept. 19 and 20; Chartres, France, Sept. 21; Leeds, England, Sept. 23; London, England, Sept. 24 and 25.

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LUBOSHUTZ AND NEMENOFF, the celebrated two piano-team, shown from the Berkshire Festival programs since 1950, will return to Tanglewood Friday for an all-Mozart concert, with Boris Goldovsky, also as a soloist. They will appear with the chamber orchestra of the Boston Symphony players in the Theater Concert Hall at 8:30 p.m.

Music

Fromm Foundation Concert Presented at Tanglewood

By JAY C. ROSENFELD

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Aaron Copland, director of the Center, made a short, gracious introductory speech in which he spoke of the purpose of the concert, the aims of the Foundation and the wise philanthropy of Paul Fromm, the founder and president of the institution who modestly kept his seat when Mr. Copland spoke of his presence in the hall.

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THE PROGRAM, organized by Mr. Copland, offered examples of chamber music of the last 30 years and included first performances of two Fromm Foundation commissions. The executants were first chair men of the Boston Symphony orchestra, faculty members of the Berkshire Music Center and guest artists.

This was a serious evening for students of all ages. There was much that was difficult to assimilate, both for the audience and for the artists, but it provided in music the equivalent of a well-displayed exhibition of abstract painting, or a reading, let us say, of Ezra Pound or e. e. cummings.

* * *

THERE WAS some latitude in inclusion of piano solos but they were among the most interesting of the exhibits. William Masselos gave the otherwise amorphous Variations of Webern and Arnold Schoenberg's Klavierstuecke expert inflections to mold it into discernible shape. Violinist Ruth Posselt and pianist Irving Fine attempted to give Stravinsky's Duo Concertante a more graphic portrayal than it consistently seemed to warrant. Alto Florence Kopleff, tenor Arthur Schoep and pianist Seymour Lipkin gave a valiant performance of Britten's Canticle II, "Abraham and Isaac;" Copland collaborated with violinist Richard Burgin and 'cellist Samuel Mayes in his own "Vitebsk," a study on a Jewish theme.

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THE COMMISSIONS were allotted to two young Americans: Alvin Epstein, a student of Copland at Tanglewood only three years ago, and to Ben Weber, a New York composer who has won many other honors and awards. Weber's Serenade for strings, his opus 46, was played by Burgin and Alfred Krips, violins, Joseph de Pasquale, viola, Mayes and George Moleux, bass. It is in five short movements. By treating the double bass as a solo instrument and not as a mere foundation, he has lowered the tonal center of gravity until we had the impression that the ensemble was not in its most favorable register. Its intricacies required the services of Ingolf Dahl as conductor. Is it a fair question to ask if what is beyond the capabilities of such competent performers as last night's artists can be digested by and musically acceptable to any but a scholarly audience?

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The second of the two Fromm concerts will be given July 23.

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JUL 11 1956

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Festival Program Changes Made At Two Concerts

Charles Munch, music director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On Aug. 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act I of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act III of "Die Meistersinger" (opening and final scene), with Messrs. Da Costa and Pease and Marguerite Willauer in solo roles.

Tanglewood Tales

The second of the six Thursday evening symphony concerts in the Tanglewood Music Shed by scholarship students of the Berkshire Music Center, will take place at 8:30 p.m. on Thursday.

The program is:

Overture from Oberon — Weber
Conductor: Kenneth Schermerhorn of Schenectady, N.Y.

Symphonie Espagnole, for violin and orchestra, Movements No. 4 and No. 5 — Lalo
Conductor: Jean-Louis Leroux, of Montevideo, Uruguay; soloist: Nancy Cirillo, Brooklyn, N.Y.

Death and Transfiguration — R. Strauss
Conductor: Eleazar de Carvalho

Symphony No. 1 — Copland
Conducted by the composer

The orchestra of 100 students is trained by Eleazar de Carvalho, head of the Berkshire Music Center's department of orchestra and orchestra conducting. Aaron Copland is making one of his rare appearances on the podium at Tanglewood. The noted American composer is assistant director of the Boston Symphony's summer music school and head of its composition department.

Soloist on the program is Nancy Cirillo, 20, who studied at the Mannes College of Music in New York from 1953 to 1955, also at Fontbonne Hall and at Transylvania Music Camp. She is a first time student at the Berkshire Music Center.

* * *

Benny Goodman is listed to perform the world premiere of a concerto for two clarinets and orchestra—the other clarinet is not named—by R. Gallois-Montbrun, in the ninth international music festival at Besancon, France, Sept. 6-16.

NEW YORK HERALD TRIBUNE,

WEDNESDAY, JULY 11, 1956

Dates Listed By Boston Symphony

Will Tour Europe For 5½ Weeks

Special to the Herald Tribune

LENOX, Mass., July 10.—The Boston Symphony Orchestra will give twenty-seven concerts in thirteen countries during the five-and-a-half-week tour of Europe, according to the itinerary announced by its manager, Thomas D. Perry Jr., today at Tanglewood.

The orchestra's 106 musicians and their conductor, Charles Munch, will fly to Ireland immediately after the close of the current Berkshire Festival here Aug. 12. After playing in Cork Friday night, Aug. 24, and in Dublin the following afternoon, they will go to Scotland for five concerts of the festival at Edinburgh Aug. 26 to 30. Concerts will follow in Copenhagen Aug. 31, Oslo Sept. 1, Stockholm Sept. 3 and Helsinki Sept. 4.

Will Play in Russia

In the Soviet Union, the orchestra will play in Leningrad Sept. 5 and 6 and Moscow Sept. 8 and 9. The touring schedule continues with concerts in Prague, Sept. 11; Vienna, Sept. 12; Stuttgart, Sept. 13; Munich, Sept. 14; Zurich, Sept. 15; Berne, Sept. 17; Paris, Sept. 19 and 20; Chartres, Sept. 21; Leeds, Sept. 23 and London, Sept. 24 and 25. Pierre Monteux, who was the orchestra's regular conductor from 1919 to 1924, will conduct ten of the concerts.

Seventy-nine members of the orchestra and itis staff will fly from Boston to Shannon, Ireland on Tuesday afternoon, Aug. 14, on a chartered K. L. M. Super - Constellation. Forty others will sail the same day from Boston for Cobh with the instruments, scores and baggage on the Nieuw Amsterdam, and the rest of the party will fly to Ireland on Aug. 22. The return trip will be made in two chartered passenger planes and an air freighter.

The International Exchange Program of the American National Theater and Academy, representing the State Department, is helping the orchestra to meet transportation costs and deficits from the touring concerts. The Russian government is assuming the expenses of the portion of the tour in Soviet territory, and is also expected to meet the cost of the trips from Helsinki to Leningrad and Moscow to Prague.

Second Week of Festival

The second week of the Berkshire Festival at Tanglewood opens tomorrow night with a concert by Benny Goodman and the Boston Symphony String Quartet. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will be soloists with the Boston Symphony Chamber Orchestra in a Mozart piano concerto program Friday night. On Saturday night Mr. Munch will conduct this orchestra in a Bach program and Sunday afternoon will be devoted to Bach's St. John Passion, also under Mr. Munch's direction.

Mr. Munch has changed two of the programs to be played by the complete Boston Symphony Orchestra at "Tanglewood on Saturday night, July 21, and Sunday afternoon, Aug. 12, which were to have been devoted to Wagner. Samuel Barber's Adagio for Strings and Bohuslav Martinu's "Fantaisies Symphoniques" will be played in the first half of the July 21 program, and the Aug. 12 concert will begin with Beethoven's "Eroica" Symphony. As originally scheduled, these concerts will close respectively with Act I of "Die Walkuere" and part of Act III of "Die Meistersinger."

THE NEW YORK TIMES, WE

BOSTON SYMPHONY TO FLY TO EUROPE

Orchestra Will Begin 6-Week Tour of 13 Countries at End of Berkshire Festival

The Boston Symphony Orchestra will fly to Europe for a six-week tour at the conclusion of the Berkshire Music Festival on Aug. 12. The orchestra, under the direction of Charles Munch, is scheduled to play twenty-seven concerts in thirteen countries.

The tour will begin with two concerts in Ireland, the first in Cork on Aug. 24, with a matinee in Dublin next day. The orchestra will play five concerts at Usher Hall, Edinburgh, Scotland, Aug. 26 to 30, as part of the Edinburgh Festival.

After a four-day visit to the Scandinavian countries, the orchestra will spend six days in the Soviet Union, Sept. 5 through 10. It will be the first American orchestra to perform in the U. S. S. R.

The Boston Symphony will play two concerts each in Leningrad and Moscow. The U. S. S. R. will assume the expenses of this portion of the tour, and also will pay the orchestra a fee for the concerts.

Thereafter the orchestra is to perform in Prague, Vienna, Stuttgart, Munich, Zurich, Bern, Paris, Chartres, Leeds and London.

It will return to Boston at the end of September to begin rehearsals for its fall season.

Pierre Monteux, who was musical director of the Boston Symphony from 1919 to 1924, will accompany the orchestra on tour and will conduct ten of its twenty-seven concerts abroad.

The tour is being made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American artists to tour abroad.

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Boston Symphony Leaves for Tour Of Europe Aug. 12

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Under the baton of Charles Munch the 106 players will fly to Europe immediately following the close of the orchestra's current Berkshire Festival Aug. 12.

A highlight of the tour is the invitation for the symphony to be the first American orchestra to perform in Russia. From Sept. 5 to 10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

Concerts also will be performed in Cork, Dublin, Edinburgh, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

Pierre Monteux has been invited by Dr. Munch to conduct 10 of the concerts.

On Sept. 25, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic for the opening of the orchestra's 76th season in Boston's Symphony Hall on Oct. 5.

[32]

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The second of the two Fromm concerts will be given July 23.

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Morning Globe
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JUL 11 1956

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Berkshire Festival Program Changes

Charles Munch has made changes in the hitherto all-Wagner Berkshire Festival programs scheduled by the Boston Symphony Orchestra in the Music Shed at Tanglewood July 21 and Aug. 12. On July 21 the amended program will consist of Samuel Barber's Adagio for Strings, the Symphonic Fantasies by Martinu, and the first act of Wagner's "Die Walkuere." On Aug. 12, the revised list will bring Beethoven's "Eroica" Symphony and the third act of Wagner's "Die Meistersinger."

Festival Program Changes Made At Two Concerts

Charles Munch, music director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On Aug. 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act I of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act III of "Die Meistersinger" (opening and final scene), with Messrs. Da Costa and Pease and Marguerite Willauer in solo roles.

Tanglewood Tales

The second of the six Thursday evening symphony concerts in the Tanglewood Music Shed by scholarship students of the Berkshire Music Center, will take place at 8:30 p.m. on Thursday.

The program is:

Overture from Oberon — Weber
Conductor: Kenneth Schermerhorn of Schenectady, N.Y.

Symphonie Espagnole, for violin and orchestra, Movements No. 4 and No. 5 — Lalo
Conductor: Jean-Louis Leroux, of Montevideo, Uruguay; soloist: Nancy Cirillo, Brooklyn, N.Y.

Death and Transfiguration — R. Strauss
Conductor: Eleazar de Carvalho

Symphony No. 1 — Copland
Conducted by the composer

The orchestra of 100 students is trained by Eleazar de Carvalho, head of the Berkshire Music Center's department of orchestra and orchestra conducting. Aaron Copland is making one of his rare appearances on the podium at Tanglewood. The noted American composer is assistant director of the Boston Symphony's summer music school and head of its composition department.

Soloist on the program is Nancy Cirillo, 20, who studied at the Mannes College of Music in New York from 1953 to 1955, also at Fontbonne Hall and at Transylvania Music Camp. She is a first time student at the Berkshire Music Center.

* * *

Benny Goodman is listed to perform the world premiere of a concerto for two clarinets and orchestra—the other clarinet is not named—by R. Gallois-Montbrun, in the ninth international music festival at Besancon, France, Sept. 6-16.

NEW YORK HERALD TRIBUNE,

WEDNESDAY, JULY 11, 1956

DatesListed By Boston Symphony

Will Tour Europe For 5½ Weeks

Special to the Herald Tribune

LENOX, Mass., July 10.—The Boston Symphony Orchestra will give twenty-seven concerts in thirteen countries during the five-and-a-half-week tour of Europe, according to the itinerary announced by its manager, Thomas D. Perry jr., today at Tanglewood.

The orchestra's 106 musicians and their conductor, Charles Munch, will fly to Ireland immediately after the close of the current Berkshire Festival here Aug. 12. After playing in Cork Friday night, Aug. 24, and in Dublin the following afternoon, they will go to Scotland for five concerts of the festival at Edinburgh Aug. 26 to 30. Concerts will follow in Copenhagen Aug. 31, Oalo Sept. 1, Stockholm Sept. 3 and Helsinki Sept. 4.

Will Play in Russia

In the Soviet Union, the orchestra will play in Leningrad Sept. 5 and 6 and Moscow Sept. 8 and 9. The touring schedule continues with concerts in Prague, Sept. 11; Vienna, Sept. 12; Stuttgart, Sept. 13; Munich, Sept. 14; Zurich, Sept. 16; Berne, Sept. 17; Paris, Sept. 19 and 20; Chartres, Sept. 21; Leeds, Sept. 23 and London, Sept. 24 and 25. Pierre Monteux, who was the orchestra's regular conductor from 1919 to 1924, will conduct ten of the concerts.

Seventy-nine members of the orchestra and itis staff will fly from Boston to Shannon, Ireland on Tuesday afternoon, Aug. 14, on a chartered K. L. M. Super - Constellation. Forty others will sail the same day from Boston for Cobh with the instruments, scores and baggage on the Nieuw Amsterdam, and the rest of the party will fly to Ireland on Aug. 22. The return trip will be made in two chartered passenger planes and an air freighter.

The International Exchange Program of the American National Theater and Academy, representing the State Department, is helping the orchestra to meet transportation costs and deficits from the touring concerts. The Russian government is assuming the expenses of the portion of the tour in Soviet territory, and is also expected to meet the cost of the trips from Helsinki to Leningrad and Moscow to Prague.

Second Week of Festival

The second week of the Berkshire Festival at Tanglewood opens tomorrow night with a concert by Benny Goodman and the Boston Symphony String Quartet. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will be soloists with the Boston Symphony Chamber Orchestra in a Mozart piano concerto program Friday night. On Saturday night Mr. Munch will conduct this orchestra in a Bach program and Sunday afternoon will be devoted to Bach's St. John Passion, also under Mr. Munch's direction.

Mr. Munch has changed two of the programs to be played by the complete Boston Symphony Orchestra at "Tanglewood on Saturday night, July 21, and Sunday afternoon, Aug. 12, which were to have been devoted to Wagner. Samuel Barber's Adagio for Strings and Bohuslav Martinu's "Fantaisies Symphoniques" will be played in the first half of the July 21 program, and the Aug. 12 concert will begin with Beethoven's "Eroica" Symphony. As originally scheduled, these concerts will close respectively with Act I of "Die Walkuere" and part of Act III of "Die Meistersinger."

THE NEW YORK TIMES, WE

BOSTON SYMPHONY TO FLY TO EUROPE

Orchestra Will Begin 6-Week Tour of 13 Countries at End of Berkshire Festival

The Boston Symphony Orchestra will fly to Europe for a six-week tour at the conclusion of the Berkshire Music Festival on Aug. 12. The orchestra, under the direction of Charles Munch, is scheduled to play twenty-seven concerts in thirteen countries.

The tour will begin with two concerts in Ireland, the first in Cork on Aug. 24, with a matinee in Dublin next day. The orchestra will play five concerts at Usher Hall, Edinburgh, Scotland, Aug. 26 to 30, as part of the Edinburgh Festival.

After a four-day visit to the Scandinavian countries, the orchestra will spend six days in the Soviet Union, Sept. 5 through 10. It will be the first American orchestra to perform in the U. S. S. R.

The Boston Symphony will play two concerts each in Leningrad and Moscow. The U. S. S. R. will assume the expenses of this portion of the tour, and also will pay the orchestra a fee for the concerts.

Thereafter the orchestra is to perform in Prague, Vienna, Stuttgart, Munich, Zurich, Bern, Paris, Chartres, Leeds and London.

It will return to Boston at the end of September to begin rehearsals for its fall season.

Pierre Monteux, who was musical director of the Boston Symphony from 1919 to 1924, will accompany the orchestra on tour and will conduct ten of its twenty-seven concerts abroad.

The tour is being made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American artists to tour abroad.

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JUL 11 1956

Boston Symphony Leaves for Tour Of Europe Aug. 12

Lenox, July 10 — The Boston Symphony Orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry, Jr., announced today.

Under the baton of Charles Munch the 106 players will fly to Europe immediately following the close of the orchestra's current Berkshire Festival Aug. 12.

A highlight of the tour is the invitation for the symphony to be the first American orchestra to perform in Russia. From Sept. 5 to 10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

Concerts also will be performed in Cork, Dublin, Edinburgh, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

Pierre Monteux has been invited by Dr. Munch to conduct 10 of the concerts.

On Sept. 25, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic for the opening of the orchestra's 76th season in Boston's Symphony Hall on Oct. 5.

The Berkshire Eagle, Wednesday, July 11, 1956

BSO Manager Gives Itinerary For European Concert Tour

Orchestra To Play 27 Concerts in 13 Countries—Opening in Ireland—Group Leaving Boston on Aug. 14

TANGLEWOOD — The Boston Symphony Orchestra will play 27 concerts on 13 countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry Jr., announced today.

Under the baton of Charles Munch, its music director for the past seven years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on Aug. 12.

At Edinburgh Festival

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. Then the symphony will visit Scandinavia for four days.

A high light of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the board of trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given in both Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres—in the famous Cathedral—Leeds and London.

The Schedule

The itinerary follows:

Cork, Ireland, Aug. 24; Dublin, Ireland Aug. 25 (matinee); Edinburgh, Scotland Aug. 26 through 30; Copenhagen, Denmark, Aug. 31; Oslo, Norway, Sept. 1 Stockholm, Sweden, Sept. 3; Helsinki, Finland, Sept. 4; Leningrad, U.S.S.R., Sept 5 and 6; Moscow, U.S.S.R., Sept. 8 and 9; Prague, Czechoslovakia, Sept. 11; Vienna, Austria, Sept. 12; Stuttgart, Germany, Sept. 13; Munich, Germany, Sept. 14; Zurich, Switzerland, Sept. 16; Berne, Switzerland, Sept. 17; Paris, France, Sept. 19 and 20; Chartres, France, Sept. 21; Leeds, England, Sept. 23; London, England, Sept. 24 and 25.

Monteux To Conduct

Pierre Monteux, once the regular music director of the Boston Symphony (1919-1924), has been invited by his friend and colleague, Dr. Munch, to conduct some 10 of the orchestra's 27 concerts abroad.

The Boston Symphony Orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of the American National Theater and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of transatlantic transportation by air and to help defray deficits from concerts abroad.

Leave From Boston

The six-week, 24-concert schedule of the Berkshire Festival which opened last week terminates on Sunday afternoon, Aug. 12. On Tuesday afternoon, Aug. 14, a K.L.M. Royal Dutch Airlines chartered Super-Constellation will transport 79 persons from Logan Airport, Boston, to Shannon Airport, Ireland. Some 40 persons will sail simultaneously, along with the orchestra's 16,000 pounds of instruments and scores and baggage, aboard the Nieuw Amsterdam of the Holland-American Line from Boston to Cobh, Ireland. A 59-passenger K.L.M. Constellation will bring the rearguard of the orchestra to Ireland on Aug. 22. Included in the party will be a staff of 10, some wives of members of the orchestra and newspaper critics.

At the conclusion of the second London concert in Festival Hall on Sept. 25, two chartered planes again will fly the Boston Symphony's personnel across the Atlantic, while a special air freighter will bring their equipment in time for the opening of the orchestra's 76th season in Boston's Symphony Hall on Friday, Oct. 5.

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Petrovec

SIGNING THE CONTRACT for transportation of the 106-man Boston Symphony Orchestra by KLM Royal Dutch Airlines from Boston to Europe is Thomas D. Perry Jr., BSO manager, seated at right, with Dolf C. Bulterman, district manager of the Royal Dutch Airlines, Boston. Looking on is Gail W. Rector, the orchestra's assistant manager. The map shows the 13 countries in Europe in which the BSO will play 27 concerts, traveling as far east as Moscow.

NEW YORK TIMES, THURSDAY, JULY 12, 1956.

2 PROGRAMS REVISED

Tanglewood Concerts July 21 and Aug. 12 List Works

The Boston Symphony Orchestra announced revisions yesterday in its Berkshire Festival programs for the Music Shed at Tanglewood, Mass. The concerts will be conducted by Charles Munch on Saturday evening, July 21, and Sunday afternoon, Aug. 12.

The revised July 21 program will offer Barber's Adagio for Strings; Martinu's "Fantaisies Symphoniques," commissioned for the Boston Symphony's seventy-fifth anniversary last season, and Act I of "Die Walkuere," with Margaret Harshaw, Albert Da Costa and James Pease as soloists.

The Aug. 12 program lists the Beethoven "Eroica" Symphony and Act III of "Die Meistersinger," with Margaret Willauer and Messrs. Pease and Da Costa as soloists.

SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 11, 1956

Boston Symphony Leaves for Tour Of Europe Aug. 12

Lenox, July 10 — The Boston Symphony Orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry, Jr., announced today.

Under the baton of Charles Munch the 106 players will fly to Europe immediately following the close of the orchestra's current Berkshire Festival Aug. 12.

A highlight of the tour is the invitation for the symphony to be the first American orchestra to perform in Russia. From Sept. 5 to 10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

Concerts also will be performed in Cork, Dublin, Edinburgh, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

Pierre Monteux has been invited by Dr. Munch to conduct 10 of the concerts.

On Sept. 25, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic for the opening of the orchestra's 76th season in Boston's Symphony Hall on Oct. 5.

Mapping Boston Symphony Tour

(United Press Telephoto)

The Boston Symphony Orchestra will highlight a six-weeks tour of Europe with two concerts to be given in the Soviet Union this fall. The organization, which performs at Tanglewood in Lenox during the summer, has been invited to play in Leningrad and Moscow, marking the first time an American orchestra has played in the USSR. In this picture at Lenox, Manager Thomas Perry, right, and Assistant Manager Gail Rector sign an agreement with KLM Airlines official Dolph Bulterman, left, for flying the 106-man orchestra and staff to and from Europe. The map in the background indicates the tour route.

Symphony Plans Four Concerts on Russia Tour

During its five-and-a-half-week tour of Europe in August and September, the Boston Symphony Orchestra will play 27 concerts in 13 countries including Russia.

Under the baton of Charles Munch, its music director for the past seven years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30, then the symphony will visit Scandinavia for four days.

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U. S. S. R. During the six days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

The U. S. S. R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovkia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres—the orchestra has been invited to play in the famous Cathedral—Leeds and London.

[39]

TIMES-UNION * Albany, Wed., July 11, 1956 16

AROUND THE TOWN:

3,000 Hear Goodman Play Mozart Concerto

By EDGAR VANOLINDA

Another chapter in "The Benny Goodman Story" was written Friday night, when Steve Allen's double became a "square" and tooted his licorice stick for the edification of 3,000 jazz and classical fans at Tanglewood alongside conductor Charles Munch and in front of the Boston Symphony Orchestra. And what did he play? Not, "Let's Dance" but a concert for clarinet by Mozart, no less.

Now, every comic wants to play "Hamlet" sometime in his career. By the same token, every jazz player wants to delve into the classics. As a matter of fact, all of the better band leaders have a complete record collection of the "classics," or "permanent music" as we like to think of it, which they spin when they tire of jam sessions.

WE LEARNED SOMETHING

And we learned something last Friday night about playing a clarinet. It isn't necessary to point the bell of the instrument to the stars. That's a technical gadget which the modernists, ala Ted Lewis have introduced to the dance world. Goodman just walks out on the stage like the successful businessman that he is, moistens his mouthpiece and aims his clarinet at the folks in the front rows. The arc of the bell of his instrument doesn't encompass more than a three-inch circle. He doesn't get red in the face; the veins in his neck do not swell to the bursting point. He just takes a comfortable stance and pours forth about as pure a tone as you will ever hear from this ancient instrument.

Now Wolfgang Amadeus, who was born 200 years ago, apparently didn't know the possibilities of a clarinet. At any rate, what few sole works he wrote for the instrument, stressed quality rather than quantity. Today's jazz clarinetists try to see how high—and that goes for trumpeters too—they can play and the tone which emerges is nothing more than an anguished squeal. In fact, this Mozart fellow, in the concerto to which Goodman played, ran frequently to the low side of the scale and we heard some tones come out that sounded like the deeper-throated bassoon. Even the staid "Proper Bostonians" in the audience forgot their New England heritage and gave out with the applause, which sounded more like Basin Street than Beacon Hill.

SOME MORE 'SQUARE'

So if you don't go for rock'n roll or Dixieland music, the postlude to "The Benny Goodman Story" will be written tonight when the virtuoso clarinetist joins up with the Boston Symphony String Quartet in the Theatre-Concert hall with some more Mozart, a bit of Brahms, and a sampling of Bartok, the latter who writes like the arranger of the off-beat music of the Dave Brubeck Quartet.

Or, if you do not dig this "suare" music, you can head your car to the nearby Jazz and Folk Festival, now in full swing at the Berkshire Music Barn a couple of miles from Tanglewood in Lenox, Mass., and stamp your feet to the exciting rhythms of Duke Ellington and his modernists who will shatter the peace and quiet of the Berkshire Hills, next Sunday, at 8:40 o'clock.

"You pays your money and you takes your choice."

GOODMAN TO PERFORM TONIGHT

Benny Goodman, ace jazz clarinetist, will write the final chapter to the "Benny Goodman Story" at Tanglewood tonight when he plays solo with the Boston Symphony String Quartet. Here, he rehearses with conductor Charles Munch for a recent Mozart concerto with the orchestra.

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Boston Symphony European Tour Itinerary Includes 13 Countries

The final itinerary for the Boston Symphony Orchestra's European tour in August and September was announced yesterday by Thomas D. Perry Jr., manager of the orchestra. A total of 27 concerts will be played in 13 countries during five and one-half weeks.

Charles Munch, music director of the Boston Symphony; Pierre Monteux, who will share conducting by invitation of Mr. Munch; the 106 members of the orchestra, a staff of 10, some orchestra wives, and newspaper critics will fly to Europe immediately after the close of the Berkshire festival in Tanglewood, Aug. 12.

The first of two concerts in Ireland will be played in Cork, the evening of Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. Then the Symphony will visit Scandinavia for four days.

4 Concerts in Russia

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the board of trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U. S. S. R. from Sept. 5 to 10, the orchestra will be in Soviet territory, and a pair of concerts will be given each in Leningrad and Moscow.

The U. S. S. R. will assume the expenses of this portion of the air and train, and will also pay tour, including transportation by a stipend for the four concerts. It is expected the Russian government will try the chamber of the orchestra, the staff and [illegible] from Helsinki to Leningrad and from Moscow to its next date in Prague, capital of Czechoslovakia.

The complete itinerary: Ireland: Cork, Aug. 24, Dublin, Aug. 25; Scotland: Edinburgh, Aug. 26—30; Denmark: Aug. 31; Norway: Oslo, Sept. 1; Sweden: Stockholm, Sept. 3; Finland: Helsinki, Sept. 4; U. S. S. R.: Leningrad, Sept. 5 and 6, Moscow, Sept. 8 and 9; Czechoslovakia, Sept. 11; Austria: Vienna, Sept. 12; Germany: Stuttgart, Sept. 13; Munich, Sept. 14; Switzerland: Zurich, Sept. 16, Berne, Sept. 17; France: Paris, Sept. 19 and 20, Chartres—where the Orchestra has been invited to play in the famous cathedral, Sept. 21; England: Leeds, Sept. 23, London, Sept. 24 and 25.

The tour will be reported for the Globe by its Drama and Music Editor, Cyrus Durgin.

Berkshire Eagle, Wednesday, July 11, 1956

TANGLEWOOD • NOW thru AUGUST 12
Lenox, Mass.
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
THEATER-CONCERT HALL
WED., July 11, at 8:30—BOSTON SYMPHONY STRING QUARTET
Benny Goodman assisting
FRI., July 13, at 8:30—MOZART PIANO CONCERTOS
Soloists: Boris Goldovsky, Luboshutz and Nemenoff
SAT., July 14, at 8:30—BACH PROGRAM (Munch)
Soloist: William Kroll, Violin
SUN., July 15, at 2:30—BACH—ST. JOHN PASSION (Munch)
Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5.
— Reserved seats for July 13 & 14 all taken; for July 15, $5 only —
ADMISSION $2
LAST 4 Weekends: Shed Concerts (July 19-Aug. 12)
Tickets: $2.50, $3, $3.50, $4, $5.50 (Box Seats $6.50)
Baldwin Piano
RCA Victor Records
For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

Irwing Fines Rent White House

RICHMOND — Professor and Mrs. Irving Fine and children Claudia, Emily and Joshua, have rented the home of Mr. and Mrs. Paul R. White for six weeks. Prof. Fine, who is on the faculty at the Berkshire Music Center, is professor of composition at Brandeis University. The Whites have rented a cottage at Dennis for the same period. Mrs. White and the children will stay the summer. Mr. White is at present spending his vacation with them. He will return July 22.

—Mrs. Bertha Gathers is visiting Mr. and Mrs. William Leonard in Rochester, N.Y., for a few weeks.

—Dr. and Mrs. Isador Lubin of Albany, N.Y. spent the weekend at their summer home Westwood.

BENNY GOODMAN stories. At Friday night appearance of Mr. G at Tanglewood a spy of ours overheard woman gasp, "He *does* look like Steve Allen." Mr. Allen portrayed Mr. G in movie of Goodman's life. Mr. Goodman a pupil of Gustave Langenus, and the Clarinet Quintet by Mozart that he plays tonight was performed here 25 years ago by Mr. Langenus at South Mountain Temple of Music.

—o—

Tanglewood Tales

For the first time since the Boston Symphony Orchestra has been under the musical direction of Charles Munch, the orchestra cut a record at Tanglewood this week. A crew of engineers from the RCA-Victor laboratories in New York supervised the recording, made Monday morning in the Theater-Concert Hall, and all musical practice in the area was put off for the morning.

Benny Goodman recorded with Dr. Munch and the chamber orchestra of the symphony the Mozart Concerto for Clarinet, K. 622, which he performed at Tanglewood last week, and with the Boston Symphony String Quartet the Mozart Clarinet Quintet, in A major, K. 581, which he will perform at Tanglewood tomorrow evening. The celebrated jazz clarinetist has recorded the concerto previously with other orchestras, but never the quintet.

* * *

The Brass Ensemble of the Boston Symphony Orchestra, which will give a concert at Tanglewood for the first time, on Wednesday evening, July 18, a program they share with Metropolitan Opera star Margaret Harshaw and pianist Ralph Berkowitz, is composed of Roger Voisin — director of the group — and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, French horns; Josef Orosz and Kauko Kahila, trombones; K. Vinal Smith, tuba, with William Gobson, trombone, assisting.

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Chamber Music Listed For Tanglewood

Five principals of the Boston Symphony Orchestra, assisted by a number of noted guest artists, will participate in a concert of modern chamber music, to be played in the Theater-Concert Hall at Tanglewood, Lenox, Mass., this evening at 8:30.

This is the first of two concerts —the second is Monday, July 23— under the auspices of the Fromm Music Foundation, Chicago, generously donated by Paul Fromm to the Berkshire Music Center, the school of music maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival.

Music of Igor Stravinsky, Ben Weber, Benjamin Britten, Arnold Schoenberg, Anton Webern, Alvin Epstein and Aaron Copland will be performed on Monday's concert by the following members of the Boston Symphony: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; Georges Moleux, bass. Guest artists are: Ruth Posselt, violin; Irving Fine, Seymour Lipkin, Ralph Berkowitz, William Masselos, Aaron Copland, pianos; Florence Kopleff, contralto; and Arthur Schoep, tenor.

TIMES-UNION • Albany, Wed., July 11, 1956 16

AROUND THE TOWN:

3,000 Hear Goodman Play Mozart Concerto

By EDGAR VANOLINDA

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"You pays your money and you takes your choice."

GOODMAN TO PERFORM TONIGHT

Benny Goodman, ace jazz clarinetist, will write the final chapter to the "Benny Goodman Story" at Tanglewood tonight when he plays solo with the Boston Symphony String Quartet. Here, he rehearses with conductor Charles Munch for a recent Mozart concerto with the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
JUL 11 1956

Boston Symphony European Tour Itinerary Includes 13 Countries

The final itinerary for the Boston Symphony Orchestra's European tour in August and September was announced yesterday by Thomas D. Perry Jr., manager of the orchestra. A total of 27 concerts will be played in 13 countries during five and one-half weeks.

Charles Munch, music director of the Boston Symphony; Pierre Monteux, who will share conducting by invitation of Mr. Munch; the 106 members of the orchestra, a staff of 10, some orchestra wives, and newspaper critics will fly to Europe immediately after the close of the Berkshire eFstival in Tanglewood, Aug. 12.

The first of two concerts in Ireland will be played in Cork, the evening of Aug. 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. Then the Symphony will visit Scandinavia for four days.

4 Concerts in Russia

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the board of trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U. S. S. R. from Sept. 5 to 10, the orchestra will be in Soviet territory, and a pair of concerts will be given each in Leningrad and Moscow.

The U. S. S. R. will assume the expenses of this portion of the air and train, and will also pay tour, including transportation by a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad and from Moscow to its next date in Prague, capital of Czechoslovakia.

The complete itinerary: Ireland: Cork, Aug. 24, Dublin, Aug. 25; Scotland: Edinburgh, Aug. 26—30; Denmark: Aug. 31; Norway: Oslo, Sept. 1; Sweden: Stockholm, Sept. 3; Finland: Helsinki, Sept. 4; U. S. S. R.: Leningrad, Sept. 5 and 6, Moscow, Sept. 8 and 9; Czechoslovakia, Sept. 11; Austria: Vienna, Sept. 12; Germany: Stuttgart, Sept. 13, Munich, Sept. 14; Switzerland: Zurich, Sept. 16, Berne, Sept. 17; France: Paris, Sept. 19 and 20, Chartres—where the Orchestra has been invited to play in the famous cathedral, Sept. 21; England: Leeds, Sept. 23, London, Sept. 24 and 25.

The tour will be reported for the Globe by its Drama and Music Editor, Cyrus Durgin.

Berkshire Eagle, Wednesday, July 11, 1956

TANGLEWOOD
Lenox, Mass. • NOW thru AUGUST 12

Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

THEATER-CONCERT HALL

WED., July 11, at 8:30—BOSTON SYMPHONY STRING QUARTET
Benny Goodman assisting

FRI., July 13, at 8:30—MOZART PIANO CONCERTOS
Soloists: Boris Goldovsky, Luboshutz and Nemenoff

SAT., July 14, at 8:30—BACH PROGRAM (Munch)
Soloist: William Kroll, Violin

SUN., July 15, at 2:30—BACH—ST. JOHN PASSION (Munch)
Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5.

— Reserved seats for July 13 & 14 all taken; for July 15, $5 only —

ADMISSION $2

LAST 4 Weekends: Shed Concerts (July 29-Aug. 12)
Tickets: $2.50, $3, $3.50, $4, $5.50 (Box Seats $6.50)

Baldwin Piano
RCA Victor Records
For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

Irwing Fines Rent White House

RICHMOND — Professor and Mrs. Irving Fine and children Claudia, Emily and Joanna, have rented the home of Mr. and Mrs. Paul R. White for six weeks. Prof. Fine, who is on the faculty at the Berkshire Music Center, is professor of composition at Brandeis University. The Whites have rented a cottage at Dennis for the same period. Mrs. White and the children will stay the summer. Mr. White is at present spending his vacation with them. He will return July 22.

—Mrs. Bertha Mathers is visiting Mr. and Mrs. William Leonard in Rochester, N.Y., for a few weeks.

—Dr. and Mrs. Isador Lubin of Albany, N.Y. spent the weekend at their summer home Westwood.

—o—

BENNY GOODMAN stories. At Friday night appearance of Mr. G at Tanglewood a spy of ours overheard woman gasp, "He *does* look like Steve Allen." Mr. Allen portrayed Mr. G in movie of Goodman's life. Mr. Goodman a pupil of Gustave Langenus, and the Clarinet Quintet by Mozart that he plays tonight was performed here 25 years ago by Mr. Langenus at South Mountain Temple of Music.

—o—

Tanglewood Tales

For the first time since the Boston Symphony Orchestra has been under the musical direction of Charles Munch, the orchestra cut a record at Tanglewood this week. A crew of engineers from the RCA-Victor laboratories in New York supervised the recording, made Monday morning in the Theater-Concert Hall, and all musical practice in the area was put off for the morning.

Benny Goodman recorded with Dr. Munch and the chamber orchestra of the symphony the Mozart Concerto for Clarinet, K. 622, which he performed at Tanglewood last week, and with the Boston Symphony String Quartet the Mozart Clarinet Quintet, in A major, K. 581, which he will perform at Tanglewood tomorrow evening. The celebrated jazz clarinetist has recorded the concerto previously with other orchestras, but never the quintet.

* * *

The Brass Ensemble of the Boston Symphony Orchestra, which will give a concert at Tanglewood for the first time, on Wednesday evening, July 18, a program they share with Metropolitan Opera star Margaret Harshaw and pianist Ralph Berkowitz, is composed of Roger Voisin — director of the group — and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, French horns; Josef Orosz and Kauko Kahila, trombones; K. Vinal Smith, tuba, with William Gobson, trombone, assisting.

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American (e)
WATERBURY, Conn.
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JUL 9 1956

Chamber Music Listed For Tanglewood

Five principals of the Boston Symphony Orchestra, assisted by a number of noted guest artists, will participate in a concert of modern chamber music, to be played in the Theater-Concert Hall at Tanglewood, Lenox, Mass., this evening at 8:30.

This is the first of two concerts —the second is Monday, July 23— under the auspices of the Fromm Music Foundation, Chicago, generously donated by Paul Fromm to the Berkshire Music Center, the school of music maintained at Tanglewood by the Boston Symphony Orchestra in conjunction with its annual Berkshire Festival.

Music of Igor Stravinsky, Ben Weber, Benjamin Britten, Arnold Schoenberg, Anton Webern, Alvin Epstein and Aaron Copland will be performed on Monday's concert by the following members of the Boston Symphony: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; Georges Moleux, bass. Guest artists are: Ruth Posselt, violin; Irving Fine, Seymour Lipkin, Ralph Berkowitz, William Masselos, Aaron Copland, pianos; Florence Kopleff, contralto; and Arthur Schoep, tenor.

[34]

MUSICAL EVENT AT TANGLEWOOD BEAUTY-FILLED

Benny Goodman in Final Appearance On Chamber Program

By WILLARD M. CLARK

Tanglewood, July 11—The second chamber music recital in the theater-concert hall tonight drew an audience of 2147, nearly twice the number which attended the first concert. We are told that remaining concerts this week are completely sold out.

Rain Drives Crowd

Preceding the concert, several hundred people who meant to sit on the lawn had to rush to cover for the rains came down during as spectacular a thunderstorm as one could wish. By the end of the concert the stars were shining and a tiny moon was in evidence.

Benny Goodman made his second and final appearance here, joining the members of the Boston Symphony string quartet in a splendid performance of Mozart's "Clarmet Quintet in A Major," K. 581. The Boston quartet consists of Richard Burgin and Alfred Grips, violins; Joseph de Pasquale, viola and Samuel Mayes, cello. When four such expert players get together, one may expect fine performances, but one does not always expect or hear so fine an integration of forces as was evidenced tonight.

The group plays with remarkable unity and interpretive solidarity.

The program opened with a delightful reading of Haydn's "String Quartet in E-Flat Major, Op. 33, No. 2." The work has all the Haydn charm. There was delicacy, earthiness and a surprise or two as the music wended its way. The final presto was as sparkling a gem as music ever produced.

Mr. Goodman and his colleagues gave good accounts of themselves in the Mozart quintet, one of the loveliest works in the literature. We had wondered, after hearing the clarinet concerto, whether Mr. Goodman could blend with a string quartet, for his tone is individual. We found out that he could. Thus the performance was well-integrated and finely proportioned. The variations in the final movement were played with dazzling virtuosity.

Difficult Quintet

The final work was the Brahms "String Quintet in G Major, Op. III." For this work, Eugene Lehner, violinist, joined the quartet. There are stumbling blocks in the way of interpretation of this quintet, but tonight we had men who were musicians as well as masters of their instruments. It would be difficult to imagine a more sincere, carefully thought out interpretation. There was a nice play of romanticism against the reality which can usually be found within the music of Brahms. Above all, there was the beautiful blending of instruments and the constant play of colors. It was a performance to be remembered.

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Saturday night Charles Munch will direct an all-Bach program featuring William Kroll in the "Concertone for Violin and Orchestra in E Major, No. 3" and Doriot Dwyer in the "Suite No. 2 in B Minor for flute and orchestra." The program will open with the second Brandenburg Concerto and conclude with the Suite No. 3 in D Major, for Orchestra.

Sunday afternoon the "Passion according to St. John" will be sung by the festival choir and following soloists, John McCollum, tenor; Mac Morgan, baritone; Adele Addison, soprano; Florence Kopleff, contralto and James Joyce, bass.

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Charles Munch will conduct a chamber orchestra of Boston Symphony players, and the Festival Chorus of Berkshire Music Center students, trained by Hugh Ross, will participate; also, soloists Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan and James Joyce, basses. All, including Mr. McCullum, are former students of the Boston Symphony Orchestra's summer music school at Tanglewood.

David Lloyd has been prevented by illness from fulfilling this engagement, and Mr. McCollum will also assume his role in the Mozart Mass in C minor, K. 427, with Phyllis Curtin and Eunice Alberts as other soloists which Leonard Berstein will conduct as a memorial to Serge Koussevitzky on Aug. 4. Mr. Lloyd's teaching duties with the opera department of the Berkshire Music Center are being assumed by James Lucas.

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Variety
NEW YORK, N. Y.
Weekly Amusements
JUL 11 1956

[illegible] one-man recital.

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FRAMINGHAM, Mass.
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JUL 9 1956

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 9 1956

Tanglewood Opens Bach-Mozart Series With Lukas Foss

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — Contemporary music, never lavishly served at Tanglewood since the Koussevitzky regime, was the primary concern in the first Sunday concert in the "Bach-Mozart" series conducted by Lukas Foss yesterday afternoon.

* * *

MR. FOSS paid his respects to the established classicists in the Haydn Symphony No. 86 and in Bach's D Minor Piano Concerto but it was obvious that he was dedicated, heart and soul, to the cause of new and unfamiliar music—in this case, compositions by Irving Fine, Alexei Haieff, and Connecticut's native son, the late Charles Ives.

Seldom have we felt the unequivocal satisfaction from a new work that Mr. Fine's "Serious Song: Lament for String Orchestra" engendered yesterday. There is something of Samuel Barber in its lyricism and something of Ernest Bloch in its impassioned utterance. Yet this pulsating threnody has an individual strength and an intense glow, qualities fully realized in a moving performance by the Boston Orchestra.

The "Divertimento" of Haieff is light-weight in comparison, its five short movements constituting a pleasant divertissement on a Summer's afternoon. Its modern idiom hardly guarantees musical significance but perhaps its juxtaposition between the Ives and Fine works was merely good programmaking.

In Charles Ives' "The Unanswered Question" the composer's predilection for unusual orchestral effects and instrumental combinations was reiterated. A muted off-stage string orchestra vies with an onstage trumpet, woodwinds, and string choir in resolving the philosophical implications of "the perennial question of existence" (to quote Mr. Ives' program).

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THE HAYDN of Mr. Foss was in general, admirably proportioned. The opening movement had energy and thrust without being boisterous, the Adagio had a caressing grace, and the Minuetto was full of rustic, peasant charm. Only in the finale were the tempi too rushed for complete articulation and the most refined phraseology.

What the Bach piano concerti demand is full integration of the instrumental elements, for they are not showpieces for the virtuoso performer. The pianist must subordinate himself to the ensemble, even play along in the orchestral tuttis. Unfortunately, Mr. Foss is not the ideal choice for the pianist-conductor of such a group.

Although he has the requisite technical equipment for the role, he did not play the self-effacing instrumentalist with the success that has been so well-examplified for us by Edwin Fischer and his Chamber Orchestra. Bach remains a specialized art with a dearth of skilled practitioners.

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
JUL 10 1956

Tanglewood Plays Suite By Epstein

TANGLEWOOD LENOX, Mass., July 9 (Special) — A young Hartford composer's name was linked with those of such celebrities as Stravinsky, Schoenberg, Britten and our American Aaron Copland on a program of contemporary music tonight.

He is Alvin Epstein, an instructor at Hartt College of Music whose "Sabrina Fair," a suite of songs for tenor and chamber ensemble, was performed by members of the Boston Symphony Orchestra and soloist Arthur Schoep at the Berkshire Music Center here.

Received Numerous Awards

The concert was one of two donated to the centre by the Music Foundation of Chicago, and Mr. Epstein's work was again one of two especially commissioned for this first event. Mr. Epstein has been the recipient of numerous national awards and is a former Fulbright fellow.

The verses set by Mr. Epstein include the opening of Milton's "Sabrina Fair." from "Comus," Suckling's "The Constant Lover," "Grace For a Child," by Herrick, and Shakespeare's "Sigh No More, Ladies." There is nothing much about the music, however, that would readily recall the age or temper of these poets to the average listener. Scored for violin, viola 'cello and piano, as well as voice, the settings more immediately suggest Menotti, the vocal line is part Parlando, part sung.

Perhaps it is merely old fashioned to believe there should be a "period" kind of setting for poetry of an earlier day. I would not stand upon the point. I did no' find however that for any time. Mr. Epstein's music caught up the essential quality of the lines he was interpreting. True, for Sabrina's watery state he found a kind of rippling passage work, but this is more elementary than important. All in al. I thought Mr. Epstein more engrossed in musical problems than in being a just and eloquent translator of his poets. They were men of particular directness. Mr. Epstein is a man of involment. This is not his failing so much as that of his time.

However, he received a good hand, and he did have the undoubtedly able assistance of Richard Burgin, Joseph De Pasquel and Samuel Mayes upon the strings. Ralph Berkowitz, piano, and Mrs. Schoep upon the larynz.

This evening's program also included Strabinsky's duo concertante performed by Ruth Posselt, violin and Irving Fine, piano; Benjamin Britten's "Abraham And Isaac," with Florence Konleff, soprano, Mr. Schoep, and Symour Livkin, piano; The Klavierstuecke Op 33 A and B of Schoenberg and variations, Opus 27, by Anton Webern, played by William Masselos; and Aron Copland's "Bitebsk," which I was unable to hear.

The other commissioned work was Ben Weber's serenade for strings, which might have been called from a mosquito who once knew Schoenberg.

—T. H. P.

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Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,165
JUL 11 1956

[illegible] and Louis Jourdan.

FESTIVAL WILL BEGIN FRIDAY AT TANGLEWOOD

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Lenox is located on Route 7, just south of Pittsfield. Main east-west routes 2 - 9, and 20 all connect with Route 7.

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Quincy Man Will Accompany Orchestra To Soviet Union

Jerome J. Lipson of 14 Norton Road, Quincy, violist with the Boston Symphony, will be a member of the first American orchestra to give a concert tour in the Soviet Union since 1917.

To Leave Aug. 14

Mr. Lipson will leave Boston on the Nieuw Amsterdam Aug. 14 with a group of symphony players embarking on a month-long tour that will take them to 15 major European cities, as well as Leningrad, Moscow and Prague.

His wife, the former Barbara Starr of Quincy, will accompany her husband for at least part of the orchestra's tour. She is one of three or four wives who have applied for visas to the Soviet Union, where the 105-man orchestra will be the guests of the Russian government. No action as yet has been taken on her request for a visa.

Mr. Lipson, formerly first violist for the Indianapolis Sympony Orchestra, trained at Curtis Institute in Philadelphia, an internationally famous music school. With the Boston Symphony for 10 years, he studied under the late Serge Koussevitzky at Tanglewood and has played with the Zimbler Symphonetta.

The orchestra, whose European tour has been scheduled for almost a year, arrived last month to play in [illegible] Russian cities as well as [illegible]. In early September the troupe will be flown in Soviet planes from Helsinki

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Variety
NEW YORK, N. Y.
Weekly Amusements
JUL 11 1956

[illegible] one-man recital.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124
JUL 10 1956

Tanglewood Plays Suite By Epstein

TANGLEWOOD LENOX, Mass., July 9 (Special)—A young Hartford composer's name was linked with those of such celebrities as Stravinsky, Schoenberg, Britten and our American Aaron Copland on a program of contemporary music tonight.

He is Alvin Epstein, an instructor at Hartt College of Music whose "Sabrina Fair," a suite of songs for tenor and chamber ensemble, was performed by members of the Boston Symphony Orchestra and soloist Arthur Schoep at the Berkshire Music Center here.

Received Numerous Awards

The concert was one of two donated to the centre by the Music Foundation of Chicago, and Mr. Epstein's work was again one of two especially commissioned for this first event. Mr. Epstein has been the recipient of numerous national awards and is a former Fulbright fellow.

The verses set by Mr. Epstein include the opening of Milton's "Sabrina Fair," from "Comus," Suckling's "The Constant Lover," "Grace For a Child," by Herrick, and Shakespeare's "Sigh No More, Ladies." There is nothing much about the music, however, that would readily recall the age or temper of these poets to the average listener. Scored for violin, viola 'cello and piano, as well as voice, the settings more immediately suggest Menotti, the vocal line is part Parlando, part sung.

Perhaps it is merely old fashioned to believe there should be a "period" kind of setting for poetry of an earlier day. I would not stand upon the point. I did no' find however that for any time. Mr. Epstein's music caught up the essential quality of the lines he was interpreting. True, for Sabrina's watery state he found a kind of rippling passage work, but this is more elementary than important. All in al. I thought Mr. Epstein more engrossed in musical problems than in being a just and eloquent translator of his poets. They were men of particular directness. Mr. Epstein is a man of involment. This is not his failing so much as that of his time.

However, he received a good hand, and he did have the undoubtedly able assistance of Richard Burgin, Joseph De Pasquel and Samuel Mayes upon the strings. Ralph Berkowitz, piano, and Mrs. Schoep upon the larynz.

This evening's program also included Strabinsky's duo concertante performed by Ruth Posselt, violin and Irving Fine, piano; Beniamin Britten's "Abraham And Isaac," with Florence Kopleff, soprano, Mr. Schoep, and Symour Lipkin, piano: The Klavierstuecke Op 33 A and B of Schoenberg and variations, Opus, 27, by Anton Webern, played by William Masselos: and Aron Copland's "Bitebsk," which I was unable to hear.

The other commissioned work was Ben Weber's serenade for strings, which might have been called from a mosquito that once knew Schoenberg.

—T. H. P.

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Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,165
JUL 11 1956

[illegible] and Louis Jourdan.

FESTIVAL WILL BEGIN FRIDAY AT TANGLEWOOD

Lenox—Learn how the magic of music can bring relaxation you never dreamed of by visiting the famous Berkshire Music Festival at beautiful Tanglewood this weekend, July 13, 14, 15.

According to the Massachusetts Department of Commerce, the Berkshire Music Festival has been described as "one of the great cultural institutions of our time", and every visit to the scenic and enchanting Tanglewood estate in Lenox is a memorable one.

On Friday, July 13, at 8:30 p. m., the Festival Chamber Orchestra will play a selection of Mozart's works, while the following evening a night of Bach is scheduled. On Sunday at 2:30 the Chamber Orchestra will perform Bach's "The Passion According to St. John" with chorus and soloists.

Tanglewood in Lenox, is located in the heart of the beautiful Berkshires, one of Massachusetts' most scenic playgrounds. Plan to spend the entire weekend touring this natural wonderland and enjoy the many facilities for swimming, boating, hiking and picknicking.

Lenox is located on Route 7, just south of Pittsfield. Main east-west routes 2 - 9, and 20 all connect with Route 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259
JUL 11 1956

Quincy Man Will Accompany Orchestra To Soviet Union

Jerome J. Lipson of 14 Norton Road, Quincy, violist with the Boston Symphony, will be a member of the first American orchestra to give a concert tour in the Soviet Union since 1917.

To Leave Aug. 14

Mr. Lipson will leave Boston on the Nieuw Amsterdam Aug. 14 with a group of symphony players embarking on a month-long tour that will take them to 15 major European cities, as well as Leningrad, Moscow and Prague.

His wife, the former Barbara Starr of Quincy, will accompany her husband for at least part of the orchestra's tour. She is one of three or four wives who have applied for visas to the Soviet Union, where the 105-man orchestra will be the guests of the Russian government. No action as yet has been taken on her request for a visa.

Mr. Lipson, formerly first violist for the Indianapolis Sympony Orchestra, trained at Curtis Institute in Philadelphia, an internationally famous music school. With the Boston Symphony for 10 years, he studied under the late Serge Koussevitzky at Tanglewood and has played with the Zimbler Symphonetta.

The orchestra, whose European tour has been scheduled for almost a year, agreed last month to play in two Russian cities as well as Prague. In early September the troupe will be flown in Soviet planes from Helsinki

[35]

RALD-JOURNAL, Wednesday, July 11, 1956

String Quartet From The Boston In 'Tanglewood'

BORIS GOLDOVSKY

the previous evening. Following their down town concert, the duo pianists, in private life Mr. and Mrs. Pierre Luboshutz, with Miss Elsie Illingsworth, NAC vice president, were guests at supper in the Liederkranz Club.

Goldovsky will come to Syracuse University later this month to give a lecture during the week of lectures—recitals arranged by the School of Music and the Division of Summer Sessions. Late in the fall, he will bring the Cimarosa opera "The Secret Marriage" to Syracuse, the production known as the Goldovsky Opera Theater, directed and conducted by Goldovsky. This is substituted for "Lucia di Lammermoor," due to the passing of Mr. C. L. Wagner. The Goldovsky Opera will be sung in English. Famous Artists have brought Goldovsky productions on two previous occasions; this late 1956 engagement is in Civic Morning Musicals Series. Famous Artists will bring the Boston Symphony in October, Dr. Charles Munch conducting. Dr. Munch, director of the Orchestra, is music director of Berkshire Center, summer home of the Boston Symphony. In "Tanglewood" on Aug. 6-7, Boris Goldovsky will stage Lukas Foss' opera "Griffelkim."

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908
JUL 11 1956

Benny Goodman To Play Tonight At Tanglewood

Noted Clarinetist Will Be Heard With Symphony String Quartet

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Remaining seats for tonight's concert, as well as for all concerts of the Berkshire Festival, are now on sale at the Tanglewood box-office, and telephone reservations are accepted—Lenox 600. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the performance. In case of rain the program will be held in the Music Shed, which will also seat the lawn audience.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 11 1956

Berkshire Festival Opens Second Week At Concert Tonight

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Cape Cod
Standard Times (e)
HYANNIS, Mass.
Independent
Circ. 16,424
JUL 11 1956

Trio Will Play To Help Fund

Concert in Wellfleet Benefits Scholarships

WELLFLEET, July 11 — The Wellfleet Scholarship Fund will benefit from proceeds of a concert by the Beaux Arts Trio at the Congregational Church here at 8:30 p.m. July 20, a trio comprising outstanding musicians.

Playing chamber music and solos will be Daniel Guilet, violin; Bernard Greenhouse, cello, and Manshem Pressler, piano. Their background ranges the globe: France, Germany, Israel, North and South America, and their international efforts compress a world of music into one concert.

Mr. Greenhouse is a mature musician, who studied with the great master of cello, Pablo Casals, for two years. Since then he has won a reputation as one of the major interpreters on his instrument, with appearances in most of the major cities of both Europe and America. He plays the famous "Visconti" Stradivarius cello, dated 1684. Casals considered him not only a remarkable cellist, but also a dignified artist.

Mr. Guilet, violinist, is equally famed in Europe and America as soloist and as a chamber musician, having worked with Jacques Thibaud and Georges Enesco. He was concert master of the NBC Symphony when this orchestra was created by Toscanini, and still holds this position. He plays the "Earl of Darnley" Stradivarius, dated 1712.

Mr. Pressler, the brilliant young Israeli pianist, was born in Germany, but fled with his family when Hitler came to power. He has been soloist with the leading symphony orchestra of this country, having appeared 17 times with the Philadelphia Orchestra. He is well known to European audiences in Scandinavia, Israel, Turkey, Greece and France.

Famed conductor Toscanini hailed a concert of the trio as "an inspiring experience;" at the Berkshire Festival, Dr. Charles Munch, conductor of the Boston Symphony, appraised their concert as follows: "The marvelous musicality of these three artists has been unknown in trio playing for many years. They are worthy successors to the last great trio, Thibaud, Casals and Cortot," and Zino Francescatti, the famed violinist, wrote that they were "a great ensemble with great artists."

Tickets for the concert can be obtained now at Wellfleet's Town Hall and at the door of the church the night of the performance.

ADELE ADDISON returns to Tanglewood at Lenox, Mass., as one of the soloists Sunday at 2:30 p.m. in Bach's "The Passion According to St. John." Charles Munch will conduct the chamber orchestra of the Boston Symphony.

NEW YORK POST, THURSDAY, JULY 12, 1956

McCollum Replaces Lloyd For Tanglewood Concert

Gazette, Schenectady, NY

John McCollum, tenor, will replace David Lloyd in the role of the Evangelist at the Berkshire Festival concert performance of Bach's "The Passion According to St. John" Sunday at 2:30 p.m. in the Theater-Concert Hall at Tanglewood, Lenox, Mass.

* * *

DR. CHARLES MUNCH will conduct a chamber orchestra of Boston Symphony players and the Festival Chorus of Berkshire Music Center students.

Other soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan and James Joyce, basses.

Mr. Loyd has been prevented by illness from fulfilling this engagement. Mr. McCollum will also assume Mr. Lloyd's role in the Mozart "Mass in C minor on Aug. 4.

The second week of four Berkshire Festival concerts will open tomorrow with a chamber music program of music by Haydn, Mozart and Brahms performed by Benny Goodman and the Boston Symphony String Quartet. The program will be held in the Theater Concert Hall at 8:30 o'clock.

* * *

BORIS GOLDOVSKY, head of the Tanglewood Opera department, will appear as conductor and piano soloist on the Friday evening program assisted by Pierre Luboshutz and Genia Nemenoff.

JOHN McCOLLUM
Takes Tenor Role

William Kroll, violinist; and Doriot Anthony Dwyer, flutist, are soloist in the all-Bach program Saturday evening.

Dr. Munch will conduct the Saturday evening and Sunday afternoon programs. The Sunday program will be given over entirely to the Tanglewood premiere of the Bach "Passion According to St. John."

* * *

TICKETS ARE available at the Tanglewood box office for all Festival concerts. Programs and a calendar of the more than 60 events at the Berkshire Music Center, with information of how to join the Friends' organization, will be mailed on request.

NEW YORK POST, THURSDAY, JULY 12, 1956

WORDS and MUSIC

By Harriett Johnson

Munch to Lead Bach at Tanglewood

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Charles Munch, musical director of the Boston Symphony, the ensemble which plays the events, will conduct two all-Bach concerts Saturday night and Sunday at 2:30. Saturday's program will include the Brandenburg Concerto No. 2 in F Major; the Violin Concerto in E Major with William Kroll as soloist, and the Suite No. 2 in B Minor for flute and strings with the Bostonian's lady flutist, Doriot Anthony Dwyer, as soloist. Sunday's event will be the "Passion According to St. John" with these soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, bassos. Hugh Ross has trained the chorus of Berkshire Music Center students.

Mozart Concertos Tomorrow

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[36]

RALD-JOURNAL, Wednesday, July 11, 1956

String Quartet From The Boston In 'Tanglewood'

BORIS GOLDOVSKY

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Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908
JUL 11 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 11 1956

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New England Newsclip Agency, Inc.
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Cape Cod
Standard Times (e)
HYANNIS, Mass.
Independent
Circ. 16,424
JUL 11 1956

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NEW YORK POST, THURSDAY, JULY 12, 1956 16

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Other soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan and James Joyce, basses.

Mr. Loyd has been prevented by illness from fulfilling this engagement. Mr. McCollum will also assume Mr. Lloyd's role in the Mozart "Mass in C minor on Aug. 4.

The second week of four Berkshire Festival concerts will open tomorrow with a chamber music program of music by Haydn, Mozart and Brahms performed by Benny Goodman and the Boston Symphony String Quartet. The program will be held in the Theater Concert Hall at 8:30 o'clock.

* * *

BORIS GOLDOVSKY, head of the Tanglewood Opera department, will appear as conductor and piano soloist on the Friday evening program assisted by Pierre Luboshutz and Genia Nemenoff.

JOHN McCOLLUM
Takes Tenor Role

William Kroll, violinist; and Doriot Anthony Dwyer, flutist, are soloist in the all-Bach program Saturday evening.

Dr. Munch will conduct the Saturday evening and Sunday afternoon programs. The Sunday program will be given over entirely to the Tanglewood premiere of the Bach "Passion According to St. John."

* * *

TICKETS ARE available at the Tanglewood box office for all Festival concerts. Programs and a calendar of the more than 30 events at the Berkshire Music Center, with information of how to join the Friends' organization, will be mailed on request.

[36]

Two All-Bach Concerts Scheduled at Tanglewood Tomorrow and Sunday

July 1-3, 1956

Two all-Bach concerts will be featured tomorrow evening and Sunday afternoon at the Theatre-Concert Hall at Tanglewood, Lenox, Mass., under the direction of Charles Munch, music director of the Boston Symphony Orchestra.

TONIGHT'S all-Mozart program will feature three pianists from the same family, Pierre Luboshutz, Genia Nemenoff and Boris Goldovsky.

Tonight's program, at 8:30 o'clock, will include three movements from the "Posthorn" Serenade; the Concerto in F Major for three pianos, K. 242; the Piano Concerto in A Major, K. 488; and the Concerto in E-flat Major for two pianos, K. 365. Mr. Goldovsky will conduct all except the A major Concerto, for which he and his uncle, Mr. Luboshutz, will exchange places, Goldovsky playing the solo piano part and Luboshutz conducting.

TOMORROW evening's program will include the Brandenburg Concerto number 2 in F Major; the Violin Concerto number 2 in E Major; the Second and Third Suites for Orchestra.

Soloists tomorrow night will include William Richard Burgin and William Kroll, violinists; Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; and Ralph Gomberg, oboe.

The Sunday afternoon program will be a first Tanglewood performance of Bach's "The Passion According to St. John." The Festival Chorus of Berkshire Music Center students trained by Hugh Ross will assist the orchestra. Soloists, all former students at the Berkshire Music Center, will be Adele Addison, soprano; Florence [illegible], contralto; John McCollum, tenor; Mac Morgan and James Joyce, basses.

ALL RESERVED seats for tonight's and tomorrow night's programs have been sold and only a few remain for the Sunday afternoon program. General admission tickets will be on sale at the box office and in case of rain the programs will be held in the Music Shed.

The Music Shed concerts by the full Boston Symphony Orchestra will open on July 20 and will continue each Friday and Saturday evening and Sunday afternoon through Aug. 12.

- TOWN TIMES (WATERTOWN, CONN.), JULY 12, 1956

Impressions Of Tanglewood By Russian Author

by George Grebenschikoff

(Dr. George Grebenschikoff of Southbury and Lakeland, Fla. this year is celebrating his fiftieth anniversary as an author. His writings include plays, short stories, poems and novels. His major work is an eight volume epic of Russian life and he has been at work on it for the past thirty years. He was recently honored as a writer by Florida Southern College, Lakeland. Editor's note.)

Every pilgrim, whether he is from sunny Florida or from rigorous Siberia has to be happily surprised to find in the wilderness of New England, such a magnificent musical center as Tanglewood in the Berkshires.

Only the American practical mind and wise generosity together with men of art who are dedicated to uplifting ideas could create such an abode for pilgrims without which ordinary life would be dull and monotonous. It's a holy truth, "men cannot live by bread alone."

This season, the very soul of Tanglewood, the Boston Symphony Orchestra, is celebrating its 75th anniversary. Eight years ago, this renowned organization had to replace the late Sergei Koussevitsky, one of the greatest conductors of our times. Their task was not an easy one but such a man was found, Charles Munch. He needs no phrases of praise or common flattery. The very lifting of his baton reveals his magic.

The first part of Saturday's program included Mozart's Symphony in D major and Sinfonia Concentrante. Mozart is one of those gigantic classics who, about two centuries ago, learned the mystery of bringing Heaven to Earth. Munch demonstrated his depth of understanding of this musical genius through his masterful interpretation.

The four soloists, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; magnified the perspective of the entire harmony of the great symphony. It seemed to this listener that the very secret of Mozart's creativeness was being revealed and there was a feeling of gratitude for its survival.

The second part of the program was performed by the Yale University Glee Club. They were vigorously accompanied by the orchestra under the direction of Hugh Ross. Martinu's Military Mass was presented in a modern style which for the religious piece sounded incongruous, especially for those of more conservative taste. Besides some of the harmony of the male voices was somewhat even and monotonous.

Goodman Excels in Mozart Concerto At Music Festival

Eminent Jazz musician Benny Goodman made his debut at the Berkshire Music Festival in Tanglewood, Lenox, Mass., last Friday night, and judging from the audience reaction, Mr. Goodman was a tremendous success.

He performed as the soloist in the Mozart Concerto for Clarinet in A major, K. 622. Mr. Goodman was called back for a half dozen curtain calls during an ovation from the enthusiastic audience.

Wearing a light blue dinner jacket, Mr. Goodman proved himself a master of both modern and classic idiom as he expressed beautifully the subtle color of the clarinet tones against the string background.

The idyllic beauty of the second, adagio, movement was fully evident in Mr. Goodman's skilled performance of the piece.

His virtuosity was further proven in the swiftly moving third, Rondo-Allegro movement, with its spritely, leaping melody.

The orchestra for this second Festival concert of the current season at Tanglewood was the Chamber Orchestra of the Boston Symphony Orchestra, with Charles Munch conducting.

Although this was Mr. Goodman's debut at Tanglewood, he is no stranger to classical music, and has had a long-standing ambition to perform classics. He studied with Reginald Kell and has played with many of the principal symphony orchestras. He has commissioned works such as "Contrasts" by Bartok and Concertos for clarinet by Copeland and Hindemith, and has performed in each, according to information released by the Tanglewood management.

Mr. Goodman's performance was the second work presented in an all-Mozart evening of music in the Theater-Concert Hall at Tanglewood.

Cloudy and rainy skies cleared somewhat for the performance, but other than inside the hall, which was filled to capacity, the attendance was only moderate, due, perhaps, to the unpleasant weather earlier in the day.

The first work presented by the Chamber Orchestra was Mozart's familiar Symphony in G. minor, K. 550. After a warmup in the first movement, Molto Allegro, the orchestra under Mr. Munch gave a performance which was of the order of excellence to be expected from this great musical group. The lyric beauty of the Andante movement was noteworthy, and the skilled and graceful entrance of oboe and horn in the Menuetto was a thing of beauty in itself. The audience applauded generously at the conclusion of the last movement, marked Allegro assai, with its forceful power.

A fitting end to the evening of fine music, finely played, came with the performance of the Symphony in D. Major, K. 504, the "Prague" Symphony. The dynamic driving force of Mr. Munch's conducting made a stimulating finale of the "Prague," and one felt that the audience were well-pleased with the performance they had witnessed. Your reviewer was no exception to this statement.

Reserved seats for Bach's "Passion According To St. John," to be presented in the Theater Sunday at 2:30 p.m., are "sold out" according to information we have received, but admission to the grounds is still possible, and many people take advantage of good weather by listening to the music on the grassy lawn, while enjoying a picnic lunch.

In the final weekend of the Bach-Mozart Chamber orchestra concerts in the Theater Concert Hall, The Mozart Concerto for Three Pianos, K. 242, the Concerto in A major for Piano, K. 488; and the Concerto in E-flat major, for two Pianos, K. 365, will be presented on Friday, with pianists Lubushutz, Nemenoff and Goldovsky performing at 8:30 p.m.

On Saturday at 8:30 p.m. an all-Bach program will be conducted by Charles Munch featuring, the Brandenburg Concerto No. 2 in F major, Violin Concerto in E major will William Kroll as soloist, Suite No. 2 in B minor for Flute and Strings with soloist Doriot Anthony Dwyer and Suite No. 3 in D. major.

L. F. M.

JEWISH CIVIC LEADER

THURSDAY, JULY 12, 1956

TANGLEWOOD LENOX, MASS. NOW through AUGUST 12

Berkshire Festival

BY THE

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

THEATRE - CONCERT HALL

FRI. July 13, at 8:30—MOZART PIANO CONCERTOS

Soloists: Boris Goldovsky, Luboshutz and Nemenoff

SAT. July 14, at 8:30—BACH PROGRAM (Munch)

Soloist: William Kroll, Violin

SUN. July 15, at 2:30—BACH—ST. JOHN PASSION (Munch)

Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5. (Admission $2)

—Reserved seats for July 13 & 14 all taken; for July 15, $5 only—

For programs and ticket information apply:

TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 600

Baldwin Piano RCA Victor Records

AMUSEMENTS CALENDAR

July 9 - 14—Berkshire Playhouse, Stockbridge, *The Solid Gold Cadillac.* 8:45 p.m. Sat. Mat., 2:30 p.m. Next week. *The Wayward Saint.*
July 10 - 14—The Sharon Playhouse, *Oh, Men! Oh, Women!* 8:40 p.m. Wed. Mat., 2:30 p.m. Next week, *Shadow and Substance.*
July 13 - 14—Jacob's Pillow Dance Festival, Lee, 4 and 9 p.m. Sonia Arova, Job Sanders, and others.
July 13—Tanglewood Theatre-Concert Hall, Chamber Orchestra, 8:30 p.m. Boris Goldovsky and Pierre Luboshutz.
July 14—Tanglewood Theatre-Concert Hall, 8:30 p.m. Charles Munch conducting all-Bach program.
July 15—Tanglewood Treatre-Concert Hall, 2:30 p.m. Charles Munch conducting Bach's "The Passion According to St. John" with Festival Chorus.
July 15—Music Mountain, Chamber Music, 4 p.m.
July 17 - 18—Jacob's Pillow Dance Festival, Lee, 9 p.m. Myra Kinch, Ted Shawn and others.
July 18—Norfolk Music School, 3:30 p.m. Bruce Simonds and others.
July 18—Children's Films, Salisbury Film Society, 4 p.m. Scoville Library.

New England Newsclip Agency, Inc.
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Enterprise
CONCORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4728

JUL 12 1956

FESTIVAL WILL BEGIN FRIDAY AT TANGLEWOOD

Lenox—Learn how the magic of music can bring relaxation you never dreamed of by visiting the famous Berkshire Music Festival at beautiful Tanglewood this weekend, July 13, 14, 15.

According to the Massachusetts Department of Commerce, the Berkshire Music Festival has been described as "one of the great cultural institutions of our time", and every visit to the scenic and enchanting Tanglewood estate in Lenox is a memorable one.

On Friday, July 13, at 8:30 p. m. the Festival Chamber Orchestra will play a selection of Mozart's works, while the following evening a night of Bach is scheduled. On Sunday at 2:30 the Chamber Orchestra will perform Bach's "The Passion According to St John" with chorus and soloists.

Tanglewood in Lenox, is located in the heart of the beautiful Berkshires, one of Massachusetts' most scenic playgrounds. Plan to spend the entire weekend touring this natural wonderland and enjoy the many facilities for swimming, boating, hiking and picknicking.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490

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[37]

Berkshire Eagle, Thursday, July 12, 1956

Music

BSO Quartet Performs With Clarinetist Goodman

By JAY C. ROSENFELD

THE SECOND of the Wednesday chamber music programs at Tanglewood was played in the Theater-Concert Hall last night by the Boston Symphony string quartet assisted by Eugen Lehner, viola, and Benny Goodman, clarinet. The members of the quartet are Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; and Samuel Mayes, cello.

The Hayden E flat quartet, Opus 33, No. 2, was the first work of the evening and it was played with impressive poise and discipline. The excellence of the performance can only be properly appreciated if one is aware of the pitfalls it conceals. For all its transparency, this is mature music and it was made to sound so. Hayden would have lost his bet last night, however, for, although he wagered that "the ladies will always begin talking before the music is finished," there was rapt attention and quiet throughout the long final traps of silence he set to inveigle the unwary into breaking in with applause before the music was really over.

* * *

THE MOZART clarinet quintet achieved more unity after the first movement. The clarinet did not match the poetry which the first violin realized at the beginning nor did he find community of understanding with his colleagues in the details of simple note values. In the slow movement there was refinement and polish, but the performance would have been much lovelier if the clarinet had not remained proper and dull.

There is little Mozart that surpasses this quintet for pure melody and elaboration. The strings rode the happy themes and the wealth of variety to lofty spheres; the clarinet stayed closer to "The Sidewalks of New York."

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Petrovec

TANGLEWOOD RARITY, a conducting appearance by Aaron Copland, will be made tonight in the Music Shed at concert by 100-member student orchestra. Mr. Copland, shown in rehearsal above, will be on the podium for his own First Symphony. The concert, which also includes works by Strauss, Weber and Lalo, is open without charge to members of the Friends.

Thurs., July 12, 1956. THE WALLINGFORD POST

Boston Symphony Opens Concert Series July 20

The Berkshire Festival concerts at Lenox, Mass., move into high gear next week when the entire Boston Symphony Orchestra of 106 pieces assembles at Tanglewood under the baton of Charles Munch, Music Director. When they complete their two weeks of free Espanade concerts on the Charles River in Boston under the leadership of Arthur Fiedler, 70 players of the Boston Symphony move to the Berkshire Hills of Western Massachusetts.

The entire Boston Symphony Orchestra will inaugurate on Friday evening (July 20) the annual series of 12 week-end concerts in the huge 6,000-seat Music Shed at Tanglewood, which is open on three sides so the music may spill out on the spacious lawns where additional thousands of music-lovers assemble under the stars and tall pines, or picnic in Sunday sunshine. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9,028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony during this, its 75th Anniversary season from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer, from Aaron Copland, Howard Hanson and Walter Piston. Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas. During the Shed season his podium will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming European tour; by Richard Burgin, concertmaster since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946; and by Eleazor de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

JUL 12 1956

MARGARET HARSHAW, soprano of the Metropolitan Opera, who made her Tanglewood debut in 1955, returns to the Berkshire Festival for two concerts in 1955.

PIERRE MONTEUX, conductor of the Boston Symphony Orchestra from 1919-1924, is returning to the orchestra's Berkshire Festival at Tanglewood for the fifth consecutive summer, to conduct two concerts in the Music Shed.

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REPEAT PERFORMANCE will be given at the Theater-Concert Hall at Tanglewood Saturday evening at 8:30 by Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, when she will be the soloist in Bach's Suite No. 2 in B minor, with the BSO chamber orchestra. She scored a hit last year in the same performance at Tanglewood.

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Friday evening a program of piano concertos by Mozart, inaugurating the final weekend of the Bach-Mozart concerts, will be given. The soloists will be the duo pianists, Luboshutz and Nemenoff, and their nephew, opera producer and commentator, Boris Goldovsky, head of the opera department at the Berkshire Music Center. Mozart concertos for one, two and three pianos will be heard. The concert will begin with three movements from the composer's "Post-horn" Serenade.

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(*Continued on Back Page*)

Tanglewood...

(*Continued from Page 1*)

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(Continued from Page 1)

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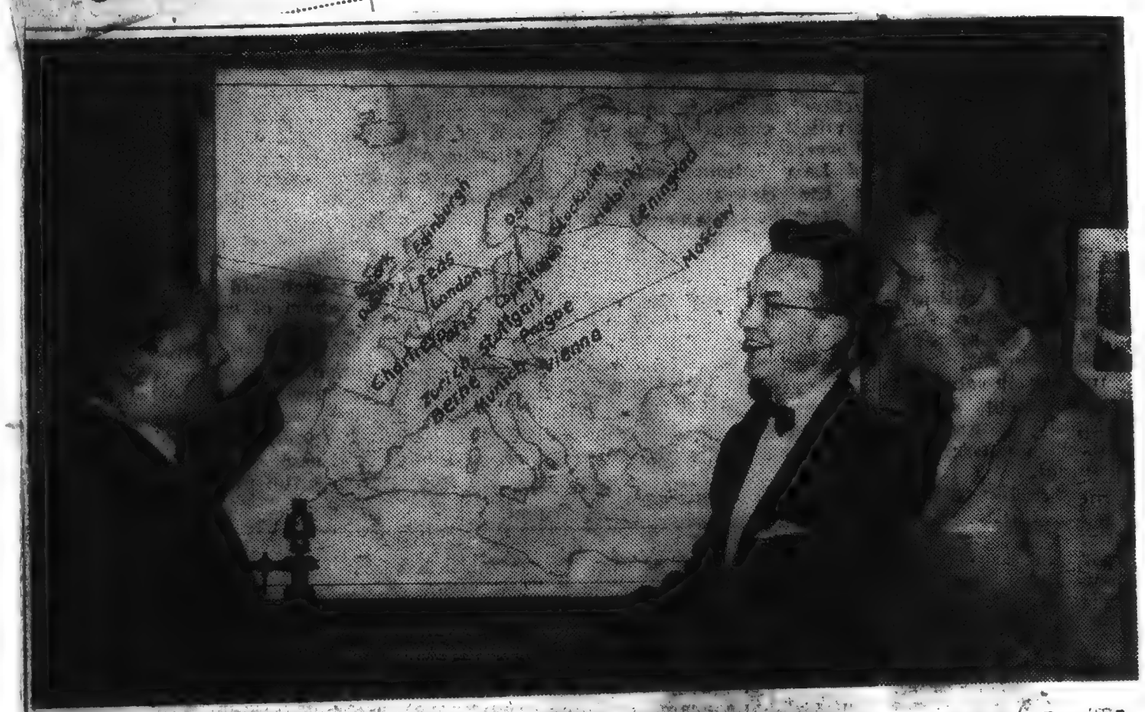
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 12 1956



Joe Petrovec

Dolf C. Bulterman, Boston manager of the K.L.M. Royal Dutch Airlines, goes over the itinerary of the Boston Symphony Orchestra's European tour with Thomas D. Perry, Jr., and G. W. Rector, manager and assistant manager, respectively, of the Boston Symphony.

Chamber Music at Festival This Week

Bach and Mozart to Feature Week-end Programs

Goldovsky and Luboshutz Will Conduct Friday Concert, and Music Director Munch Will Be on Podium Saturday and Sunday.—Kroll and Dwyer Are Soloists Saturday.

The second week of four Berkshire Festival concerts at Tanglewood in Lenox includes three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening. He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists, Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening. Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the festival chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. All are former students of the Berkshire Music Center.

All of this week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 and Sunday afternoon at 2:30. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, is sold on the day of performance, and in the event of rain the programs will be given in the capacious Music Shed.

The third week of Berkshire Festival concerts will commence with Metropolitan Opera soprano Margaret Harshaw in a recital of songs by Wagner and Richard Strauss, with Ralph Berkowitz at the piano; and the Brass Ensemble of the Boston Symphony, under the direction of Roger Voisin, in music by Gabrielli, Bonelli, Poulenc, Berezowsky (Wednesday, July 18, in the Theatre-Concert Hall).

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Tanglewood Turn to twelfth page

Tanglewood

(Continued from first page)

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 12 1956

Lenox

Tel. Eagle Office Lee 633 or Lenox 775

BSO, State, Town Officials Discuss Festival Traffic

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According to Capt. House's report, no work will be done this year on improvement of West Street. The state already has announced that it will adhere to its proposal of contributing 70 per cent, or $35,000, to the $50,000 project. The question of how the town and county will split the remaining $15,000 cost will be discussed at the Chapter 90 meeting in Pittsfield in September.

Money Allocated

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 12 1956

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With String Quartet

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The quartet, consisting of Richard Burgin and Alfred Grips, violins; Joseph de Pasquale, viola, and Samuel Mayes, cello, also played Haydn's String Quartet in E-Flat Major and Brahms' String Quintet in G Major. Violinist Eugene Lehner joined the quarter for the latter piece.

A violent thunderstorm hit the Tanglewood grounds just before the concert, and several hundred persons who planned to sit on the lawn had to rush for cover. By the end of the concert, however, the skies were clear.

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Mozart Tomorrow

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The Saturday evening and Sunday afternoon programs, to be conducted by Charles Munch, music director of the Boston Symphony orchestra, will be devoted entirely to works by Bach.

[39]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JUL 12 1956

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 12 1956

Joe Petrovec

Dolf C. Bulterman, Boston manager of the K.L.M. Royal Dutch Airlines, goes over the itinerary of the Boston Symphony Orchestra's European tour with Thomas D. Perry, Jr., and G. W. Rector, manager and assistant manager, respectively, of the Boston Symphony.

Chamber Music at Festival This Week

Bach and Mozart to Feature Week-end Programs

Goldovsky and Luboshutz Will Conduct Friday Concert, and Music Director Munch Will Be on Podium Saturday and Sunday.—Kroll and Dwyer Are Soloists Saturday.

The second week of four Berkshire Festival concerts at Tanglewood in Lenox includes three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening. He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists, Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening. Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the festival chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. All are former students of the Berkshire Music Center.

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Tanglewood Turn to twelfth page

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 12 1956

Lenox

Tel. Eagle Office Lee 683 or Lenox 775

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Transcript (e)
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Independent
Circ. 13,357
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
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[39]

LAKEVILLE JOURNAL Thursday, July 12, 1956

Changes Made At Tanglewood

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On August 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll. On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act 1 of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act. III of "Die Meistersinger" (opening and final sceen), with Messrs. Da Costa and Pease and Marguertie Willauer in solo roles.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064
JUL 12 1956

Big Shed To Open At Tanglewood

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The entire Boston Smphony Orchestra will inaugurate on Friday evening (July 20) the annual series of twelve week-end concerts in the huge 6,000-seat Music Shed at Tanglewood.

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Music performed during the week for the first time at Berkshire Festival concerts will be: Wagner, *A Faust Overture* and Act 1, *Die Walkure* (July 21); and Rossini, Overture to *L'Italiana in Algeri* and Bartok, *Concerto for Orchestra* (July 22).

Evening concerts at Tanglewood are at 8:30 p.m.; the Sunday afternoon performance is at 2:30 p.m.

This weekend's final "Bach-Mozart" chamber orchestra concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theatre-Concert Hall are: *Saturday evening, July 14:* All-Bach program, conducted by Charles Munch: *Brandenburg Concerto No. 2, in F Major; Violin Concerto in E Major*, soloist: William Kroll; *Suite No. 2, in B Minor for Flute an dStrings*, soloist: Doriot Anthony Dwyer; *Suite No. 3, in D Major*. Sunday afternoon, July 15: Charles Munch conducting Bach's *The Passion According to St. John*, assisted by the Festival Chorus of Berkshire Festival students trained by Hugh Ross, and soloists: Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Mac Morgan and James Joyce, basses.

New England Newsclip Agency, Inc.
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Enterprise
BEDFORD, Mass.
Weekly Ind. Rep.
Comb. Circ. 4,728
JUL 12 1956

FESTIVAL WILL BEGIN FRIDAY AT TANGLEWOOD

Lenox—Learn how the magic of music can bring relaxation you never dreamed of by visiting the famous Berkshire Music Festival at beautiful Tanglewood this weekend, July 13, 14, 15.

According to the Massachusetts Department of Commerce, the Berkshire Music Festival has been described as "one of the great cultural institutions of our time", and every visit to the scenic and enchanting Tanglewood estate in Lenox is a memorable one.

On Friday, July 13, at 8:30 p. m., the Festival Chamber Orchestra will play a selection of Mozart's works, while the following evening a night of Bach is scheduled. On Sunday at 2:30 the Chamber Orchestra will perform Bach's "The Passion According to St John" with chorus and soloists.

Tanglewood in Lenox, is located in the heart of the beautiful Berkshires, one of Massachusetts' most scenic playgrounds. Plan to spend the entire weekend touring this natural wonderland and enjoy the many facilities for swimming, boating, hiking and picknicking.

Lenox is located on Route 7, just south of Pittsfield. Main east-west routes 2 - 9, and 20 all connect with Route 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662
JUL 12 1956

Site of Music Festival

The Berkshire Festival of the Boston Symphony Orchestra is in its 19th summer of music in the hills of western Massachusetts, the 17th in which the orchestra has participated under the direction of Charles Munch. The season continues until August 12. In 1955 Festival concerts attracted a record-breaking total attendance of 136,087 music lovers. Its chamber orchestra concerts in the intimate 1200-seat Theatre-Concert Hall averaged an attendance of 3032 persons. An average of 9,028 persons attended performances in the huge Music Shed at Tanglewood (capacity 6000), with crowds overflowing on the spacious lawns.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 12 1956

Benny Goodman Again Applauded At Tanglewood

In his second appearance at Tanglewood this season, Benny Goodman drew several rounds of enthusiastic applause. Although his style is not entirely suited to the classics, his willingness to conform merits approbation and encouragement. He is a master of the clarinet, his tone sure and clean, the changes from low to high register apparently effortless and his pianissimos breathlessly beautiful and controlled.

The Boston Symphony String Quartet made its debut last evening, with Mr. Goodman assisting in Mozart's Clarinet Quintet. The technical and tonal quality of this quartet showed why these men have been retained as first-chair players of the Boston Symphony Orchestra. They are Richard Burgin, concertmaster; Alfred Krips, assistant concertmaster; Joseph Pasquale, solo violist, and Samuel Mayes, solo cellist. They have recently recorded Haydn's "Seven Last Words of Christ," for RCA-Victor.

The program opened with Haydn's E-flat Quartet Op. 33, No. 2, one of the most appealing, deceptively simple, in that its tempos must be unhurried, or its beauty is lost in the unheralded running passages. It is almost a violin solo with string accompaniment, but this gave one the opportunity to enjoy Mr. Burgin's exceptional artistry. The largo as introduced by the viola and cello was played with tender feeling by all members. The final movement was a delightful ending with typical Haydn humor, the theme broken into small bits with tantalizing rests between portions and finally finishing in a flippant manner.

The Mozart quintet, as already mentioned, richer in quality and content, gave the quartet opportunity to display their ensemble more fully and graciously. Mozart's use of muted strings in the second movement makes this one of the unforgettable compositions.

After an intermission the quartet assisted by Eugen Lehner, violist, played the incomparable quintet in C major, Op. 111 by Brahms. Here the intimate ensemble full-blown, the first movement controlled but intense giving way to the passionate Afanio in which the full resonance of the viola encompassed one with beautiful melodies, the purely classic allegretto, and the final Vivace in which the music interweaves with a brilliance that flows from each instrument, only the coda foreign and unsatisfying as if what went before could not be duplicated, so let each musician do his best he can.

The audience, numbering 2147, was enthusiastic in its appreciation and [illegible] of the new Boston [illegible] String Quartet.

Friday evening a program of piano concertos by Mozart will be given by the duo pianists, Luboshutz and Nemenoff, and their nephew, Boris Goldovsky, head of the opera department of the Berkshire Music Center. The concert will begin with three movements from the [illegible]'s "Posthorn" Serena[illegible] B.

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Enterprise
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

JUL 12 195[illegible]

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Music performed during the week for the first time at Berkshire Festival concerts will be: Wagner, *A Faust Overture* and Act 1, *Die Walkure* (July 21); and Rossini, Overture to *L'Italiana in Algeri* and Bartok, *Concerto for Orchestra* (July 22).

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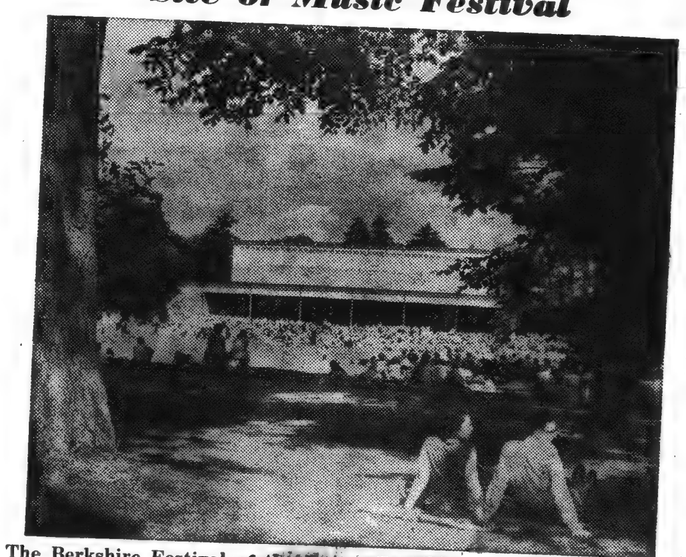
This weekend's final "Bach-Mozart" chamber orchestra concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theatre-Concert Hall are: *Saturday evening, July 14:* All-Bach program, conducted by Charles Munch: *Brandenburg Concerto No. 2, in F Major; Violin Concerto in E Major*, soloist: Wiliam Kroll; *Suite No. 2, in B Minor for Flute an dStrings*, soloist: Doriot Anthony Dwyer; *Suite No. 3, in D Major*. Sunday afternoon, July 15: Charles Munch conducting Bach's *The Passion According to St. John*, assisted by the Festival Chorus of Berkshire Festival students trained by Hugh Ross, and soloists: Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, Mac Morgan and James Joyce, basses.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

JUL 12 1956

Site of Music Festival



The Berkshire Festival of the Boston Symphony Orchestra is in its 19th summer of music in the hills of western Massachusetts, the 17th in which the orchestra has participated under the direction of Charles Munch. The season continues until August 12. In 1955 Festival concerts attracted a record-breaking total attendance of 136,087 music lovers. Its chamber orchestra concerts in the intimate 1200-seat Theatre-Concert Hall averaged an attendance of 3032 persons. An average of 9,028 persons attended performances in the huge Music Shed at Tanglewood (capacity 6000), with crowds overflowing on the spacious lawns.

LAKEVILLE JOURNAL Thursday, July 12, 1956

Changes Made At Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood, Lenox, Mass., during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th Anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Mumurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On August 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll. On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act 1 of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act. III of "Die Meistersinger" (opening and final sceen), with Messrs. Da Costa and Pease and Marguertie Willauer in solo roles.

[40]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

JUL 12 1956

TANGLEWOOD, FRIDAY, JULY 6
By E. B.

When deprived of the privilege of hearing the Boston Symphony orchestra for many months, one seems to forget the high degree of precision, ease and smoothness with which it plays, and the particularly beautiful quality of tone of its string section. Being reminded of these familiar pleasures added to the delight of this listener in the orchestra's first appearance this season at Tanglewood, when it was conducted by Charles Munch, on Friday evening, July sixth. The smaller, chamber orchestra played an all Mozart program: *Symphony in G Minor*, K. 550; *Concerto for Clarinet*, K. 622; *Symphony in D Major*, ("Prague"), K. 504. The soloist in the concerto was none other than Mr. Benny Goodman, of popular music fame.

Munch projected through the players a sense of latent power and strong emotion in the first and last movements of the G minor; there was a compelling, steady forward drive and inward vigor in his interpretation. While the Andante movement can too easily drag in tempo, and the final Allegro assai run on too speedily, the choice of tempi here sounded convincingly right.

Benny Goodman gave a performance of technical brilliance in the clarinet concerto. (The first and third movements demand agility of the player and allow him little breathing space). In the songful Adagio, the lyric mood was serenely maintained in a continuous flow of liquid sound. In the interpretation as a whole, there was an effect of heaviness; the phrasing was not sufficiently delicate, and not enough use made of soft playing. The audience was warmly responsive and recalled Mr. Goodman to the platform several times.

Although the evening's music was up to this point of a high order indeed, a new wellspring of excitement bubbled forth in the "Prague" symphony. Where all before had seemed a true expression of the composer's intentions, now all was still more alive and seemed to emerge from a source of energy still deeper within the music.

TANGLEWOOD, JULY 7
By E. B.

Saturday evening Munch led the orchestra in the first half of the program, which was again devoted to Mozart. The "Haffner" symphony was impressive, progressing from a mood of firmness and resolution, through one of more lightness and melodiousness to the finale of vigorous contrasts.

In the *Sinfonia Concertante in E Flat*, for oboe, clarinet, horn, and bassoon with orchestra, the special performers were members of the regular Boston orchestra: Ralph Gomberg, Gino Cioffi, James Stagliano, and Sherman Walt. The qaurtet plays often as a group in this composition, or in differently paired combinations, and as soloists, with or without orchestra. These many shifts in tone color create a richly woven tapestry of sound. The performers all took part with equal expertness.

So far Mozart amply held sole place. But suddenly we were jolted out of a world in which all was order and symmetry, where emotions were controlled. Hugh Ross was the energetic conductor of two modern works for chorus and orchestra. One was Bohuslav Martinu's *Military Mass*, and the other the world premiere of the Californian Henry Cowell's *A Thanksgiving Psalm from the Dead Sea Scrolls*. This is the first piece of music to provide a setting for any of the scrolls.

The Martinu mass is a series of anguished cries in a tormented, disordered world. The means of expression are a small orchestra of

(Continued on Page Twelve)

GRADUATE NOTES

(Continued from Page Eleven)

winds and percussion, a baritone, piano, and organ, combined with a men's chorus. The Yale Glee Club fulfilled the choral requirements in both requirements in both the Martinu and Cowell offerings. They did so with admirable musicianship, with their director Fenno Heath, singing in the group.

The text of the Martinu composition includes the Lord's prayer, selections from the Psalms, and some new wording. The music is full of sudden contrasts, eerie tonal effects, rythmic surprises and violent climaxes, offset by some restrained and lyric passages. The total result is deeply moving and quite electrifying. Martinu uses a wealth of means to achieve his ends.

Cowell chose a rather uniform mood and old ecclesiastical modes to provide the setting for his unusual text. The orchestration is full and balanced. The harmonies based on the early modes create an atmosphere that easily transports one in imagination to the scenes of the text. The rythms are swinging and agreeable, and fit the words in a way that enhances them.

At the end of this memorable evening the composer was called to the front of the hall, where he received the congratulations of Mr. Ross and the acclaim of the audience.

TANGLEWOOD, SUNDAY, JULY 8
By A. C. S.

The fourth program in the first series at Tanglewood featured Lukas Foss in the dual role of conductor and performer. His program, consisting of works from the 18th and 20th centuries, began with Haydn's *D Major Symphony, No. 86* which was given a straightforward (if uninspired reading.

Irving Fine, a member of the faculty of the Berkshire Music Center, was represented by his *Serious Song: Lament for String Orchestra*. Commissioned by the Louisville Orchestra for performance last year it is wonderfully constructed, uses many instrumental devices, and reaches climaxes of great intensity. Mr. Foss gave it sympathetic attention.

A group of five little pieces by Alexei Haieff entitled *Divertimento* followed. Each is fascinatingly orchestrated and full of whimsical surprises. This is music loaded with audience appeal.

The third contemporary work was *The Unanswered Question* by Charles Ives. The amazing fact connected with the piece is the date of composition—1908. Utilizing a polytonal technique that Ives found congenial and an offstage string group it relies overly much on its program rather than having an inate musical worth.

The highlight of the afternoon came in the Bach *Concerto in D Minor* where Mr. Foss both played the piano and conducted. It was a happy union of talents which resulted in an exciting performance.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 12 1956

MUSICAL EVENT AT TANGLEWOOD BEAUTY-FILLED

Benny Goodman in Final Appearance On Chamber Program

By WILLARD M. CLARK

Tanglewood, July 11—The second chamber music recital in the theater-concert hall tonight drew an audience of 2147, nearly twice the number which attended the first concert. We are told that remaining concerts this week are completely sold out.

Rain Drives Crowd

Preceding the concert, several hundred people who meant to sit on the lawn had to rush to cover for the rains came down during as spectacular a thunderstorm as one could wish. By the end of the concert the stars were shining and a tiny moon was in evidence.

Benny Goodman made his second and final appearance here, joining the members of the Boston Symphony string quartet in a splendid performance of Mozart's "Clarmet Quintet in A Major," K. 581. The Boston quartet consists of Richard Burgin and Alfred Grips, violins; Joseph de Pasquale, viola and Samuel Mayes, cello. When four such expert players get together, one may expect fine performances, but one does not always expect or hear so fine an integration of forces as was evidenced tonight.

The group plays with remarkable unity and interpretive solidarity.

The program opened with a delightful reading of Haydn's "String Quartet in E-Flat Major, Op. 33, No. 2." The work has all the Haydn charm. There was delicacy, earthiness and a surprise or two as the music wended its way. The final presto was as sparkling a gem as music ever produced.

Mr. Goodman and his colleagues gave good accounts of themselves in the Mozart quintet, one of the loveliest works in the literature. We had wondered, after hearing the clarinet concerto, whether Mr. Goodman could blend with a string quartet, for his tone is individual. We found out that he could. Thus the performance was well-integrated and finely proportioned. The variations in the final movement were played with dazzling virtuosity.

Difficult Quintet

The final work was the Brahms "String Quintet in G Major, Op. III." For this work, Eugene Lehner, violinist, joined the quartet. There are stumbling blocks in the way of interpretation of this quintet, but tonight we had men who were musicians as well as masters of their instruments. It would be difficult to imagine a more sincere, carefully thought out interpretation. There was a nice play of romanticism against the reality which can usually be found within the music of Brahms. Above all, there was the beautiful blending of instruments and the constant play of colors. It was a performance to be remembered.

As noted, the next three concerts this week are said to be sold out. Friday night Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will collaborate in an all-Mozart program in which they have been touring the country. The "Concerto in F Major for three pianos and orchestra, K. 242" and the "Concerto in E Flat Major for two pianos and orchestra, K. 365" will be featured. Mr. Goldovsky will be featured in the "Piano Concerto in A Major, K. 488." The concert will open with three movements from the "Serenade in K Major."

Saturday night Charles Munch will direct an all-Bach program featuring William Kroll in the "Concerto for Violin and Orchestra, in E Major, No. 2" and Doriot Dwyer in the "Suite No. 2 in B Minor for flute and orchestra. The program will open with the second Brandenburg Concerto and conclude with "Suite No. 3 in D Major, for Orchestra."

Sunday afternoon the "Passion according to St. John" will be sung by the festival choir and following soloists, John McCollum, tenor; Mac Morgan, barit-on; Adele Addison, soprano; Florence Kopleff, contralto and James Joyce, bass.

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Journal
ROCKVILLE, Conn.
Weekly Republican
Circ. 3,549

JUL 12 1956

Musical Weekend Scheduled at Tanglewood

Learn how the magic of music can bring relaxation by visiting the famous Berkshire Music Festival at beautiful Tanglewood this weekend.

According to the Massachusetts Department of Commerce, the Berkshire Music Festival has been described as "one of the great cultural institutions of our time."

On Friday at 8:30 p.m., the Festival Chamber Orchestra will play a selection of Mozart's works, while the following evening a night of Bach is scheduled. On Sunday at 2:30, the Chamber Orchestra will perform Bach's "The Passion According to St. John" with chorus and soloists.

Lenox is located on Route 7, just south of Pittsfield, Main east-west routes 2-9, and 20 all connect with Route 7.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 11 1956

Benny Goodman At Tanglewood

The second week of the 1956 Berkshire Festival will begin this evening at Tanglewood, Lenox, with a chamber music concert in the intimate Theatre-Concert hall by the Boston Symphony String Quartet assisted by clarinetist, Benny Goodman, and violist, Eugen Lehner. The program is comprised of Haydn's Quartet in E Flat Major, Opus 33, No. 2; Mozart's Clarinet Quintet in A Major K 581, with Mr. Goodman assisting; and Brahms' Quintet in G Major for Strings, Opus 111, with Mr. Lehner assisting.

The Boston Symphony String Quartet, which will be making its first Tanglewood appearance as an ensemble, is made up of the first-chair string players of the Boston Symphony Orchestra: Richard Burgin and Alfred Krips, violins, concertmaster and assistant concertmaster, respectively; Joseph de Pasquale, solo viola; and Samuel Mayes, solo cello. The ensemble's recent recording debut on RCA-Victor Records with a performance of Haydn's "Seven Last Words of Christ" has elicited wide critical acclaim throughout the nation.

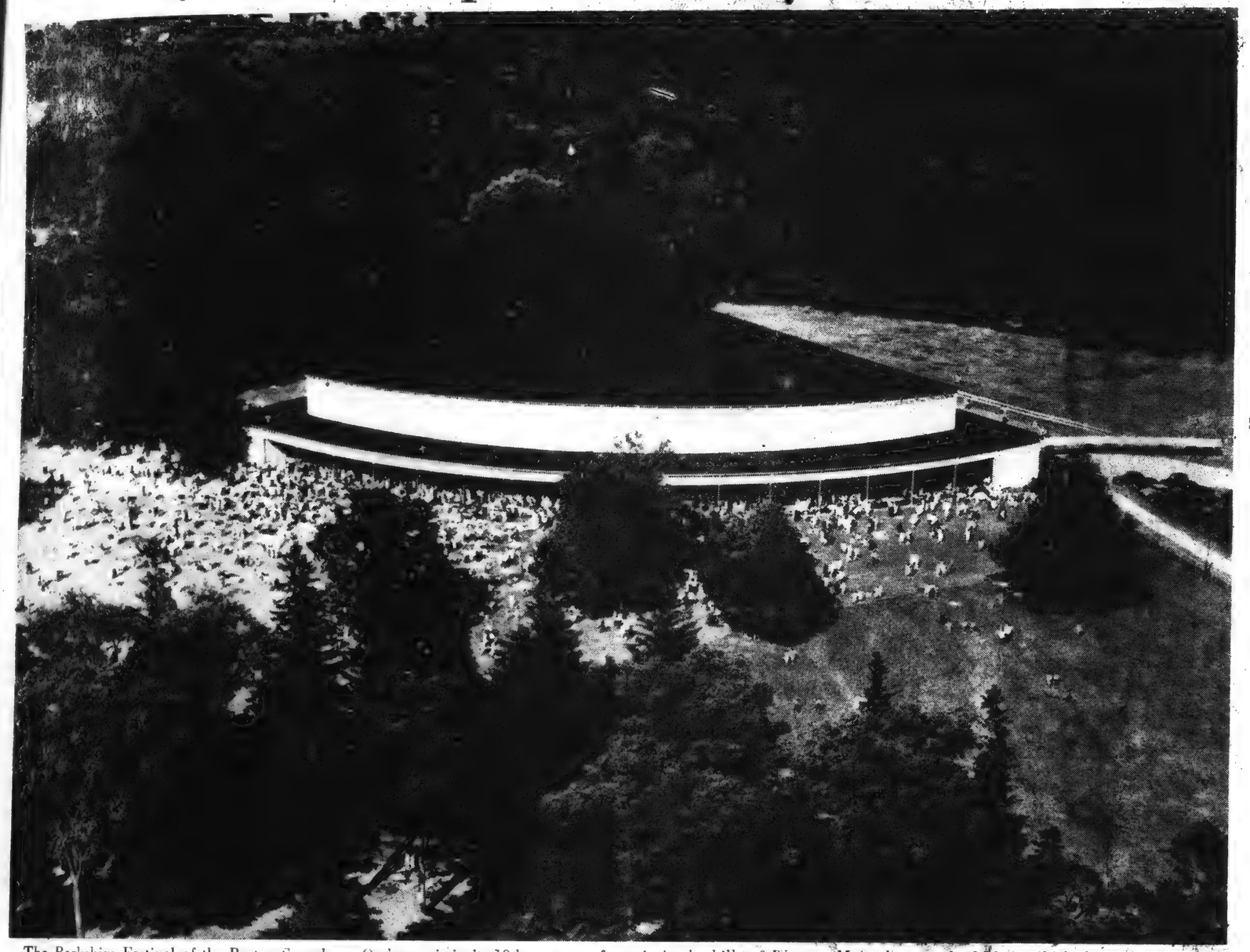
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

JUL 12 1956

MARGARET HARSHAW . . . soprano of the Metropolitan Opera, who made her Tanglewood debut in 1955, returns to the Berkshire Festival for two concerts in 1955. On Wednesday, July 18 (8:30 p.m., Theatre-Concert Hall), Miss Harshaw will sing the Wesendonck Song Cycle of Wagner and a group of Richard Strauss songs, on the same program as a chamber music concert by The Brass Ensemble of the Boston Symphony. On Saturday, July 21 (8:30 p.m., Music Shed), the soprano will sing in a concert version of Act I of "Die Walkure," on an all-Wagner program. Charles Munch conducts the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 12 1956

Century-Old Hampshire County Landmark Passes



The Berkshire Festival of the Boston Symphony Orchestra is in its 19th summer of music in the hills of Western Massachusetts, the 17th in which the orchestra has participated under the direction of Charles Munch. The 1956 season of 24 concerts extends for six weeks from July 4-August 12. In 1955 Festival concerts attracted a record-breaking total attendance of 136.087 music lovers. It's chamber orchestra concerts in the intimate 1.200-seat Theatre-Concert Hall averaged an attendance of 3.032 persons. An average of 9.028 persons attended performances in the huge Music Shed at Tanglewood (capacity 6.000), with crowds overflowing on the spacious lawns.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 12 1956

Change In Two Berkshire Programs

Charles Munch, music director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood, Lenox, during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6). They will replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On Aug. 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act I of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act II of "Die Meistersinger" (opening and final scene), with Messrs. Da Costa and Pease and Marguerite Willauer in solo roles.

WEEKLY CALENDAR

A schedule of places to go and things to do in The Bee's area

Music

The last two concerts of the Esplanade Concerts conducted by the Boston Pops Orchestra at Hatch Memorial Shell, Boston, Mass., will be held Friday evening, July 13, and Sunday evening July 15.

Boris Goldovsky and Rierre Luboshutz will conduct an all-Mozart concert by a chamber orchestra of members of the Boston Symphony at Tanglewood, Lenox, Mass. on Friday, July 13, at 8:30 p.m. in the Theatre-Concert Hall. Included on the program will be three piano concerti, with the duo pianists, Luboshutz and Nemenoff, and Mr. Goldovsky, as soloists. Also scheduled for this second week of four Berkshire Festival concerts, is an all-Bach concert, Saturday, July 14, with Dr Charles Munch, Music Director of the Boston Symphony, conducting, and William Kroll and Doriet Anthony Dwyer as soloists. Dr Munch will also conduct the Tanglewood premiere of Bach's "Passion According to St. John," on Sunday, July 15, at 2:30 p.m., when the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of the Berkshire Music Center under the direction of Hugh Ross. Ticket reservations may be made by calling Lenox, Mass. 600.

Chamber music by the Berkshire Quartet, featuring compositions by Mozart, Brahms and Beethoven, will be presented at Music Mountain, Falls Village, on Sunday, July 15, at 4 p.m. Janna Arschanska Dawson, pianist, will be assisting artist in the Brahms piano quartet. Further information may be had by writing to Music Mountain, Falls Village, Conn., or by telephone, [illegible]naan, TAylor 4-7126.

Marion Anderson, celebrated contralto, will be presented in a group of songs on July 20 in the Summer Pops concert of the Connecticut Symphony Orchestra at Fairfield University Stadium Bowl, Fairfield, with Evan Whallon conducting. Ticket information at Bridgeport FOrest 8-2586.

Eileen Farrell, Connecticut-born radio and television soprano, will be the guest artist at the third in the New Haven Pops concert series at the Yale Bowl, July 24. New Haven LOcust 2-3808.

Free carillon recitals are being given at Trinity College, Hartford, each Wednesday at 7:15 p.m. this month through August 29.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 12 1956

[42]

SELL-OUT CROWD . . . the big shed at Tanglewood filled to capacity with the usual huge Sunday afternoon crowd. Director Charles Munch conducts the Boston Symphony Orchestra while a summer sun [illegible] the heads of his listeners.
Tanglewood Photo

Music At Tanglewood Is Summer Lode Star

When the annual Berkshire Festival was a new apparition in the Berkshire Hills of western Massachusetts and showed signs of growing into a major gathering point of music-seekers, it was often compared to the Salzburg Festival in Europe. The comparison was inapt—nothing could be more different than the charming old Austrian town with its Baroque theatres and churches, and the expansive *Tanglewood* with its lawns and fine trees and its great semi-open Music Shed. Even the Boston Symphony Orchestra's school, the Berkshire Music Center, is totally unlike the Mozarteum in Salzburg, for here a student body of 400, ranging from the beginner to the skilled professional, make music under the supervision of a faculty including among others the Principals of the Boston Symphony Orchestra.

The comparison between these two projects in the old world and the new was nevertheless inevitable. Salzburg in those pre-war days was a mecca for musical pilgrims, Americans included. As the Berkshire Festival developed it was discovered that the very agreeable European custom of summer music had been successfully implanted in the United States as well. In addition to the popular programs enjoyed in such places as the Robin Hood Dell, and Symphony Hall in Boston where the Boston Pops have been given for seventy years, there was developing a taste for great symphony music by orchestras in their full winter [illegible]

amplitude. Performances aiming at such a standard are now to be found in many parts of this country while Europe continues to make more summer music than ever before. There is only one explanation—the taste for music, the best music, has grown considerably as the science of mechanical reproduction has brought it into every home.

In our country the Berkshire Festival has set the pace. It grew from a local project for outdoor concerts in Lenox, Mass., first undertaken in 1934 by the citizens of Berkshire county. At first, an orchestra from the New York Philharmonic-Symphony Orchestra under the direction of Serge Koussevitzky was brought from Boston, with a shell for the musicians and a hired tent for the audience. The next step was brought about by the gift to Boston's orchestra of the 200-acre estate at *Tanglewood* on the Lenox-Stockbridge line.

The grounds of *Tanglewood* extend to the shores of Lake Mahkeenac in Stockbridge. The property was laid out in 1849 by William Aspinwall Tappan, a Boston banker and merchant, who bought several farms for the purpose. The present house was completed in 1865. William Tappan's daughters, Ellen Sturgis Tappan (who married Richard C. Dixey) and Mary Aspinwall Tappan, unmarried, lived at *Tanglewood* for many years and there entertained many literary celebrities. Mrs. Dixey was an artist and has left a number of sketches which depict the social life at *Tanglewood*. Nathaniel Hawthorne lived at *Tanglewood* in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. It was here that Hawthorne planned *Tanglewood Tales* wrote *The Wonder Book*, and assembled the material for *The House of Seven Gables*. The cottage was burned down June 22, 1890. A replica on the original site was built and generously presented in 1948 to the Boston Symphony Orchestra by the National Federation of Music Clubs, for use as studios by the Berkshire Music Center. *Tanglewood* has expanses of lawn and meadow which set off to advantage its many magnificent trees—elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konapot. Indian arrowheads have been found there.

At *Tanglewood*, under a tent, an audience assembled to open the Festival in 1937. A sudden storm of rain such as sometimes happens in the Berkshire Hills drenched the audience and all but broke up the concert. The result of this was the erection in 1938 of the present Music Shed, which has given the Festivals their due security and permanence. The Shed seats 6000 and by virtue of the open sides and back, permits good hearing on the lawns outside and accommodates thousands more.

When the war came and reduced motor traffic to a trickle, the Festival concerts were necessarily suspended. In the summer of 1946 they were

(Continued on Page Six)

Actually they're both right. Bill spotted the little store next to Dufour's Garage in Lakeville one day on his way home from the farm. An impetuous fellow, he pulled up to the curb and rented it on the spot . . . "for an egg store."

Somehow a store just selling eggs seemed to have a limited appeal. Mrs. Ford found it understandable when Bill complained that things were a little slow. "Naturally!" she commented.

"Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous weekends, July 6 through July 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks.

Evening concerts start at 8:30, matinees at 2:30. Saturday morning rehearsals, which an increasing number of people like to attend, begin at 10.

TANGLEWOOD ● Lenox, Mass. ● JULY 4 to AUG. 12

Berkshire Festival

By the BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*
Fri. & Sat. Eves. & Afts. through 8 weeks
First 2 week-ends: "Bach-Mozart" concerts (July 6-15) Tickets $4 and $5
Last 4 week-ends: Shed concerts (July 20-Aug. 12)
Last 4 weekends: Shed concerts (July 20Aug. 12) Tickets $2.50, $3, $3.50 $4, $5.50, (Box Seats $6.50)
Also Chamber Musc concerts on 6 Wed. Eves. Tickets $2 and $3
Baldwin Piano *RCA Victor Records*
For programs and ticket information apply
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

NEW YORK HERALD TRIBUNE, FRIDAY, JULY 13, 19[illegible]

5 Opera Scenes At Tanglewood

The Berkshire Music Center's opera department will present scenes from five operas at 8:30 p. m. Monday, July 30, at Tanglewood, Lenox, Mass. The works to be represented are Berlioz' "The Trojans," Puccini's "La Rondine," and Verdi's "Don Carlo," "Falstaff" and "Aida." Boris Goldovsky will double as conductor and pianist. The department will also offer excerpts from fourteen Mozart operas Tuesday night, July 24; weekly afternoon recitals of opera scenes, beginning tomorrow; a full-scale production of Lukas Foss' "Griffelkin" Monday and Tuesday nights, Aug. 6 and 7, and a special production for the "Tanglewood on Parade" program on Thursday, Aug. 9.

Information about tickets is available from the Friends of the Berkshire Music Center office at Tanglewood (telephone, Lenox 600.)

In the second week end of the Berkshire Music Festival at Tanglewood tonight Mr. Goldovsky, Pierre Luboshutz and Genia Nemenoff will be soloists with a chamber orchestra of Boston Symphony musicians in Mozart piano concertos. Messrs. Goldovsky and Luboshutz will also conduct. Charles Munch will direct a Bach instrumental program tomorrow night and Bach's St. John Passion on Sunday afternoon.

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[43]

SPELLBOUND CROWD . . . the big shed at Tanglewood filled to overflowing with the usual huge Sunday afternoon crowd. Director Charles Munch conducts his Boston Symphony Orchestra while a summer sun illumines the heads of his listeners. **Tanglewood Photo**

Music At Tanglewood Is Summer Lode Star

When the annual Berkshire Festival was a new apparition in the Berkshire Hills of western Massachusetts and showed signs of growing into a major gathering point of music-seekers, it was often compared to the Salzburg Festival in Europe. The comparison was inapt—nothing could be more different than the charming old Austrian town with its Baroque theatres and churches, and the expansive *Tanglewood* with its lawns and fine trees and its great semi-open Music Shed. Even the Boston Symphony Orchestra's school, the Berkshire Music Center, is totally unlike the Mozarteum in Salzburg, for here a student body of 400, ranging from the beginner to the skilled professional, make music under the supervision of a faculty including among others the Principals of the Boston Symphony Orchestra.

The comparison between these two projects in the old world and the new was nevertheless inevitable. Salzburg in those pre-war days was a mecca for musical pilgrims, Americans included. As the Berkshire Festival developed it was discovered that the very agreeable European custom of summer music had been successfully implanted in the United States as well. In addition to the popular programs enjoyed in such places as the Robin Hood Dell, and Symphony Hall in Boston where the Boston Pops have been given for seventy years, there was developing a taste for great symphony music by orchestras in their full winter amplitude. Performances aiming at such a standard are now to be found in many parts of this country while Europe continues to make more summer music than ever before. There is only one explanation—the taste for music, the best music, has grown considerably as the science of mechanical reproduction has brought it into every home.

In our country the Berkshire Festival has set the pace. It grew from a local project for outdoor concerts in Lenox, Mass., first undertaken in 1934 by the citizens of Berkshire county. At first, an orchestra from the New York Philharmonic-Symphony Orchestra under the direction of Serge Koussevitzky was brought from Boston, with a shell for the musicians and a hired tent for the audience. The next step was brought about by the gift to Boston's orchestra of the 200-acre estate at *Tanglewood* on the Lenox-Stockbridge line.

The grounds of *Tanglewood* extend to the shores of Lake Mahkeenac in Stockbridge. The property was laid out in 1849 by William Aspinwall Tappan, a Boston banker and merchant, who bought several farms for the purpose. The present house was completed in 1865. William Tappan's daughters, Ellen Sturgis Tappan (who married Richard C. Dixey) and Mary Aspinwall Tappan, unmarried, lived at *Tanglewood* for many years and there entertained many literary celebrities. Mrs. Dixey was an artist and has left a number of sketches which depict the social life at *Tanglewood*. Nathaniel Hawthorne lived at *Tanglewood* for the years 1851-1853, staying in a small red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. It was here that Hawthorne played with *Tanglewood Tales* wrote *The Wonder Book*, and assembled the material for *The House of Seven Gables*. The cottage was burned down Dec. 22, 1890. A replica on the original site was built and generously presented in 1948 to the Boston Symphony Orchestra by the National Federation of Music Clubs, to serve as studios by the Berkshire Music Center. *Tanglewood* has expanses of lawn and meadow which set off to advantage its many magnificent trees—elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkapot. Indian arrowheads have been found there.

At *Tanglewood*, under a tent, an audience assembled to open the Festival in 1937. A sudden storm of rain such as sometimes happens in the Berkshire Hills drenched the audience and all but broke up the concert. The result of this was the erection in 1938 of the present Music Shed, which has given the Festivals their due security and permanence. The Shed seats 6000 and by virtue of the open sides and back, permits good hearing on the lawns outside and accommodates thousands more.

When the war came and reduced motor traffic to a trickle, the Festival concerts were necessarily suspended. In the summer of 1946 they were

(Continued on Page Six)

TANGLEWOOD ● Lenox, Mass. ● JULY 4 to AUG. 12

Berkshire Festival

By the BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, *Music Director*
Fri. & Sat. Eves. & Afts. through 6 weeks
First 2 week-ends: "Bach-Mozart" concerts (July 6-15) Tickets $4 and $5
Last 4 week-ends: Shed concerts (July 20-Aug. 12)
Last 4 weekends: Shed concerts (July 20Aug. 12) Tickets $2.50, $3, $3.50 $4, $5.50, (Box Seats $6.50)
Also Chamber Musc concerts on 6 Wed. Eves. Tickets $2 and $3
Baldwin Piano *RCA Victor Records*
For programs and ticket information apply
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600

Actually they're both right. Bill spotted the little store next to Dufour's Garage in Lakeville one day on his way home from the farm. An impetuous fellow, he pulled up to the curb and rented it on the spot . . . "for an egg store."

Somehow a store just selling eggs seemed to have a limited appeal. Mrs. Ford found it understandable when Bill complained that things were a little slow. "Naturally!" she commented.

NEW YORK HERALD TRIBUNE, FRIDAY, JULY 13, 1951

5 Opera Scenes At Tanglewood

The Berkshire Music Center's opera department will present scenes from five operas at 8:30 p. m. Monday, July 30, at Tanglewood, Lenox, Mass. The works to be represented are Berlioz' "The Trojans," Puccini's "La Rondine," and Verdi's "Don Carlo," "Falstaff" and "Aida." Boris Goldovsky will double as conductor and pianist. The department will also offer excerpts from fourteen Mozart operas Tuesday night, July 24; weekly afternoon recitals of opera scenes, beginning tomorrow; a full-scale production of Lukas Foss' "Griffelkin" Monday and Tuesday nights, Aug. 6 and 7, and a special production for the "Tanglewood on Parade" program on Thursday, Aug. 9.

Information about tickets is available from the Friends of the Berkshire Music Center office at Tanglewood (telephone, Lenox 600.)

In the second week end of the Berkshire Music Festival at Tanglewood tonight Mr. Goldovsky, Pierre Luboshutz and Genia Nemenoff will be soloists with a chamber orchestra of Boston Symphony musicians in Mozart piano concertos. Messrs. Goldovsky and Luboshutz will also conduct. Charles Munch will direct a Bach instrumental program tomorrow night and Bach's St. John Passion on Sunday afternoon.

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"Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the intimate Theatre will precede these on the two previous weekends, July 6 through July 15. Chamber groups will give concerts on the six Wednesday evenings of those weeks.

Evening concerts start at 8:30, matinees at 2:30. Saturday morning rehearsals, which an increasing number of people like to attend, begin at 10.

[43]

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746
JUL 13 1956

Dream Audience Furnished Performers At Lenox; Don't Even Scatter for Rain

By A STAFF REPORTER

Lenox, July 12 — Fabulous Tanglewood, the world's summer music center, furnishes performers with the "dream" audience which by decree, edict, regulation and precedent can do nothing but listen.

Smoking at Proper Time

Periods for sneezing, coughing and lighting cigarets are regulated by the powers that be and when a customer, whether a music lover or one who wants to be seen at the right place, sits down at Tanglewood, he has to be in condition to withstand not only the demands of the music but the fickle weather of the Berkshire hills.

Wednesday night furnished an example of the kind of audience that has become the byword at Tanglewood.

Costumed for fair and warm weather, the overflow audience, attracted by the appearance of Benny Goodman, who played with the string quartet of the Boston Symphony Orchestra, adapted quickly to the most vicious electrical rainstorm of the season. Blankets and raincoats were broken out and nary a music lover retreated from the elements.

The usual picnics around the grounds of the onetime estate of a multimillionaire were washed out by the storm but the cold, wet ground failed to dampen the ardor of more than 2000.

Blankets Spread Out

The storm proved only a minor inconvenience. As the sky cleared, blankets were spread and the 1000 or more who had been admitted as standees parked themselves under trees, against posts, on camp chairs they had brought and under umbrellas in the fringe area of the auditorium.

When the gong sounds, signaling the arrival on stage of the performing artists, the buzzing of the audience halts, those who haven't reached reserved seats are shut out and nothing is allowed to interfer or compete with the music. Pictures taken by flash bulb are taboo and even walking on the hardsurfaced walks in close proximity to the auditorium is frowned on.

Tanglewood enthusiasts don't have to see the performers to be sent. The public address system delivers the sounds to reaches far beyond the auditorium and the sound is what counts. While it may appear so, music lovers stretched out on the ground, under trees and in the bush land on the estate, are not alseep. They are concentrating on the sounds, according to a number stumbled over during Goodman's Wednesday night concert.

"His tone is good but his fingering is not up to standard," one expert of the clarinet, said, although his vantage point to qualify as an authority on fingering was open to question.

For Goodman, the audience ranged in age from sub-teens to those in the old age assistance bracket but no rock 'n rollers were in evidence. Had there been, they would have had little to cheer for as the performers limited themselves strictly to long hair music.

That the rich man's Steve Allen was the big draw was early established. Around the shed the audience participation dealt with Goodman's second appearance at the concert series, both of which were marked by rain. They talked of Alice Hammond (Mrs. Goodman) and her return to Elm Court in Lenox, the estate which was established by her grandparents and which is now a guest home for visitors to the Berkshires. They talked, too, of Rachel, the 13-year-old daughter of Benny and Alice Goodman, who was reported in the audience but was not identified. Neither Mrs. Goodman nor daughter Rachel put in an appearance backstage among the autograph seekers after the concert.

Wednesday night was not the night to get the true flavor of Tanglewood, because of the storm, but storm or no storm, there was no doubt that the music center in the Berkshires has a distinctive flavor, unmatched by any other musical concoction in the United States.

The Berkshire Eagle, Friday, July 13, 1956

TANGLEWOOD
Lenox, Mass. • NOW thru AUGUST 12

Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

THEATER-CONCERT HALL

FRI., July 13, at 8:30—MOZART PIANO CONCERTOS
Soloists: Boris Goldovsky, Luboshutz and Nemenoff
SAT., July 14, at 8:30—BACH PROGRAM (Munch)
Soloist: William Kroll, Violin
SUN., July 15, at 2:30—BACH—ST. JOHN PASSION (Munch)
Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5.
— Reserved seats for July 13 & 14 all taken; for July 15, $5 only —

ADMISSION $2 —
LAST 4 Weekends: Shed Concerts (July 20-Aug. 12)
Tickets: $2.50, $3, $3.50, $4, $5.50 (Box Seats $6.50)

Baldwin Piano
For programs and ticket information apply:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone Lenox 600
RCA Victor Records

Public Events

Tonight

7:30—Mount Carmel benefit lawn party. Mount Carmel School grounds.

8:30—Bach-Mozart series. Theater-Concert Hall, Tanglewood, Lenox.

8:40—"The Philadelphia Story." Williamstown Summer Theater.

8:45—"The Solid Gold Cadillac." Berkshire Playhouse, Stockbridge.

8:45—"The Desperate Hours." Malden Bridge (N.Y.) Playhouse.

9:00—Sonia Arova and Job Sanders. Jacob's Pillow Dance Festival, Becket.

YW Sponsoring Tanglewood Trip

Reservations for July 22 Open to the 16th

The Springfield YWCA at 26 Howard St. is sponsoring its annual trip to Tanglewood on July 22. That afternoon the Boston Symphony Orchestra with Pierre Monteux conducting, will present Rossini's "Overture to L'Italiana in Algeri," Bartok's "Concerto for Orchestra" and Schubert's "Symphony No. 7 in C Major."

All interested in the trip may call the YWCA for reservations, which will close on July 16. The bus will arrive at Tanglewood in time for lunch.

✠

Mrs. H. H. Van Tuyl of Magnolia Ter., recently returned from a two-month visit with her daughter, Mrs. F. Turner Cooke, of Portland, Ore. Mr. and Mrs. Cooke, formerly of Springfield, left Portland for an extensive two months' tour of California when their daughter, Mrs. Polly Cooke Norman, left for Anchorage, Alaska to make her home there.

Berkshire Eagle, Friday, July 13, 1956

Tonight's Concert In Music Shed At Tanglewood

TANGLEWOOD—Because of threatening weather, officials of the Boston Symphony Orchestra announced this afternoon that tonight's concert, scheduled for the Theater-Concert Hall, has been shifted to the Music Shed.

The program, beginning at 8:30, will be featured by the appearance of the duo pianists, Luboshutz and Nemenoff, and Boris Goldovsky, Mr. Luboshutz's nephew, in an all-Mozart program.

Jazz Master Benny Goodman Plays Classical Clarinet at Tanglewood

How are the lights and what's on the stage were among the details that jazz clarinetist Benny Goodman had to concern himself with when he appeared Wednesday night at a classical concert at Tanglewood in Lenox. In first picture, Goodman, center, swaps clarinet techniques with shed lighting expert William T. Lahart of Lenox, left, and Rodman Henry, of Pittsfield and Boston, assistant to the stage manager. Wet grounds from an electrical storm failed to dampen the ardor of four Pittsfield youths who wanted to hear Goodman play longhair. The quartet who spread a blanket on the lawn well outside the auditorium, are, from the left, Robin Reeves, Andrew Clarke, Virginia Hebb and Peter Brigham. Although it was not part of his contract, Goodman held fourth like a king outside his dressing room, signing autograph books for his juvenile admirers, most of whom compared him with Steve Allen, TV star who played Goodman in the movie, "The Benny Goodman Story." "I know I don't," was Goodman's standard answer to comment that he doesn't look a bit like Allen.

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A highlight of the tour is the invitation, recently issued by the ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres—the orchestra has been invited to play in the famous Cathedral—Leeds and London.

The itinerary follows:

Cork, Ireland, Aug. 24; Dublin, Ireland, Aug. 25 (matinee); Edinburgh, Scotland, Aug. 26 through 30; Copenhagen, Denmark, Aug. 31; Oslo, Norway, Sept. 1; Stockholm, Sweden, Sept. 3; Helsinki, Finland, Sept. 4; Leningrad, U.S.S.R., Sept. 5 and 6; Moscow, U.S.S.R., Sept. 8 and 9; Prague, Czechoslovakia, Sept. 11; Vienna, Austria, Sept. 12; Stuttgart, Germany, Sept. 13; Munich, Germany, Sept. 14; Zurich, Switzerland, Sept. 16; Berne, Switzerland, Sept. 17; Paris, France, Sept. 19 and 20; Chartres, France, Sept. 21; Leeds, England, Sept. 23; London, England, Sept. 24 and 25.

Gazette, Northampton

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The Boston Symphony String Quartet, which will be making its first Tanglewood appearance as an ensemble, is made up of the first-chair string players of the Boston Symphony Orchestra: Richard Burgin and Alfred Krips, violins, concertmaster and assistant concertmaster, respectively; Joseph de Pasquale, solo viola; and Samuel Mayes, solo cello. The ensemble's recent recording debut on RCA-Victor Records with a performance of Haydn's "Seven Last Words of Christ" has elicited wide critical acclaim throughout the nation.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 14 1956

Benny Goodman Again Applauded At Tanglewood

In his second appearance at Tanglewood this season, Benny Goodman drew several rounds of enthusiastic applause. Although his style is not entirely suited to the classics, his willingness to conform merits approbation and encouragement. He is a master of the clarinet, his tone sure and clean, the changes from low to high register apparently effortless and his pianissimos breathlessly beautiful and controlled.

The Boston Symphony String Quartet made its debut last evening, with Mr. Goodman assisting in Mozart's Clarinet Quintet. The technical and tonal quality of this quartet showed why these men have been retained as first-chair players of the Boston Symphony Orchestra. They are Richard Burgin, concertmaster; Alfred Krips, assistant concertmaster; Joseph de Pasquale, solo violist, and Samuel Mayes, solo cellist. They have recently recorded Haydn's "Seven Last Words of Christ," for RCA-Victor.

The program opened with Haydn's E-flat Quartet Op. 33, No. 2, one of his most appealing, deceptively simple in that its tempos must be unhurried, or its beauty is lost in the unheralded running passages. It is almost a violin solo with string accompaniment, but this gave one the opportunity to enjoy Mr. Burgin's exceptional artistry. The largo as introduced by the viola and cello was played with tender feeling by all members. The final movement was a delightful ending with typical Haydn humor, the theme broken into small bits with tantalizing rests between portions and finally finishing in a flippant manner.

The Mozart quintet, as already mentioned, richer in quality and content, gave the quartet opportunity to display their ensemble more fully and graciously. Mozart's use of muted strings in the second movement makes this one of the unforgettable compositions.

After an intermission the quartet assisted by Eugen Lehner, violist, played the incomparable quintet in G major, Op. 111 by Brahms. Here the intimate ensemble full-blown, the first movement controlled but intense giving way to the passionate Afanlo in which the rotund resonance of the viola encompassed one with beautiful melodies, the purely classic allegretto, and the final Vivace in which the music interweaves with a brilliance that glows from each instrument, only the coda foreign and unsatisfying, as if what went before could not be duplicated, so let each finish as best he can.

The audience numbering 2147, was enthusiastic in its appreciation and acceptance of the new Boston Symphony String Quartet.

Friday evening a program of piano concertos by Mozart will be given by the duo pianists, Luboshutz and Nemenoff, and their nephew, Boris Goldovsky, head of the opera department of the Berkshire Music Center. The concert will begin with three movements from the composer's "Posthorn" Serenade. — MdeB B.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

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Sunday afternoon Dr. Munch will conduct Bach's "The Passion According to St. John" in its first Tanglewood performance. Assisting will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, and a quintet of vocal soloists, all of whom are former students at the Berkshire Music Center, and who have since gone on to concert and operatic careers. They are Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Mac Morgan and James Joyce, basses.

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JUL 14 1956

Domain Concert Sunday

The regular Sunday afternoon concerts of the Domain School of Conducting in Hancock, Maine, will begin on July 15 this year, two weeks earlier than usual as Mr. Monteux leaves in mid-August for the Boston Symphony tour of Europe.

Ginia Davis, soprano, and Emery Davis, clarinet, will be soloists at the first concert. Joseph Barone will conduct the Orchestra of the School, of which he is the director and Mr. Monteux the master.

On Thursday evening, July 19, at 8:30 Miss Davis will give a song recital with Mr. Hubert Doris at the piano. She recently returned from Europe where she sang twice with the BBC Symphony in London, with the Birmingham Symphony, and with the Pas de loup Orchestra in Paris. She gave recitals in Paris, St. Brieuc, and London, sang in the opera, "Le Fou," of Marcel Landowski, and for the radio in France, Italy, and Spain.

Emery Davis has been bass clarinetist with the Detroit Symphony this season. Mr. Doris is on the faculty of the Columbia University Music Department.

[45]

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Sunday afternoon Dr. Munch will conduct Bach's "The Passion According to St. John" in its first Tanglewood performance. Assisting will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, and a quintet of vocal soloists, all of whom are former students at the Berkshire Music Center, and who have since gone on to concert and operatic careers. They are Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Mac Morgan and James Joyce, basses.

Benny Goodman Again Applauded At Tanglewood

In his second appearance at Tanglewood this season, Benny Goodman drew several rounds of enthusiastic applause. Although his style is not entirely suited to the classics, his willingness to conform merits approbation and encouragement. He is a master of the clarinet, his tone sure and clean, the changes from low to high register apparently effortless and his pianissimos breathlessly beautiful and controlled.

The Boston Symphony String Quartet made its debut last evening, with Mr. Goodman assisting in Mozart's Clarinet Quintet. The technical and tonal quality of this quartet showed why these men have been retained as first-chair players of the Boston Symphony Orchestra. They are Richard Burgin, concertmaster; Alfred Krips, assistant concertmaster; Joseph de Pasquale, solo violist, and Samuel Mayes, solo cellist. They have recently recorded Haydn's "Seven Last Words of Christ," for RCA-Victor.

The program opened with Haydn's E-flat Quartet Op. 33, No. 2, one of his most appealing, deceptively simple in that its tempos must be unhurried, or its beauty is lost in the unheralded running passages. It is almost a violin solo with string accompaniment, but this gave one the opportunity to enjoy Mr. Burgin's exceptional artistry. The largo as introduced by the viola and cello was played with tender feeling by all members. The final movement was a delightful ending with typical Haydn humor, the theme broken into small bits with tantalizing rests between portions and finally finishing in a flippant manner.

The Mozart quintet, as already mentioned, richer in quality and content, gave the quartet opportunity to display their ensemble more fully and graciously. Mozart's use of muted strings in the second movement makes this one of the unforgettable compositions.

After an intermission the quartet assisted by Eugen Lehner, violist, played the incomparable quintet in G major, Op. 111 by Brahms. Here the intimate ensemble full-blown, the first movement controlled but intense giving way to the passionate Afahio in which the rotund resonance of the viola encompassed one with beautiful melodies, the purely classic allegretto, and the final Vivace in which the music interweaves with a brilliance that glows from each instrument, only the coda foreign and unsatisfying, as if what went before could not be duplicated, so let each finish as best he can.

The audience numbering 2147, was enthusiastic in its appreciation and acceptance of the new Boston Symphony String Quartet.

Friday evening a program of piano concertos by Mozart will be given by the duo pianists, Luboshutz and Nemenoff, and their nephew, Boris Goldovsky, head of the opera department of the Berkshire Music Center. The concert will begin with three movements from the composer's "Posthorn" Serenade. — MdeB B.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JUL 14 1956

Lenox Weekend To Feature Munch

Charles Munch, Music Director of the Boston Symphony Orchestra and Director of The Berkshire Music Center, the orchestra's summer school of music at Tanglewood in Lenox, returns to lead the Berkshire Festival at Tanglewood this evening, and tomorrow afternoon's two all-Bach concerts in the Theatre-Concert Hall. Beginning next week-end, the Festival concerts will move into the giant Music Shed at Tanglewood for four week-ends of concerts by the full 106-piece Boston Symphony Orchestra.

Tonight's concert at 8:30 p.m. will present a program of orchestral music by Bach, beginning with the Brandenburg Concerto No. 2 in F Major and continuing with the Violin Concerto No. 2 in E Major. The concertino soloists in the Brandenburg Concerto will be the leaders of their respective sections in the Boston Symphony Orchestra: Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; and Richard Burgin, violin. Violin soloist in the E Major Concerto will be William Kroll, founder of the string quartet which bears his name and co-head (with Richard Burgin) of the Berkshire Music Center's chamber music department. After the intermission Dr. Munch will conduct Bach's Second and Third Suites for Orchestra, with Mrs. Dwyer as flute soloist in the second suite.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

JUL 14 1956

Domain Concert Sunday

The regular Sunday afternoon concerts of the Domain School of Conducting in Hancock, Maine, will begin on July 15 this year, two weeks earlier than usual as Mr. Monteux leaves in mid-August for the Boston Symphony tour of Europe.

Ginia Davis, soprano, and Emery Davis, clarinet, will be soloists at the first concert. Joseph Barone will conduct the Orchestra of the School, of which he is the director and Mr. Monteux the master.

On Thursday evening, July 19, at 8:30 Miss Davis will give a song recital with Mr. Hubert Doris at the piano. She recently returned from Europe where she sang twice with the BBC Symphony in London, with the Birmingham Symphony, and with the Pas de loup Orchestra in Paris. She gave recitals in Paris, St. Brieuc, and London, sang in the opera, "Le Fou," of Marcel Landowski, and for the radio in France, Italy, and Spain.

Emery Davis has been bass clarinetist with the Detroit Symphony this season. Mr. Doris is on the faculty of the Columbia University Music Department.

[45]

NEW YORK POST, SUNDAY, JULY 15, 1956 14

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Nobody could deny that this was a versatile trio and skilled too. True, Miss Nemenoff had no chance to display other gifts than her first-rate art as a member of a team, but she more than compensated in personality and loveliness for her lack of varied opportunity.

Originally scheduled for the small Theater-Concert Hall which seats 1,200, the management decided four hours before the program was to start to hold it instead in the 6,000-seat Music Shed. Announcements were sent out over the radio to this effect with the result that over a thousand additional enthusiasts, who would ordinarily have overflowed onto the grass had the weather been good, sat in the shed and enjoyed the music undampened.

The Concerto in F Major, for Three Pianos and Orchestra, K. 242, benefited from an excellent performance by the trio, particularly enhanced by the silken tone, imaginative coloring and sensitive understandings of Luboshutz and Nemenoff as the most important solo participants. Goldovsky, himself a creditable pianist, though obviously not as dedicated as the former two, was a worthy adjunct to them.

Primarily a conductor, he officiated with mastery whenever he had the opportunity, as also did Luboshutz.

Luboshutz and Miss Nemenoff closed the concert with an ingratiating rendition of the Concerto in E Flat Major for Two Pianos and Orchestra, K. 365.

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Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

New England Newsclip Agency, Inc.
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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

JUL 15 1956

Sunday Globe
BOSTON, Mass.
Independent
Circ. 874,544

JUL 15 1956

New Records: Brahms' Second by Munch, Boston Symphony

By CYRUS DURGIN

After some five years, Charles Munch and the Boston Symphony Orchestra again have recorded a Brahms symphony—the Second, in D major. It is a glorious performance, this, a fine successor to the recording of the Fourth by the same forces, and—one hopes—a forerunner of discs by them of Brahms' F major and C minor symphonies.

The virtuosic brilliance of ensemble and individual solo performance, the orchestra's sweet richness of tone and Munch's own vital but superbly-proportioned reading of the score, all play their part in the thorough-going superiority of the performance. These attributes have had as excellent work in the R.C.A.-Victor engineering. The second side is filled out with Brahms' "Tragic" Overture, as beautifully done.

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From the Boston firm of Unicorn have come two delectable records by that group of Boston Symphony players who call themselves the Berkshire Woodwind Ensemble. The first of the two discs, "Woodwind Classics," brings two little-known and long-lost scores by Beethoven—the G major Trio for piano, flute and bassoon, (circa 1786), and the Quintet for oboe, three horns and bassoon, plus a Little Suite from "Near the Gentlemen," by Oliver Shaw, born in Middlebore, Mass., in 1779. The two works of Beethoven are charming if decidedly minor, curiosities in their way, especially the Quintet, whose score was lost and the music reconstructed in 1861 by a Viennese named L. A. Zellner.

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The young American pianist, Byron Janis, has done himself much credit with a Beethoven record of two Sonatas, the "Waldstein" and the E major, Op. 109. His technique is large and his interpretation mature. Recorded in England, these performances have very good reproduction of piano tone. R.C.A.-Victor.

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The concerto was the very last work in this form written by Mozart, completed just two months before his death. It was composed for Anton Stradler, a friend and fellow Mason whose character was much maligned by earlier Mozart biographers. By one he was called "a tosspot, a reckless liver, as well as a sponge in money matters."

Whatever his personal defects, Mozart must have thought highly of his ability as a clarinet player because two of the composer's finest pieces were created expressly for him, the Clarinet Quintet and the Concerto. Contemporaries speak of his "charm and vocal quality of tone and refinement of style."

Critics point out Mozart's instinctive "feel" for the instrument in composing these works. Though originally sketched for the basset horn (a primitive clarinet with a lower range than the common clarinet in A), the solo part was skillfully transposed, taking advantage of the color in the lowest range and sparingly employing those extremely high notes which have a tendency to shriek.

Mozart does not give the solo part exhibition passages for display purposes. There are no cadenzas. But the heavily embellished solo requires a performer of extraordinary ability. Not only does he have to play difficult fingerings smoothly but he has to integrate his line with an orchestra playing with the delicacy of a chamber music ensemble.

Mr. Goodman's ability with the clarinet is not news; his stylish Mozart is. For some time now he has been studying with Reginald Kell, considered by many to be the finest clarinetist today.

Kell's playing is characterized by unusually suave phrasing and almost vocal delineation of the clarinet line. He has coached Mr. Goodman to play in much the same manner, with the result that the Concerto was a remarkably beautiful performance. And though Mr. Munch conducted the preceding and following Mozart symphonies with a good deal of whimsical inpetuosity, he did give Mr. Goodman a superably tailored accompaniment, matching phrase for phrase.

Mr. Goodman, however, seemed unusually self-conscious. During the orchestral interludes he fingered the clarinet, constantly adjusted the mouthpiece, and kept an uneasy eye roving from music or conductor. This apparent nervousness attracted attention during the orchestral portions, yet one could detect no signs of uncertainty in the solo part itself.

The Boston Symphony debut by the "King of Swing" was in no sense Mr. Goodman's symphonic debut, for he has appeared with many other orchestras. In fact, he has been frequently heard in the concert hall playing Bartok's "Contrasts" and Hindemith's "Clarinet Concerto," both commissioned by him for his own use.

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Sunday Globe
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JUL 15 1956

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Sunday Globe
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JUL 15 1956

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Friday evening, Charles Munch will lead a chamber orchestra of Boston symphony players in an all-Mozart program, with Benny Goodman as soloist. Works to be performed include the Clarinet concerto (K622), the G Minor symphony and the "Prague" symphony.

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Sunday, July 22, at 2:30, Music Shed. Pierre Monteux conducting. Rossini: Overture to "E'Italiana in Algeri"; Bartok: Concerto for Orchestra; Schubert: Seventh Symphony, in C major.

[46]

NEW YORK POST, SUNDAY, JULY 15, 1956 14

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Sunday Globe
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[16]

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173
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MUSIC REVIEW

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Charles Munch led members of the Boston Symphony Orchestra in selections that were festively major keyed. With the conductor's characteristic exuberance infused into every measure, the concert was ideally suited for a summer series such as the Berkshire Festival.

There were indeed many exciting places. The opening movement of the Second Brandenburg Concerto, the final section of the E Major Violin Concerto, the fugal passage in the overture to Suite No. 2, and the gigue of Suite No. 3 were impressively set forth.

The portions of the evening which stick in the memory are the calmer, less active movements of the concertos. Here we heard extraordinarily beautiful playing with breadth and restraint underlying the tempered emotionalism of the music.

The sense of unfulfillment at the conclusion of the concert, for all the individual brilliance of the performance, was caused by an all too obvious striving on the part of the conductor to maintain a stringent intensity throughout the program. After setting so high a level of excitement in the opening Brandenburg, it was virtually impossible to create a feeling of climax later by simply forcing the tempo.

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T. K.

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Berkshire Festival Programs Starting 3rd Week Thursday

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The entire Boston Symphony Orchestra will inaugurate on Friday evening the annual series of concerts at Lenox, Mass., move into high gear next week when the entire Boston Symphony Orchestra of 106 pieces assembles at Tanglewood under the baton of Charles Munch, Music Director

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T. K.

Newsweek

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THE ARTS

Opera and a [illegible]

Goffredo Petrassi, one [illegible] most distinguished composers, [illegible] himself under a big birch tree at Tanglewood last week, lit a cigarette, and savored the natural beauty of the scene about him. As the current European composer-in-residence at the Berkshire Music Center, he was on hand to create some man-made beauty among the rolling hills surrounding Lenox, Mass.

[illegible] followed Luigi Dallapiccola, [illegible] Italian composer; Boris [illegible] from Germany, and Oliver Me[illegible] from France who, among others, [illegible] visited in previous years. As Aaron Copland, the school's assistant director, explained, such men "dress up the campus."

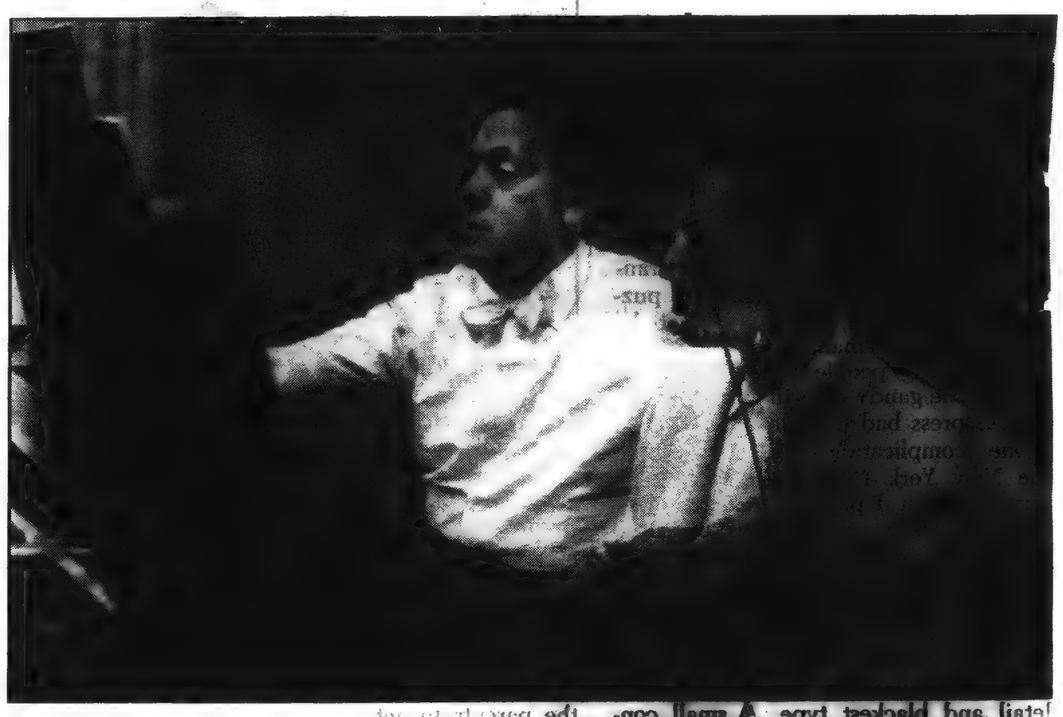
Until this year, Petrassi has been slightly annoyed because he was not so well known in the U.S. as Dallapiccola. He is, as he proudly points out, president of the International Society of Contemporary Composers and has been named composer-in-residence at the American Academy in Rome.

Recognition: Last winter, however, his "Fifth Concerto for Orchestra" was commissioned by the Boston Symphony for its 75th anniversary season. Now that he is at Tanglewood for the summer, the musical forces there will perform four of his major works, including the "Fifth Concerto" and "Morte dell' Aria," an opera which the University of Illinois produced last winter.

In pursuit of his own individual style—which favors small combinations of instruments over large symphonic ensembles—Petrassi went through the inevitable period of being called a follower of Stravinsky and Hindemith. Dallapiccola, for his part, has been a disciple of the twelve-tone system of Schönberg. Now both men at 52 stand in the vanguard of a movement which has profoundly affected the course of Italian music since the end of the war.

It may come as a shock to the followers of the $64,000 question but Italy is not the opera-loving nation it once was. These days, the country most addicted to opera is West Germany, which maintains twenty major government-supported opera companies to Italy's eleven, and regularly subsidizes some 80 less important houses. In comparison to Italy's smaller and random grants to some 70 or 80 private companies. The most significant trend in Italian music since the '30s is (1) the rediscovery of seventeenth- and eighteenth-century old masters like Frescobaldi, Monteverdi, Corelli, and Vivaldi and (2) the growing interest in symphonic music on the part of intellectual circles, as opposed to a continuing provincial regard for the operatic realism of Mascagni and Puccini.

At Tanglewood last week, Petrassi discussed the new trend: "The West Germans who look at opera are a much younger group than in Italy," he explained, "and a lot freer to appreciate diverse kinds of opera. In Germany, as opposed to Italy, opera is a more integrated part of musical culture. Opera is still considered separate in Italy. Until 1918, there was only opera in Italy. Meanwhile, Germany had always had an orchestral school, but in Italy, the prime musical form remained opera. Then, interest in symphonic music grew and is still growing . . . No, opera is not passé in Italy, but it has to have a renaissance. When you have great works like Alban Berg's "Lulu" and "Wozzeck," opera has to continue. When the general ideas of the musical world have been established, then there will be a real renaissance."



Tanglewood class: Petrassi (left) teaching Richard W. Hillert of Wausau, Wis.

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The entire Boston Symphony

Music Center this summer, from Aaron Copland, Howard Hanson and Walter Piston. The American compositions will be played in Europe this fall when the Boston Symphony undertakes a five-and-a-half week tour of 12 countries, including a week in the U.S.S.R. Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas.

During the Shed season his conductor stand will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming European tour; by Richard Burgin, concert-master of the orchestra since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946; and by Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, who is filling Mr. Bernstein's post on the music school's faculty during the latter's sabbatical this summer.

The third week of four Berkshire Festival concerts comprises a joint recital by the Boston Symphony's Brass Ensemble and by Metropolitan Opera soprano Margaret Harshaw and pianist Ralph Berkowitz, on Wednesday evening in the intimate Theatre-Concert Hall.

MUSIC

STADIUM CONCERTS—Final performances of the season by the Stadium Symphony Orchestra—Thursday, July 19: Thomas Scherman conducting, with Zino Francescatti, violin. . . . ¶ Saturday, July 21: Milton Rosenstock directing a program of music by Cole Porter, with Dorothy Sarnoff and Martha Wright, sopranos; Robert Rounseville, tenor; Conrad Thibault, baritone; and a chorus. . . . ¶ Monday, July 23: Vladimir Golschmann conducting, with Tossy Spivakovsky, violin, and Aldo Parisot, cello. . . . ¶ Tuesday, July 24: Vladimir Golschmann conducting a Beethoven-Brahms program. . . . ¶ Wednesday, July 25: Vladimir Golschmann conducting an all-Tchaikovsky program, with Alexander Uninsky, piano. . . . ¶ Thursday, July 26: Julius Rudel conducting a concert version of Verdi's "Rigoletto," with Lois Hunt, soprano; Leonard Warren, baritone; Nicola Moscona, bass; and others. . . . ¶ Saturday, July 28: Salvatore Dell'Isola directing a Rodgers and Hammerstein program, with Annamary Dickey, soprano; Claramae Turner, contralto; William Tabbert, tenor; Jack Russell, baritone; and a chorus. (Lewisohn Stadium, Amsterdam Ave. at 138th St. AD 4-5800. Tickets are also available at the Steinway Hall box office, 113 W. 57th St., CI 7-5534. Evenings at 8:30. In the event of threatening weather, substitute plans are broadcast at 5, 6, and 7:05 P.M. over WNYC and at 7:05 P.M. over WQXR.)

CENTRAL PARK MALL CONCERTS—Richard Franko Goldman conducting the Goldman Band in this summer's series of Guggenheim Memorial Concerts. (Sundays, Mondays, Wednesdays, and Fridays at 8:45, through Friday, July 27.). . . ¶ Franz Bloo conducting the Philharmonic Symphony Orchestra on Saturdays during the month of July at 8:30.)

CARNEGIE MUSIC AND DANCE JUBILEE FESTIVAL—Pearl Primus and her dance company. (Carnegie Recital Hall, Saturday, July 21, at 8:45. For tickets, call Ch 5-6606.)

IN THE COUNTRY

BERKSHIRE FESTIVAL—Friday, July 20, at 8:30: Charles Munch conducting the Boston Symphony; no soloists. . . . ¶ Saturday, July 21, at 8:30: Charles Munch conducting the Boston Symphony, with Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass. . . . ¶ Sunday, July 22, at 2:30: Pierre Monteux conducting the Boston Symphony; no soloists. . . . ¶ Wednesday, July 25, at 8:30: A program of chamber music by the Beaux Arts Trio. . . . ¶ Friday, July 27, at 8:30: Charles Munch conducting the Boston

July 21/56

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The Philadelphia Forum, May, 1956.

Music at Tanglewood

By John N. Burk
Boston Symphony Orchestra

When the annual Berkshire Festival was a new apparition in the Berkshire Hills of Western Massachusetts and showed signs of growing into a major gathering point of music-seekers, it was often compared to the Salzburg Festival in Europe. The comparison was inapt — nothing could be more different than the charming old Austrian town with its Baroque theatres and churches, and the expansive Tanglewood with its lawns and fine trees and its great semi-open Music Shed. Even the Boston Symphony Orchestra's school, the Berkshire Music Center, is totally unlike the Mozarteum in Salzburg, for here a student body of 400 from the beginner to the skilled professional make music under the supervision of a faculty including among others the Principals of the Boston Symphony Orchestra.

The comparison between these two projects in the old world and the new was nevertheless inevitable. Salzburg in those pre-war days was a mecca for musical pilgrims, Americans included. As the Berkshire Festival developed it was discovered that the very agreeable European custom of summer music had been successfully implanted in the United States as well. In addition to the popular programs enjoyed in such places as the Robin Hood Dell, and Symphony Hall in Boston where the Boston Pops have been given for seventy years, there was developing a taste for great symphonic music by orchestras in their full winter amplitude. Performances aiming at such a standard are now to be found in many parts of this country while Europe continues to make more summer music than ever before. There is only one explanation — the taste for music, the best music, has grown considerably as the science of mechanical reproduction has brought it into every home.

In our country the Berkshire Festival has set the pace. It grew from a local project for outdoor concerts in Lenox, Massachusetts, first undertaken in 1934 by the citizens of Berkshire County. At first an orchestra from the New York Philharmonic-Symphony Society was engaged under the direction of Henry Hadley. Two years later the entire Boston Symphony Orchestra under the direction of Serge Koussevitzky was brought from Boston, with a shell for the musicians and a hired tent for the audience. The next step was brought about by the gift to Boston's orchestra of the 200-acre estate at Tanglewood on the Lenox-Stockbridge line.

The grounds of Tanglewood extend to the shores of Lake Mahkeenac in Stockbridge. The property was laid out in 1849 by William Aspinwall Tappan, a Boston banker and merchant, who bought several farms for the purpose. The present house was completed in 1865. William Tappan's daughters, Ellen Sturgis Tappan (who married Richard C. Dixey) and Mary Aspinwall Tappan, unmarried, lived at Tanglewood for many years and there entertained many literary celebrities. Mrs. Dixey was an artist and has left a number of sketches which depict the social life at Tanglewood. Nathaniel Hawthorne lived at Tanglewood in the years 1851-1853, staying in a little red cottage on the edge of what is now Hawthorne Street, which runs through the center of the estate. It was here that Hawthorne planned *Tanglewood Tales*, wrote *The Wonder Book*, and assembled the material for *The House of Seven Gables*. The cottage was burned down June 22, 1890. A replica on the original site was built and generously presented in 1948 to the Boston Symphony Orchestra by the National Federation of Music Clubs, for use as studios by the Berkshire Music Center. Tanglewood has expanses of lawn and meadow which set off to advantage its many magnificent trees — elms, pines, and birches. It is related that a tribe of Mohican Indians once settled upon the shores of the lake under their chief, Konkapot. Indian arrowheads have been found there.

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When the war came and reduced motor traffic to a trickle, the Festival concerts were necessarily suspended. In the summer of 1946 they were resumed in full force and have continued to grow until the annual attendance exceeds 130,000 and draws visitors from every state in the union.

It was in 1940 that there was established the Berkshire Music Center at Tanglewood, the school which holds its annual session with the Festival and through the same six-week period through July and early August. The school was the realization of the lifelong ambition of Serge Koussevitzky to bring into being a center of the arts where talented young people, especially musicians on the threshold of their careers, could dwell with the best of professional musicians, work with them, broaden themselves as artists, and develop their insight as interpreters.

When, after the death of Dr. Koussevitzky, Charles Munch became the Director of the Festivals in 1951, he also became the Director of the Berkshire Music Center. The performances of the school, given not only in the Shed, but in the smaller Theatre-Concert Hall and the still smaller Chamber Music Hall, make it possible for visitors to attend opera, chamber, orchestral and choral concerts almost daily throughout the Festival season, in addition to the Festival concerts of each week-end.

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SUNDAY AFTERNOON, JULY 29: (Richard Burgin) Handel — Concerto Grosso in D Minor, Opus 6, No. 10; Hindemith — Violin Concerto (Soloist: Ruth Posselt); Mahler — Symphony No. 1

FRIDAY EVENING, AUGUST 3: (Eleazar de Carvalho) Barraud — Suite; Falla — "The Three-Cornered Hat"; Ravel — Piano Concerto (Soloist: Jocy de Oliveira); Stravinsky — "Petrouchka"

SATURDAY EVENING, AUGUST 4: (Leonard Bernstein) Moevs — Variations for Orchestra; Mozart — Kyrie and Gloria from the Mass in C Minor (with Chorus and Soloists — Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor); Prokofieff — Symphony No. 5 (Concert in Memory of Serge Koussevitzky)

SUNDAY AFTERNOON, AUGUST 5: (Charles Munch) *Copland — Symphonic Ode; Tchaikovsky — Concerto for Violin (Soloist: Zino Francescatti); Schumann — Symphony No. 2

FRIDAY EVENING, AUGUST 10: (Charles Munch) Haydn — Symphony No. 102 in B Flat; *Piston — Symphony No. 6; Strauss — "Don Juan"; Dukas — "L'Apprenti Sorcier"

SATURDAY EVENING, AUGUST 11: (Pierre Monteux) Freed — Festival Overture; Brahms — Symphony No. 3; Enesco — Suite for Orchestra; Strauss — Suite from "Der Rosenkavalier"

SUNDAY AFTERNOON, AUGUST 12: (Charles Munch) Wagner — Overture and Bacchanale from Tannhaeuser; A Siegfried Idyll; Die Meistersinger von Nuernberg, Act III (opening and final scene; chorus and soloists — Marguerite Willauer, Albert Da Costa and James Pease)

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will

[48]

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SUNDAY AFTERNOON, AUGUST 5: (Charles Munch) *Copland — Symphonic Ode; Tchaikovsky — Concerto for Violin (Soloist: Zino Francescatti); Schumann — Symphony No. 2

FRIDAY EVENING, AUGUST 10: (Charles Munch) Haydn — Symphony No. 102 in B Flat; *Piston — Symphony No. 6; Strauss — "Don Juan"; Dukas — "L'Apprenti Sorcier"

SATURDAY EVENING, AUGUST 11: (Pierre Monteux) Freed — Festival Overture; Brahms — Symphony No. 3; Enesco — Suite for Orchestra; Strauss — Suite from "Der Rosenkavalier"

SUNDAY AFTERNOON, AUGUST 12: (Charles Munch) Wagner — Overture and Bacchanale from Tannhaeuser; A Siegfried Idyll; Die Meistersinger von Nuernberg, Act III (opening and final scene; chorus and soloists — Marguerite Willauer, Albert Da Costa and James Pease)

In the chamber orchestra series (July 6-15) music of Bach and Mozart will predominate. Benny Goodman will

THE BERKSHIRES

THE Berkshires, a gracious, wooded, hill region in the western most end of Massachusetts is especially loved by music lovers, sports enthusiasts and those who seek country relaxation and scenic drives.

Internationally known are the summer concerts by the Boston Symphony Orchestra on the magnificent estate at Tanglewood. Music lovers flood here every July and August to sit in a covered amphitheatre surrounded by trees and lawns and delight in music conducted by Charles Munch and guest conductors. Tickets should be purchased in advance, but if this isn't possible late comers usually find room on the grass. Even if you don't care for the music, the estate is worth a visit.

There are series of concerts by jazz artists, folk music groups and leading string quartets. A dance festival at Jacob's Pillow, a few miles away, attracts leading ballet and modern dance companies. Performances are given every summer week end, but again it is advisable to make reservations in advance.

The Berkshires also boast the most famous country fair in the nation: the Great Barrington Fair which lasts a full week in the middle of September. Horse racing and corn husking have been hotly contested amid the fall foliage here for the past hundred years.

The Berkshire region has 73,098 acres of State Forests, 13 rivers, 59 lakes, 23 camping areas, 14 golf courses and 16 ski developments. Mountain climbing, trout fishing in the streams, horseback riding and picnicking are favorite pastimes.

Mt. Greylock, the highest mountain in Massachusetts, stands 3,491 feet high in the middle of a great state forest seven miles from Pittsfield. It is easily ascended by car although there are many foot trails through the unspoiled woods for nature lovers.

The Berkshires are probably best enjoyed [illegible]. They abound with unexpected falls, like Bish[illegible], lushly foliaged nooks like Bartholemew's Co[illegible] and old colonial homes. It's a five to six hour drive from Boston to reach them. The area is also serviced by trains and buses from both Boston and New York, being about equidistant from the two cities.

There are over 40 hotels and inns, 35 guest houses and motels, most of the latter equipped with TV, several near swimming pools and ponds.

For the historically minded there are these sedate towns of Lee and Lenox with their old mansions and beautiful estates. The little town of Sheffield with its elm vaulted streets was the first settled in this area (1725). The Sheffield Old Parish Church by the central green is a fine example of New England church architecture. The town also boosts two covered bridges.

In Great Barrington the William Cullen Bryant house can bring back the past. Williamstown, home of Williams College, boasts a summer theatre and several historic museums.

And when you get hungry their are scores of dining spots that feature the finest New England cooking with specialties ranging from outdoor barbecues to native brook trout.

Thousands of music lovers [illegible] Tanglewood each summer [illegible] below, left, for [illegible] by the Boston Symphony. Below right, the astronomical observatory at Williams College in Williamstown, Mass., said to be the oldest university observatory in the United States. A good example of the unspoiled Berkshire Hills is the lovely Stockbridge Bowl, Lake Mahkeenac, shown above right on page 25.

[49]

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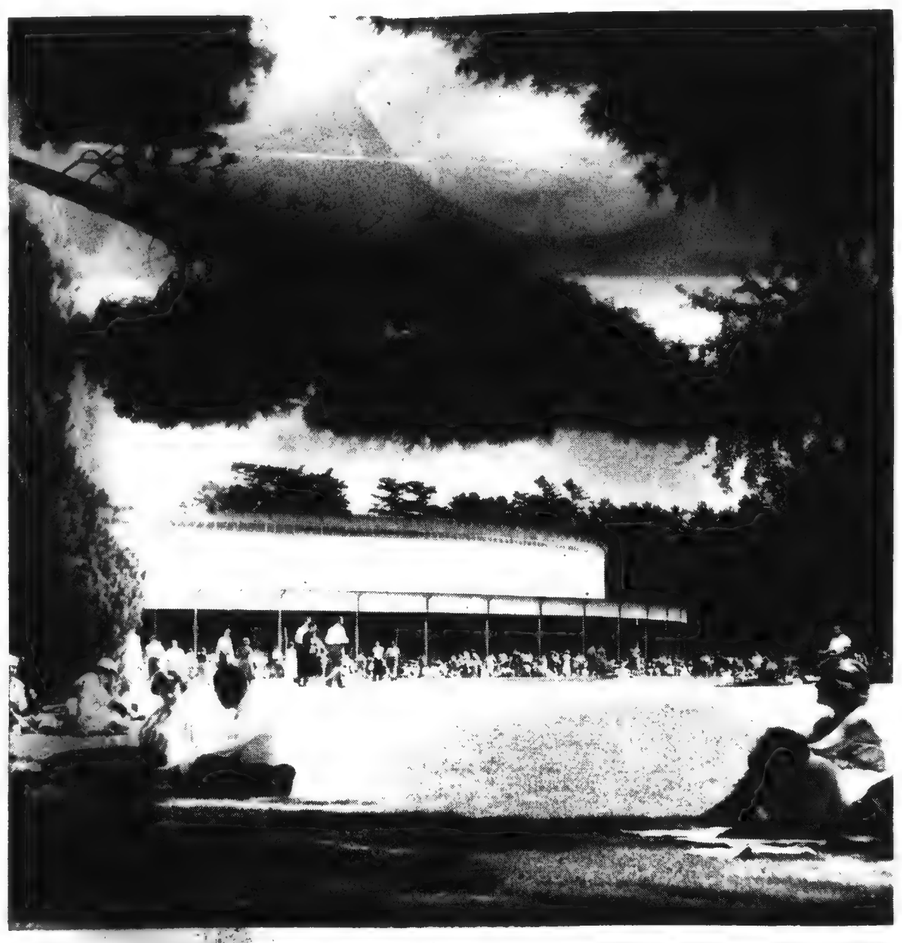
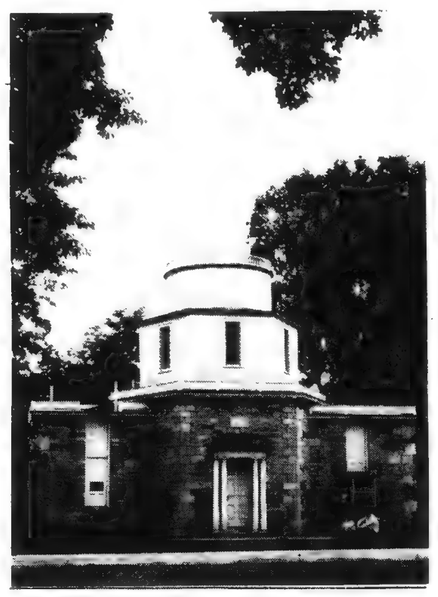


Thousands of music lovers converge on Tanglewood each year at festival time, below, left, for six weeks of classical concerts by the Boston Symphony. Below right, the astronomical observatory at Williams College in Williamstown, Mass., said to be the oldest university observatory in the United States. A good example of the unspoiled Berkshire Hills is the lovely Stockbridge Bowl, Lake Mahkeenac, shown above right on page 25.



The New York Times

NOVEMBER 15, 1951.

U. S. FOUND LOSING IN 'CULTURAL WAR'

State Department Aide Notes Athletes, Artists and Dancers Sent Abroad by Soviet

The United States is losing a world-wide cultural war with the Soviet Union, which last year sent abroad 39,000 athletes, scientists, writers, artists, musicians and ballet dancers in a "gigantic propaganda offensive" against this country, a State Department official declared here yesterday.

The speaker was Edward W. Barrett, assistant Secretary of State for public affairs. At a conference arranged by the Institute of International Education in Town Hall he asserted that the Russian offensive was "intended to prove once and for all that the West, and particularly the United States, is without culture and that the Soviet Union is the very cradle of culture."

Addressing representatives of 100 national organizations, Mr. Barrett noted that while the Soviet Union lately had been well represented at various international festivals and contests in such fields as the motion picture, music and the dance, the United States has been represented "only occasionally or not at all." At the Milan Fair last year, he said, the sixteen Russian exhibits were "the largest and most artistically presented."

"Their presence," Mr. Barrett added, "made a favorable impression and the absence of American participation permitted the Soviets to say that Americans were too busy preparing for war and too materialistic to attend. We lost that contest without a struggle."

Propaganda Expenditure

The Soviet Union's expenditure for propaganda in France alone has been estimated conservatively at $150,000,000 a year, or "more than the United States Government is spending on its program of information and educational exchange around the world," according to Mr. Barrett.

Recounting the rebuffs of the State Department's efforts to establish a basis for cultural relations with the Soviet Union in recent years, the assistant secretary said that in 1948 and 1949 twenty-five official overtures were made for various types of cultural exchange but that in each case the Russians either turned down or ignored the proposals.

Mr. Barrett observed that cultural exchange was "a major tool of Soviet propaganda", and that the Communist party used the Russian education system as well as all cultural activities to further the policies of the Soviet Government.

On the other hand, he said, the object of the United States is to create mutual respect and understanding among nations.

Sharing Stressed

"We do not have anything to sell, but we have much to share," he continued. "It is not our desire to dominate; it is our desire to trade as equals on the common ground of friendship and trust."

Mr. Barrett urged private financial support for developing the arts and culture of this country and acting as sponsor throughout the world. He said that the United States Government was neither disposed nor equipped to handle such projects.

Kenneth Holland, president of the institute, declared that there was a great need for leaders and specialists to plan and administer the expanding international activities of the United States.

The New York Times

NOVEMBER 24, 1951.

ON THE CULTURAL FRONT

Assistant Secretary of State Barrett has properly called attention to an area of the propaganda war in which we are lagging: the cultural front. He points out that the Soviet Union sent abroad last year the impressive number of 39,000 scientists, writers, musicians and the like to prove that Russia is the cradle of culture, while the United States has no culture. At important foreign cultural events, such as the Milan Fair last year, we have been represented little, if at all, while Soviet exhibits and personnel have been overwhelming.

The reason for this disparity is easily understood. The Soviet Government regards such exhibits as of major propaganda importance and devotes huge funds to this purpose. For the most part, however, American cultural figures who go abroad to display their skills do so because foreigners are willing to pay to see them perform. The shortage of American dollars abroad is a powerful factor militating against such commercial appearances. It does not affect Soviet performers in the same degree, since their services are frequently available on a free or virtually free basis. Furthermore, some of our cultural products seen abroad—gangster films, for example—may actually have a negative impact in forming foreign opinion.

Mr. Barrett was wise, we believe, in disclaiming any intention or desire on the part of our Government to go into competition with the Soviet regime in an official program of cultural export. But this very fact deepens the responsibility of private American enterprise, the great philanthropic foundations and related groups in seeing to it that our present backwardness is ended. In every field of culture the United States has representatives who will bear comparison with those of other countries. Whether it be chess masters or piano virtuosi, there are Americans whom foreigners ought to be able to see in action.

The New York Times DECEMBER 4, 1951.

EXPORT OF CULTURE

The men in the Kremlin ceaselessly expound the propaganda theme of Russia's cultural superiority over the rest of the world. We in the United States do not usually think of culture as playing any part in the propaganda war. And yet when the Russians are represented in European festivals and the United States is not, the loss is ours. We can be proud of a vibrant and flourishing culture. But because of our foolish disregard of the immense importance of the "cultural offensive" we have, as Assistant Secretary Barrett said the other day, lost many an intellectual battle threughout the civilized world without a struggle.

Now we have a golden opportunity to recoup some of this loss if we will only take full advantage of it. In Paris five months from now the Congress of Cultural Freedom is planning a festival, of which the theme will be the intellectual and artistic achievements of the free world in the twentieth century. The festival will embrace music, the drama, the dance, painting, and various other art forms, as conceived not by an all-powerful state which tells its artist-servants what they can and cannot do but by individual creators exercising the priceless gifts of freedom and self-expression.

The United States will be represented in the Paris festival, but—thus far at least—only by virtue of private philanthropy. The American committee for the festival, a private group, is now raising funds to make sure that our country is properly represented. Present plans are to send to Paris the New York City Ballet, and Boston Symphony, and arrange for temporary "export" of modern masterpieces from public and private collections. It is a fine thing that some private individuals and foundations have been willing to meet the expenditures involved, but obviously more examples of America's impressive cultural life could be brought to Europe if more funds were available.

Fri., July 6, 1956

HEATERS

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ERKSHIRE FESTIVA

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The New York Times

NOVEMBER 29, 1951.

EXPOSITION OF ARTS IS PLANNED IN PARIS

What Western World Has Done in Music, Ballet, Drama and Thought to Be Shown in May

Special to THE NEW YORK TIMES.

PARIS, Nov. 28—An exposition of what the free creative mind has produced during this century in the arts will be held in Paris next May under the auspices of the Congress for Cultural Freedom, which includes leading intellectuals in the Western countries.

Under the title "Masterpieces of the Twentieth Century," some of the outstanding artists and intellectual leaders of our time will present a cavalcade of music, opera, ballet, drama, art, literature and philosophy during the month, according to Nicolas Nabokov, secretary general of the congress.

Mr. Nabokov said the festival would be an answer to the propaganda that has sought, and, to some extend, has succeeded "in planting in our own minds doubts of the validity, strength and vitality of our Western culture."

During the twentieth century, Mr. Nabokov said, "free creative imagination of the poets, painters and composers has produced an abundant flow of masterpieces in all the arts." At the same time, he added, as a by-product of political upheaval there has been a violent reaction against the free creative spirit.

Powerful political movements, he said, have tried to stifle free creation. "Narrow restrictive rules have sought to transform the artist into an instrument of the state, producing works tailored to the utilitarian needs of totalitarian regimes."

What has been done in the past fifty years in the free world will be shown in music by such organizations as the Vienna State Opera and Vienna Philharmonic, the chorus and orchestra of the Academy of St. Cecilia in Rome, R. I. A. S. Orchestra of Berlin, Orchestre de la Suisse Romande from Geneva, France's Conservatory Orchestra and National Orchestra.

Concert programs will present works of Debussy, Ravel, Schoenberg, Milhaud, Honegger and others, including some written by the Russian composers Shostakovich and Prokofieff and forbidden in the Soviet Union. Igor Stravinsky will conduct a program of his ballets and a concert of his music. Some of the outstanding conductors in the world also will participate.

Georges Balanchine's New York City Ballet will give performances. Two new ballets have been commissioned from the French composers Georges Auric and Henri Sauguet.

The Vienna Opera will give two performances of Alban Berg's "Wozzeck" and negotiations are under way for a performance by an all-Negro cast of Virgil Thomson's opera, "Four Saints in Three Acts," with book by Gertrude Stein.

In art, a comprehensive exhibition of contemporary painting is planned. Works are being collected in Europe and America.

Some of the most important dramatic works of modern times will be staged. Two notable productions will be Kafka's "The Trial," staged by Jean Louis Barrault, leading French actor and producer, and Shaw's "Caesar and Cleopatra," with Sir Laurence Olivier and Vivien Leigh.

A series of afternoon forums, led by noted writers and philosophers, is planned. One of the forums will discuss freedom of the press.

NEW YORK
Herald Tribune
Sunday, January 20, 1952

Boston Symphony, City Ballet Going to Paris Festival in May

By Paul V. Beckley

The Boston Symphony Orchestra will make its first European appearance with three concerts at the Festival of the Arts at Paris in May, it was disclosed yesterday ina joint announcement by Nicolas Nabokov, secretary-general of the Congress for Cultural Freedom, and George E. Judd, manager of the Boston orchestra.

As the major American representative at the festival, which is sponsored by the Congress, the Boston Symphony will stay in Europe two weeks and also play in Belgium, Holland, Austria, Switzerland and other Fernch communities. The cost of this overseas trip for the 104-member orchestra is estimated from $150,000 to $175,000.

One of the principal motives of the Congress in sponsoring the spring festival, it was said, is to combat the current Communist party line in Europe which has been insulting Western art and culture as "decadent."

Mr. Nabokov is director of the exposition committee of the Congress and Julius Fleischmann, of Cincinnati, its American chairman. Sidney Hook is chairman of the American committee of the Congress and has conducted negotiations with the American participants.

The American cultural invasion of Paris will be further abetted by the inclusion of a number of American paintings in an exhibition of 200 contemporary works representative of Western culture assembled by James Johnson Sweeney, a former director of the Museum of Modern Art. A number of American poets and writers are also scheduled to address literary forums during the festival.

The Boston Daily Globe
FRIDAY, JAN. 4, 1952

THE BOSTON SYMPHONY AND EUROPE

In its 71st year of history-making, the Boston Symphony Orchestra continues to make history. Next Spring it will play for the first time in Europe.

The occasion is special. Since 1914 our Western world has been forced to remember what in years of tranquil prosperity it is so easy to forget; that a civilization, if it leave any heritage at all, does so not in money and guns, but in the arts, sciences, philosophy, and religion. The content of these is spiritual, although the word more commonly used to designate them is culture. Thus it is the Congress for Cultural Freedom which has invited the Boston Symphony Orchestra to Paris in May for three, possibly four, concerts in a month of "Masterpieces of the 20th Century," designed to show specimens of vital creative achievement in all the arts by peoples not under stultifying interference by State control. When we consider what an extinguisher cap has descended on the arts in Russia since her revolution went sour, this point need not be labored.

That the Boston Symphony Orchestra should have been chosen is striking but not startling. To begin with the most prosaic fact, the expenses of this trip, beyond what the orchestra itself earns in Paris and on tour in Belgium, Holland, Austria, Bordeaux, Strassbourg, and Zurich and by radio broadcast, are to be paid by the Cultural Congress without cost to our local supporters. A less prosaic fact is the repute for world eminence which the Boston orchestra has had, and, save for a short interval during and after the first World War, has maintained since the early years of this century.

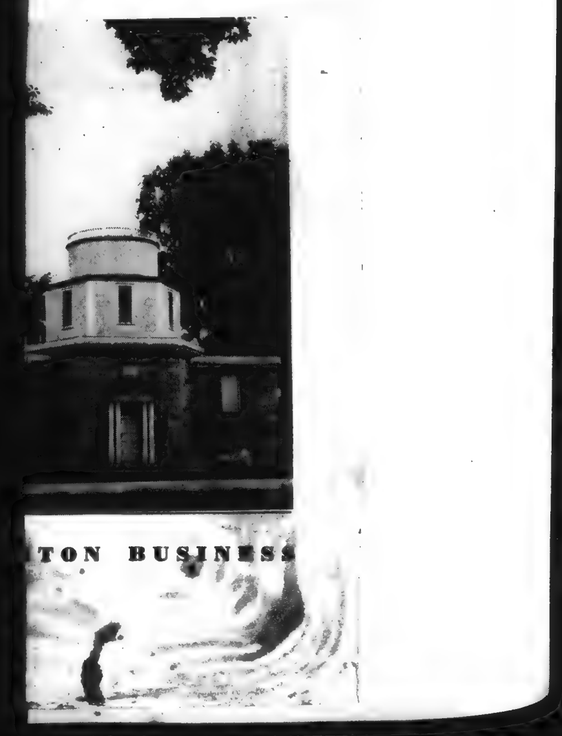
This eminence is an historical process. It began in 1881 with imported European players and famous conductors; it continues now when at least half the players when they go to Paris will be seeing Europe for the first time. They go as a virtuoso orchestra, not indeed the first to be heard in Europe nor the only one in America, but the fact of the invitation speaks for itself. Most of the great European orchestras, especially those on the Continent, have been adjuncts of opera houses; the Boston orchestra has cultivated in its public an eager taste for music in its most advanced form, the symphony; and while distinguished soloists quite properly remain ornaments to many of its programs, it has nevertheless been a pioneer in the promulgation of pure symphonic performances.

The art of performance itself is today also in somewhat special case. For the past two decades the major works of musical literature, instrumental and choral, have had performances of grandeur never dreamed of by the composers who penned them during the past two and one-half centuries—an exemplification of the process by which artists, out of sheer inner necessity, create works beyond the immediate comprehension or capacities of most of their contemporaries, only to have them taken up by mankind in some later age as a challenge and triumphantly achieved. It behooves us, therefore, to speak tentatively of the works of contemporary composers which will be played in Paris and on tour by the Boston Symphony Orchestra along with classics of the regular repertory.

Thus we send back to Europe something which originated there but which has achieved a distinctive excellence on American soil. We can scarcely be said to await a verdict, for that has been rendered decade after decade since the turn of the present century by eminent visiting European composers, conductors, and performers; but we do eagerly await the highly competent critical appraisals which its playing is certain to elicit.

As for cultural freedom, what better proof could we send to Europe? For without it the Boston Symphony Orchestra could not exist. Its very presence here, and soon-to-be in Europe, is testimony that freedom is the life blood and vital breath of the creative spirit.

UNCLE DUDLEY.



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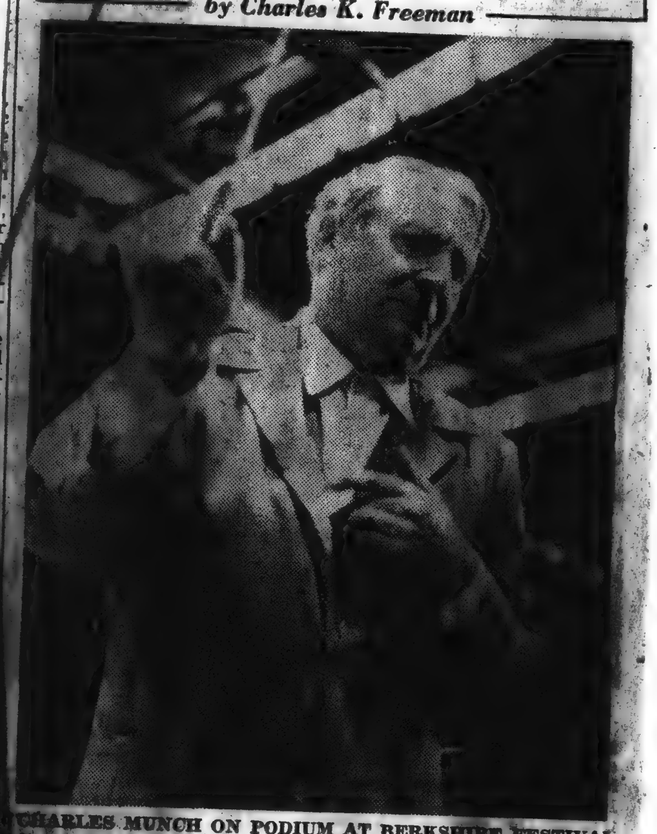
...TON BUSINESS

Daily Item, Port Chester, N. Y.
18 Fri. July 6, 1956

at the
NEW YORK THEATERS
by Charles K. Freeman



CHARLES MUNCH ON PODIUM AT BERKSHIRE FESTIVAL

TANGLEWOOD AND JACOBS PILLOW

This being the week when the crowds move towards the major music and dance festivals we bring you news of the programs that will enchant disciples (and they are legion) of the events in the Berkshires.

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

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The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P.M., Sunday afternoons at 2:30 P.M.

* * * *

AND THE DANCE:

Opened with a Thursday matinee and playing both matinees and evenings Friday and Saturday, July 5-6-7, the next program at Jacob's Pillow near Lee, Mass., will feature the debut of the Dokoudovsky-Stroganova Ballet in world premieres of "Schumann's "Spring Symphony" (Mats. only) and "The Abyss" (Alexandre Tcheropnine) (Eves.) Ruth St. Denis, commemorating the 50th anniversary of her first concert appearances, will dance four of her historic solos including "Cobra" and "Yogi", first seen in 1906. And Myra Kinch has announced "Sad Self Hereafter", newest addition to her collection of satires, plus three solos and "Giselle's Revenge", a contemporary spoof on the foibles of romantic ballet, after the manner of Chas. Addams, the cartoonist. In the latter work William Milie will dance Albrecht, and Ruth Alexander will contribute to the zany proceedings as Will.

Standard-Star, New Rochelle, N.

at the
NEW YORK
by Charles K

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contemporaries, only to have them taken up by mankind in some later age as a challenge and triumphantly achieved. It behooves us, therefore, to speak tentatively of the works of contemporary composers which will be played in Paris and on tour by the Boston Symphony Orchestra along with classics of the regular repertory.

Thus we send back to Europe something which originated there but which has achieved a distinctive excellence on American soil. We can scarcely be said to await a verdict, for that has been rendered decade after decade since the turn of the present century by eminent visiting European composers, conductors, and performers; but we do eagerly await the highly competent critical appraisals which its playing is certain to elicit.

As for cultural freedom, what better proof could we send to Europe? For without it the Boston Symphony Orchestra could not exist. Its very presence here, and soon-to-be in Europe, is testimony that freedom is the life blood and vital breath of the creative spirit.

UNCLE DUDLEY.

Daily Item, Port Chester, N. Y.
18 Fri., July 6, 1956

at the NEW YORK THEATERS

by Charles K. Freeman

CHARLES MUNCH ON PODIUM AT BERKSHIRE FESTIVAL

TANGLEWOOD AND JACOBS PILLOW

This being the week when the crowds move towards the major music and dance festivals we bring you news of the programs that will enchant disciples (and they are legion) of the events in the Berkshires.

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

* * * *

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6,) Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's Summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P.M., Sunday afternoons at 2:30 P.M.

* * * *

AND THE DANCE:

Opened with a Thursday matinee and playing both matinees and evenings Friday and Saturday, July 5-6-7, the next program at Jacob's Pillow near Lee, Mass., will feature the debut of the Dokoudovsky-Stroganova Ballet in world premieres of "Schumann's 'Spring' Symphony" (Mats. only) and "The Abyss" (Alexandre Tcherepnine) (Eves.) Ruth St. Denis, commemorating the 50th anniversary of her first concert appearances, will dance four of her historic solos including "Cobra" and "Yogi", first seen in 1906. And Myra Kinch has announced "Sad Self Hereafter", newest addition to her collection of satires, plus three solos and "Giselle's Revenge", a contemporary spoof on the foibles of romantic ballet, after the manner of Chas. Addams, the cartoonist. In the latter work William Milie will dance Albrecht, and Ruth Alexander will contribute to the zany proceedings as Wili.

Standard-Star, New Rochelle, N. Y., Fri., July 6, 1956

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[50]

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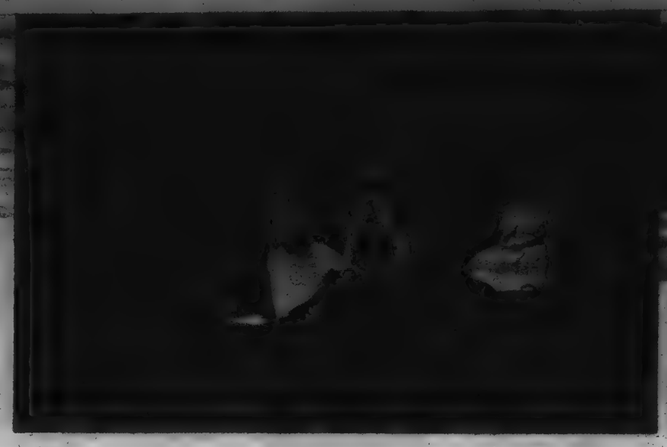
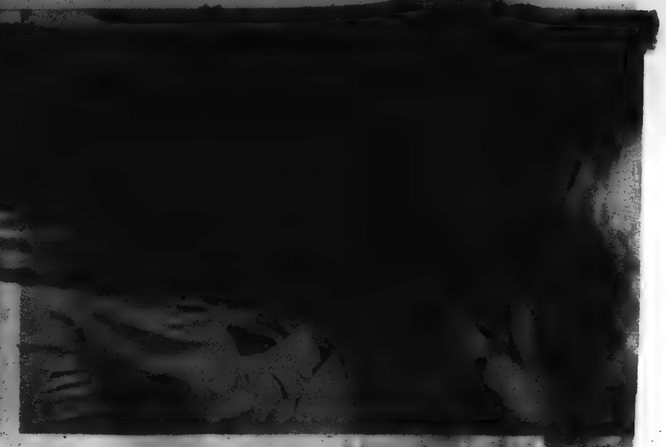


Before concerts we always relaxed on the shady lawn



Leonard Bernstein discussed music—with me!

SEVENTEEN— APRIL-195

s... Young Musician at Tanglewood

Fun and study at Berkshire

IG, AGE 19, CHARLOTTESVILLE, VIRGINIA

The students practiced mornings and afternoons

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SEVENTEEN— APRIL-1951

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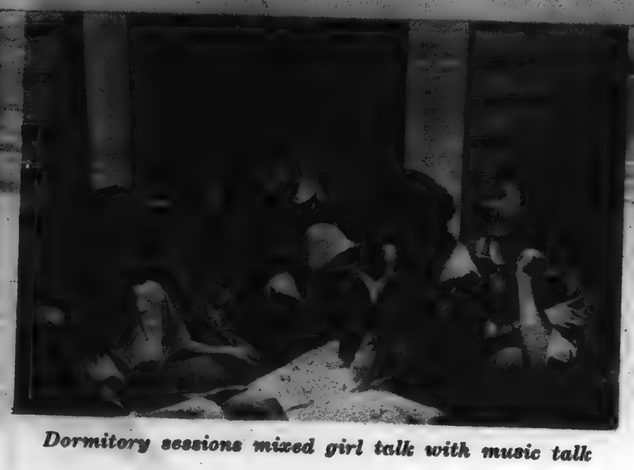
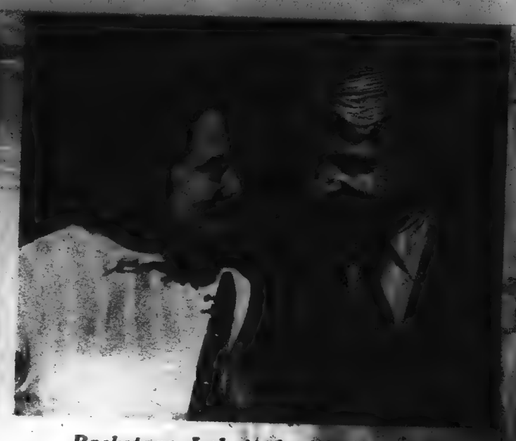
BY ELSA LUDEWIG, AGE 19, CHARLOTTESVILLE, VIRGINIA

I danced after concerts with clarinetist John Grande



Dormitory sessions mixed girl talk with music talk



Backstage, I chatted with Charles Münch

Festival — summer heaven for the musical

"Berkshire Hills," my father read from the road map. "A scenic mountain resort region in western part of Massachusetts. Annual Berkshire Music Festival at Tanglewood estate near Lenox in midsummer." And we were on our way there, getting closer every minute.

I had dreamed about Tanglewood for years. I had read every word in newspapers and magazines about the famous outdoor concerts held there each summer. Fellow mu[illegible] given me glowing reports of their studies ther[illegible] was to have a summer in Tanglewood and a[illegible] the world-renowned Boston Symphon[illegible] famous conductor, Charles Münch.

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Later came the elementary school band. At my father's suggestion, I chose clarinet since it was both a band and orchestra instrument. But it wasn't until I began playing with the high school band in my freshman year that music became exciting and real to me. At that point, I headed my Christmas list with a request for a recording of Dvořák's *New World Symphony*.

Besides playing the clarinet in the school band, I also played in piano recitals and accompanied my *(continued on page 139)*

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My first glimpse of the place where I was to spend the most inspiring six weeks of my life was breath-taking. The huge music "shed" I had seen in photographs was outlined against a brilliant blue sky. Morning mist was still rising from the lake to wreath about the towering Berkshires. The opportunity to play my loved clarinet in such beautiful surroundings seemed suddenly more wonderful than ever.

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IT'S ALL OURS

continued from page 137

Young Musician at Tanglewood

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At Tanglewood, from many different [illegible] interested in learning music, outstanding [illegible] the nation's music [illegible] musicians who [illegible] their own professional [illegible] members of one of the nation's [illegible] orchestras; the Boston Symphony [illegible] there was a wealth of experience and knowledge for us students to draw upon. All kinds of musical groups were represented: full orchestra, chamber groups large and small, choirs, distinguished solo artists. The music itself included opera and operatic performances as well as many new works by both recognized composers and students. We could talk to the Boston Symphony members, observe them at work and at performances, and were instructed by them in sectional and chamber music rehearsals. Many of us took private lessons. My teacher was Gino Cioffi, the first clarinetist of the Boston Symphony.

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THE END

"Warming up" my clarinet backstage to play in a student concert

DISC/ussion

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The Music Shed at Tanglewood in the Berkshires

With Tanglewood in the Berkshires now an established institution and the summer concerts of the Hollywood Bowl and those in Aspen, Colo., following close behind, there are also new summer music centers at Sewanee in the Tennessee mountains, Stratford in Connecticut, and the Jazz Festival in New Orleans. There's hardly a part of the country that will be farther than a few hours' drive from some spot where you can hear the best of music and musicians—at a price that will please you.

With the development of these Summer Festivals, dealers throughout the country have found an increased demand for records of the compositions played at the concerts. For example, to celebrate the 200th anniversary of the birth of Mozart, with programs all over the country accenting his music, there are many new releases seldom, or never, recorded before. Decca has a magnificent new recording of the "Coronation" Mass in C Major, with Maria Stader and the Berlin Philharmonic, Markevitch conducting. A must for the Mozart lover is a London coupling of Symphonies Nos. 13 and 40 by The Vienna Philharmonic, Karl Munchinger, conductor. Wilhelm Backhaus, of London, also has recorded [illegible] of both piano studies [illegible] Fantasia in C [illegible] are the Sonatas No. [illegible] and the Rondo in A Major, [illegible] piano sound, great performances. Earlier this year Columbia [illegible] a dual performance of the Mozart Symphony No. 39. It's a reheated piece with Bruno Walter and the New York Philharmonic, and then the [illegible] polished work. This recording gives a dramatic account of what goes into the preparation of a concert.

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Angel introduces Sir Thomas Beecham to their label with Schubert's Symphony No. 6 coupled with Grieg's "In Autumn" and his "Old Norwegian Romance"—the best in fidelity. And Grieg comes in for some rare treatment in Vox's disc of his "Lyric Suite," "Norwegian Dances," and "Holberg Suite."

There's a lot of nostalgia in MGM's Kurt Weill Favorites, covering "Lady in the Dark," "Knickerbocker Holiday," "Street Scene," "Johnny Johnson," and "One Touch of Venus." For those who don't go in so strongly for classical music, jazz comes to a high point with RCA Victor's "The Jazz Workshop"—featuring fabulous Manny Albam, discoverer of many famous jazz figures. Along with this, try Harry Gold's "Parade of the Pieces" (London), a wild "ride" from "Bull House Blues," and "Skeleton Jangle" to "Long John Stomp."

John Erwin

The American
MAGAZINE
July 35¢

The Saturday Evening Post
PHILADELPHIA, PA.
JUN 30 1956

IT'S ALL YOURS

continued from page 137

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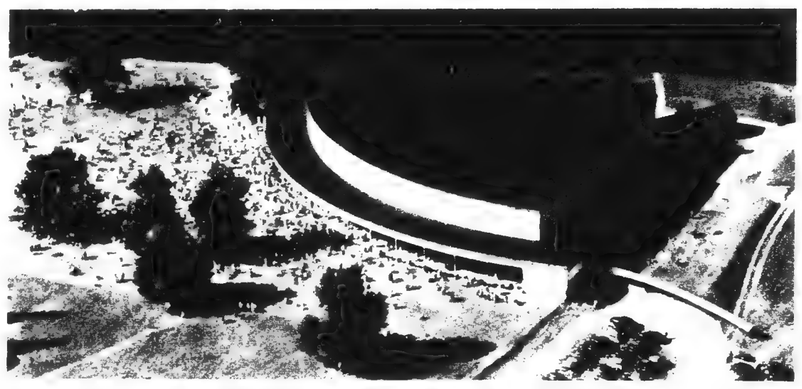

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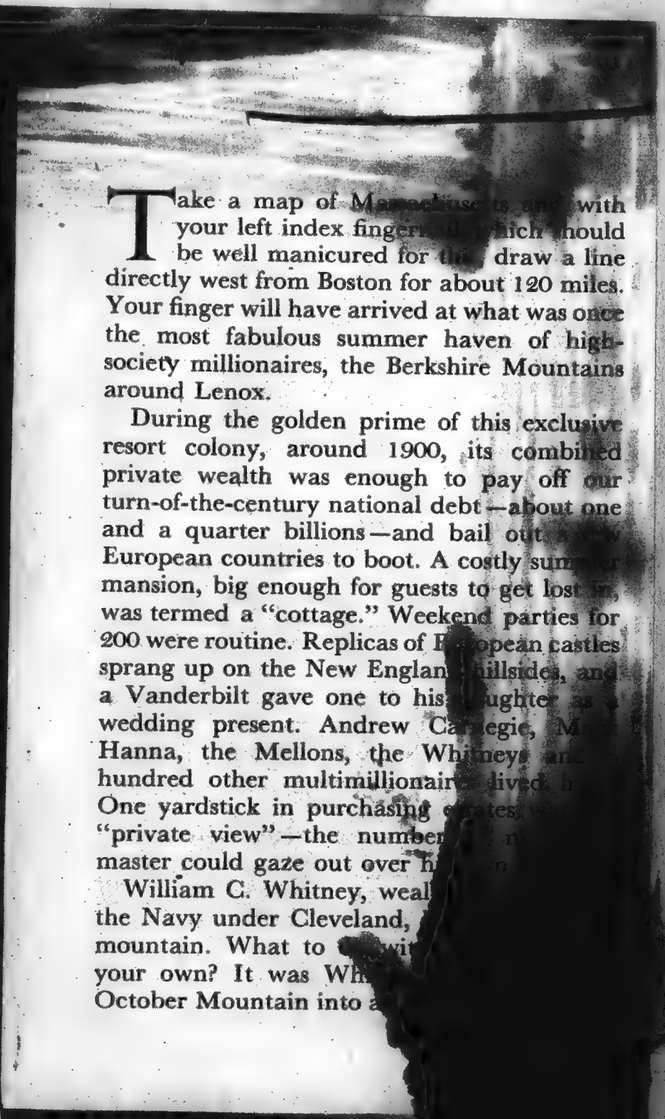
Angel introduces Sir Thomas Beecham to their label with Schubert's Symphony No. 6 coupled with Grieg's "In Autumn" and his "Old Norwegian Romance" the best in fidelity. And Grieg comes in for some rare treatment in Vox's disc of his "Lyric Suite," "Norwegian Dances," and "Holberg Suite."

There's a lot of nostalgia in MGM's Kurt Weill Favorites, covering "Lady in the Dark," "Knickerbocker Holiday," "Street Scene," "Johnny Johnson," and "One Touch of Venus." For those who don't go in so strongly for classical music, jazz comes to a high point with RCA Victor's "The Jazz Workshop"—featuring fabulous Manny Albam, discoverer of many famous jazz figures. Along with this, try Harry Gold's "Parade of the Pieces" (London), a wild "ride" from "Bush House Blues," and "Skeleton Jangle" to "Long John Stomp."

John Erwin



Take a map of Massachusetts and with your left index finger (which should be well manicured for this) draw a line directly west from Boston for about 120 miles. Your finger will have arrived at what was once the most fabulous summer haven of high-society millionaires, the Berkshire Mountains around Lenox.

During the golden prime of this exclusive resort colony, around 1900, its combined private wealth was enough to pay off our turn-of-the-century national debt—about one and a quarter billions—and bail out [illegible] European countries to boot. A costly summer mansion, big enough for guests to get lost in, was termed a "cottage." Weekend parties for 200 were routine. Replicas of European castles sprang up on the New England hillsides, and a Vanderbilt gave one to his daughter as a wedding present. Andrew Carnegie, Mark Hanna, the Mellons, the Whitneys and a hundred other multimillionaires lived [illegible]. One yardstick in purchasing estates was the "private view"—the number [illegible] master could gaze out over his [illegible].

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Working Girls Taylwood on a Frolic

At this once private, and still fabulous mansion, stenographers can live like heiresses for $75 a week, with plenty of everything but men.

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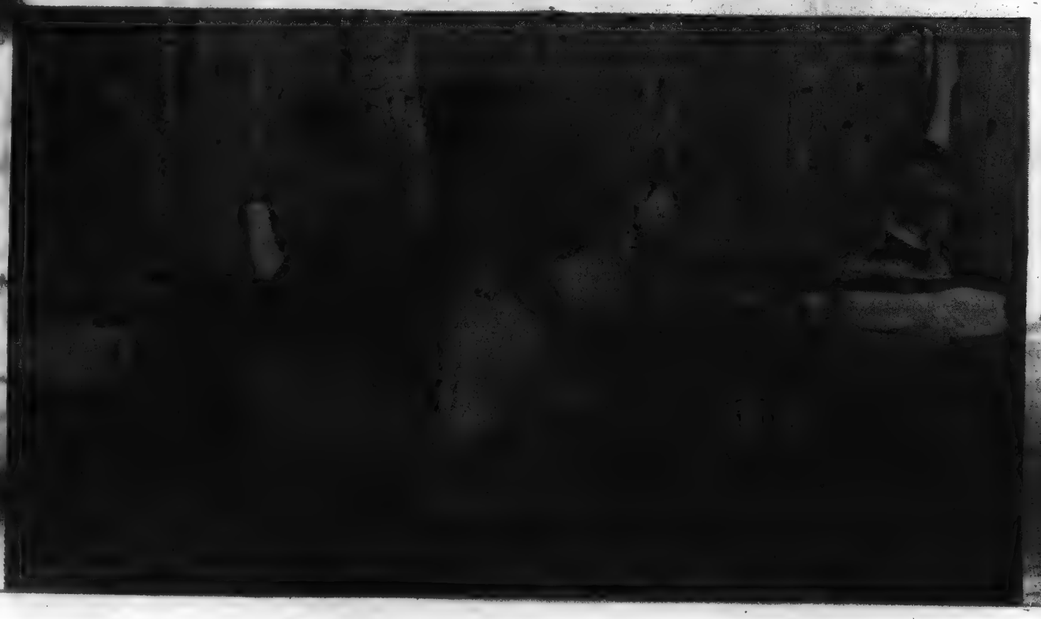
Guests have their choice of cottage rooms, like the one shown here, or dormitory accommodations. In the summer, all-inclusive rates range from $71.75 to $99.75 a week. The place is usually booked solid.



A custom-made artificial stream for canoeing. If a guest prefers dim lights, there's dancing every evening until three.

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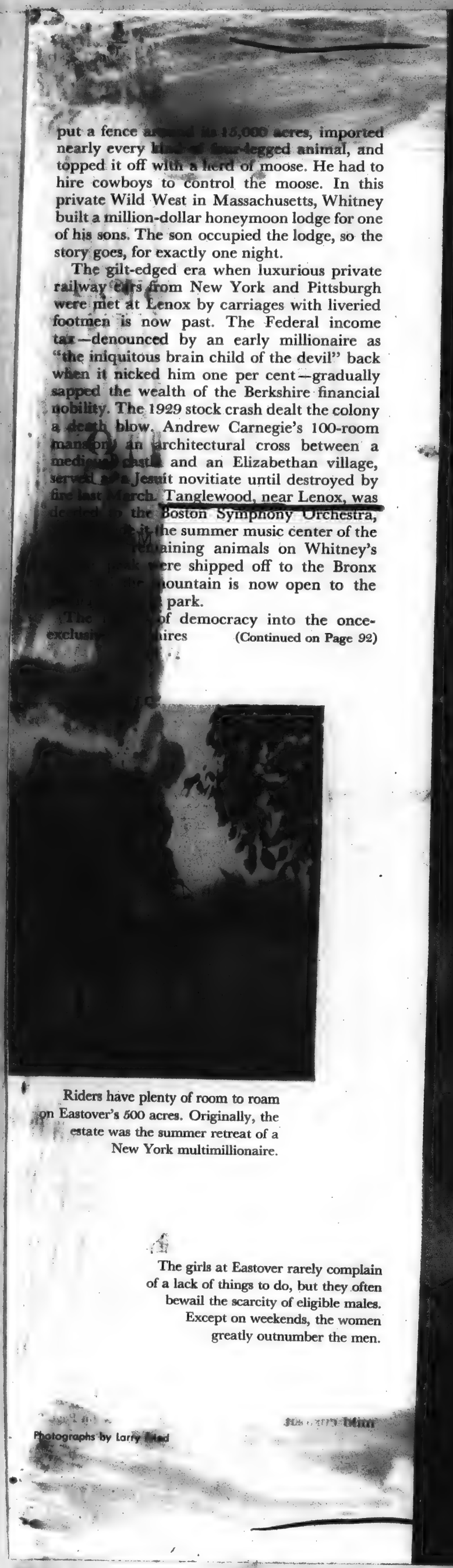

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The gilt-edged era when luxurious private railway cars from New York and Pittsburgh were met at Lenox by carriages with liveried footmen is now past. The Federal income tax—denounced by an early millionaire as "the iniquitous brain child of the devil" back when it nicked him one per cent—gradually sapped the wealth of the Berkshire financial nobility. The 1929 stock crash dealt the colony a death blow. Andrew Carnegie's 100-room mansion, an architectural cross between a medieval castle and an Elizabethan village, served as a Jesuit novitiate until destroyed by fire last March. Tanglewood, near Lenox, was deeded to the Boston Symphony Orchestra, [illegible] the summer music center of the [illegible]aining animals on Whitney's [illegible]ere shipped off to the Bronx [illegible]ountain is now open to the [illegible] park.

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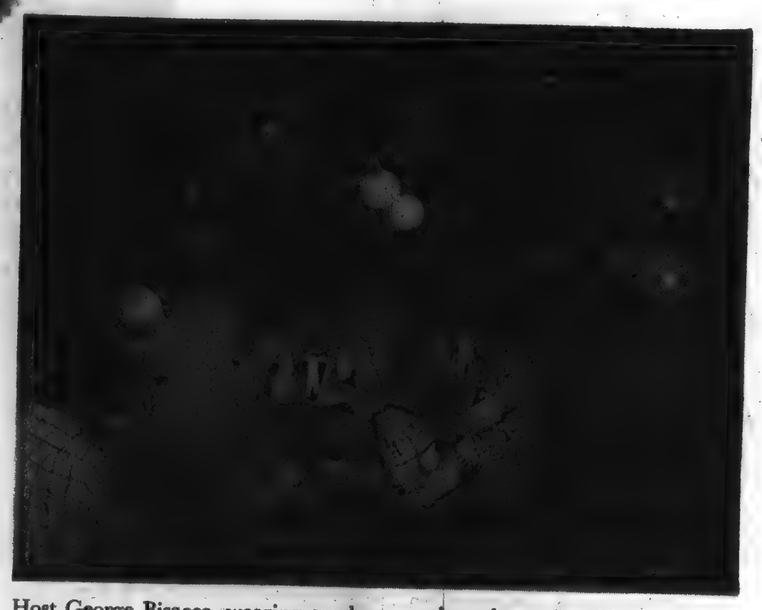

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And it is literally true. During the great manpower shortages of July and August, some local stalwarts crash the gate for dances. Eastover has an eight-foot-high, iron picket fence, manned by two night watchmen, and its pastoral flanks are guarded by barbed wire. Even so, the local lads invade the "girl preserve" via the woods, the bypaths and by wading through a brook. If they're spotted they are asked to leave. On weekends, young men from the urban areas swarm up from wherever they have been toiling, and young womanhood glows with pleasure.

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Undaunted by the dim, grim look of Eastover, George went ahead with his long-shot gamble to make the place appeal to younger folks. He began a rip-out-and-rebuild program of awesome proportions. The former lodge became a series of suites accommodating two to four persons. A little schoolhouse across the road from Eastover was bought, repainted its original brick red and converted into guest rooms. So was the upper floor of the two-story carriage house. In addition, George built a guest ranch house, and cottages for honeymooners. "After all," he says, "when we start romances around here we ought to see them through."

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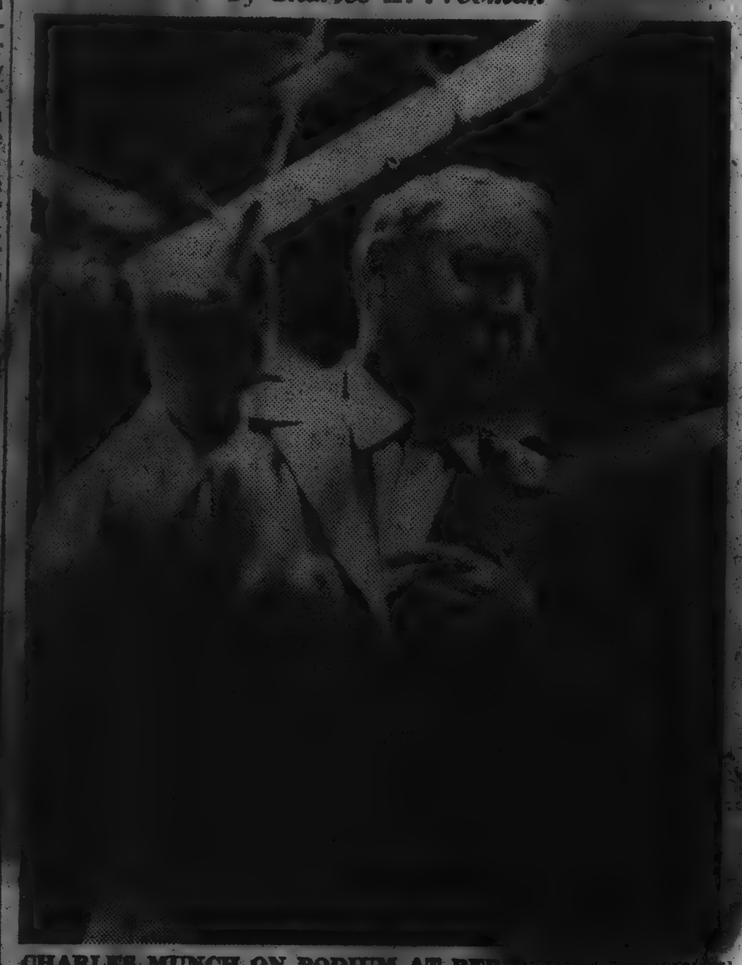
by Charles K. Freeman



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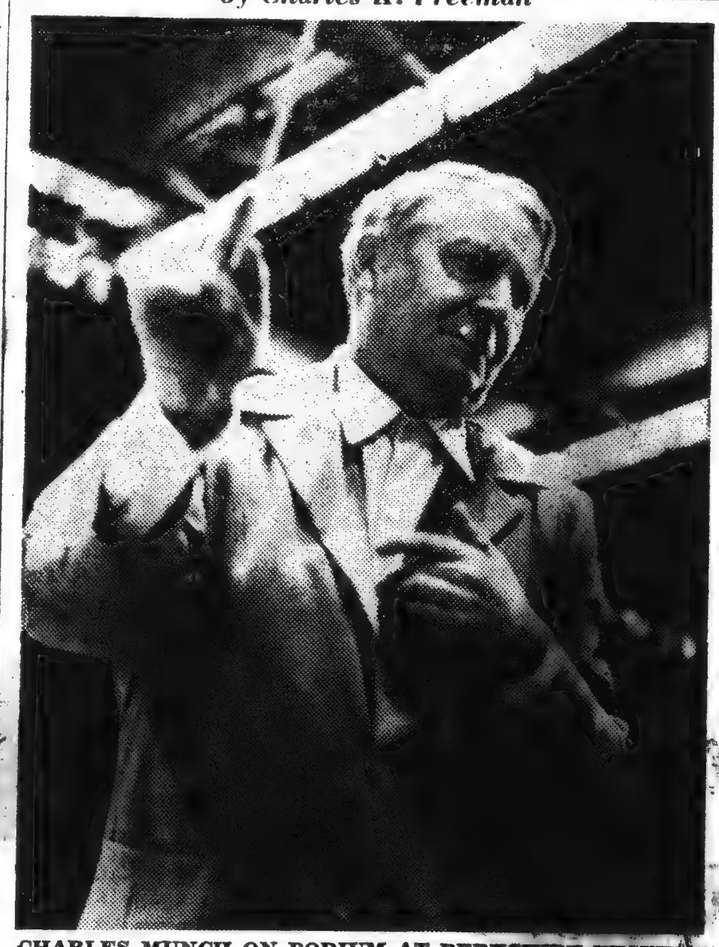

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June [illegible]-21 programs, reviews, listi

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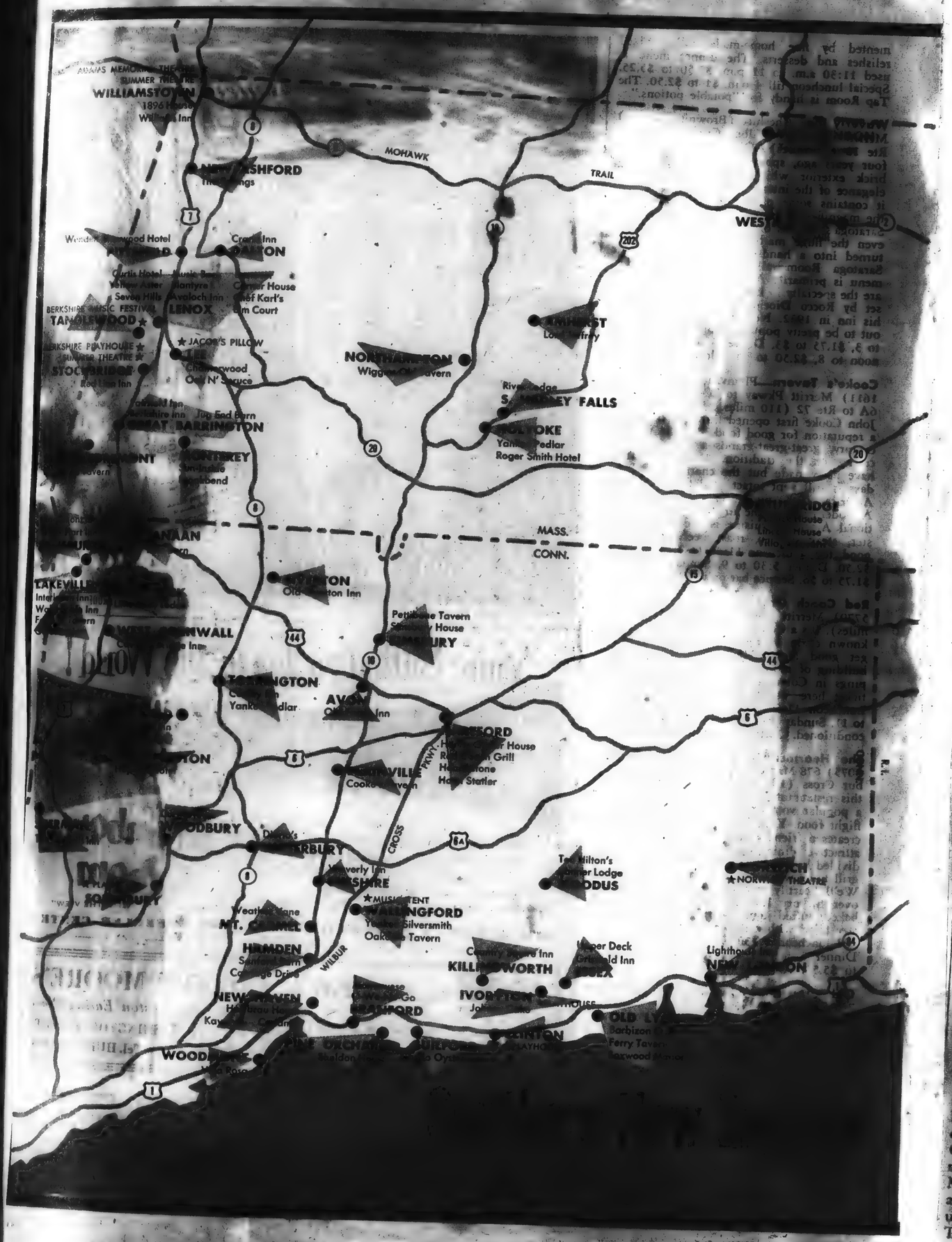

THE BERKSHIRES

Within recent years, the Berkshires (less than three hours from the city via the Taconic State Parkway) have become a favored vacation area for innumerable New Yorkers.

These rolling hills of Western Massachusetts constitute an ideal playground, offering sports, scenery, and culture, too. From Ashley Falls to Williamstown, the sports-minded visitor can swim, fish, sail, play golf, (38 courses in this area). These knowledgeable knolls are also alive with music, art, dance, and theatre.

Number-one draw is, of course, the Music Festival at Tanglewood. On this beautiful, 200-acre estate near Lenox, the Boston Symphony, under the baton of Charles Munch, will again offer a season of music, July 4th to August 12th. Soloists include Rudolf Serkin, Benny Goodman, and Francescatti.

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Within walking distance of Tanglewood, the concert-[illegible] Stephanie and Phillip Barber converted a giant wagon shop on a former estate into a permanent home for hot jazz. The youthful, bright Barbers also operate the most pleasant, informal Music Inn on the estate. On the jazz music program this summer are sessions by Count Basie and Richard Dyer-Bennet. In Lenox, the Pro Musica Antiqua will again offer, in August, their distinguished concerts of medieval, Renaissance and Baroque music. Also, the Berkshire Folk Music Festival and Workshop will feature weekly hoedowns and hollers, plus concerts of guitar music, folk and classical.

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(*Continued on page 35*)

SOUTHERN NEW ENGLAND COUNTRY DINING (Cont.)

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Top art attraction is the Sterling and Francine Clark Art Institute at Williamstown. This excellent, Vermont-marble, classic-styled museum, opened last summer, is filled with the Clark's own art, which includes top samples of Goya, Degas, Renoir, Turner, and Sargent. Admission is free. Gallery is closed Mondays. Visit, too, the Shaker Museum at Old Chatham, New York, a few minutes drive from the Berkshires proper. The 7,000 Shaker items here prove that early America produced some striking modern designs long before Paul Wiswell Frankl or Charles Eames.

For scenery, drive to the Bash Bish Falls in Taconic State Park, a wild and unspoiled spot of exceptional beauty. Then drive to the top of Mount Greylock (3491 feet), and from there view [illegible] Catskills, and [illegible] Vermont's [illegible]

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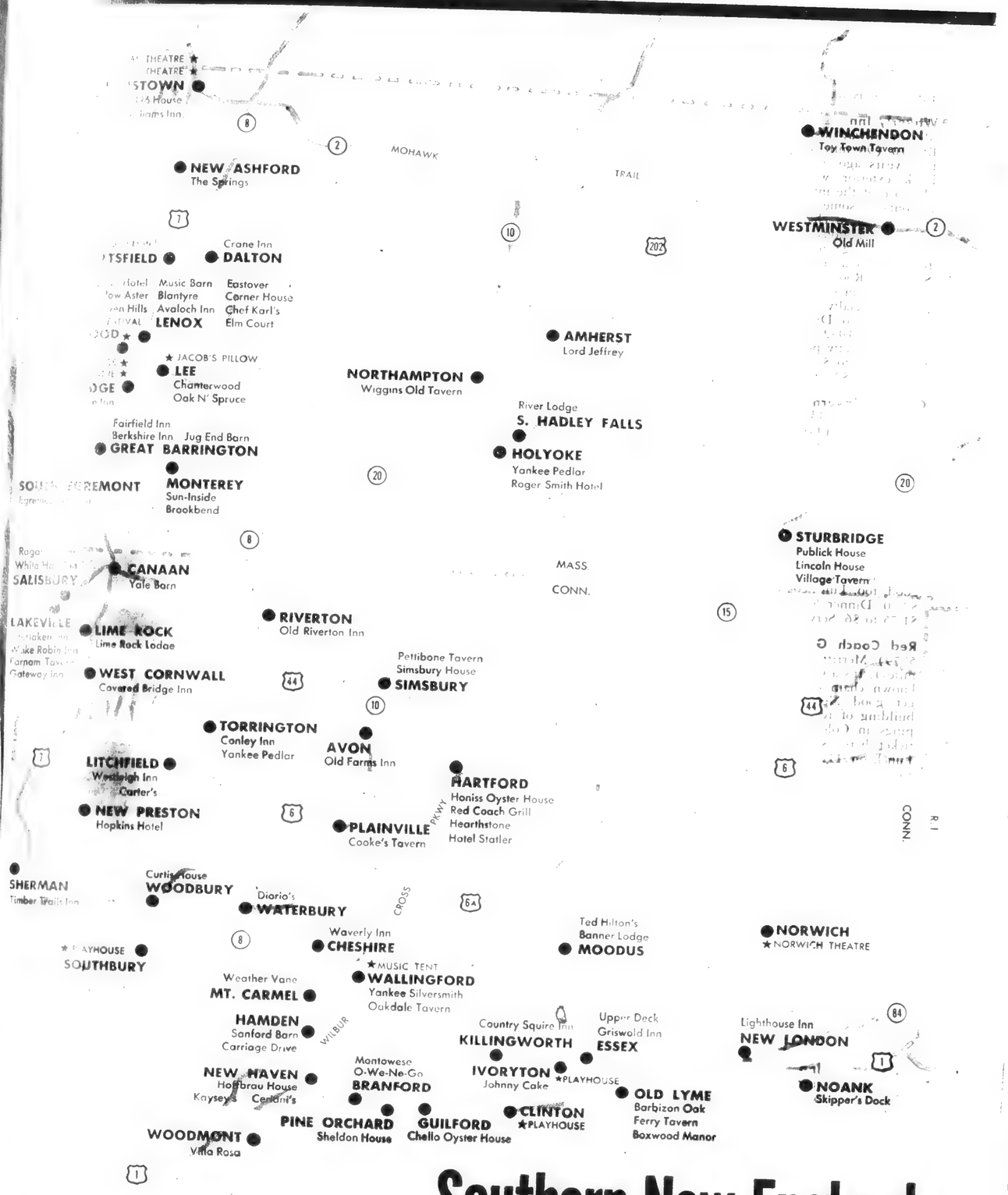
cue



Southern New England

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The Tanglewood story is by now a [illegible] one. Not so well-known are [illegible] of the other musical events of the [illegible] Thirty miles from Tanglewood near Falls Village is Music Mountain, on a grassy hilltop surrounded by 115 acres of forest. Music Mountain has the intimate character of the early days of Tanglewood. Here the Berkshire Quartet offers Mozart, Brahms, and Beethoven in a long, clapboard [illegible] At South Mountain, near Pittsfield, [illegible] Saturday afternoon concerts are held during July and August in a remodeled hillside church. The chamber music concerts are a gift of the late Elizabeth Coolidge.

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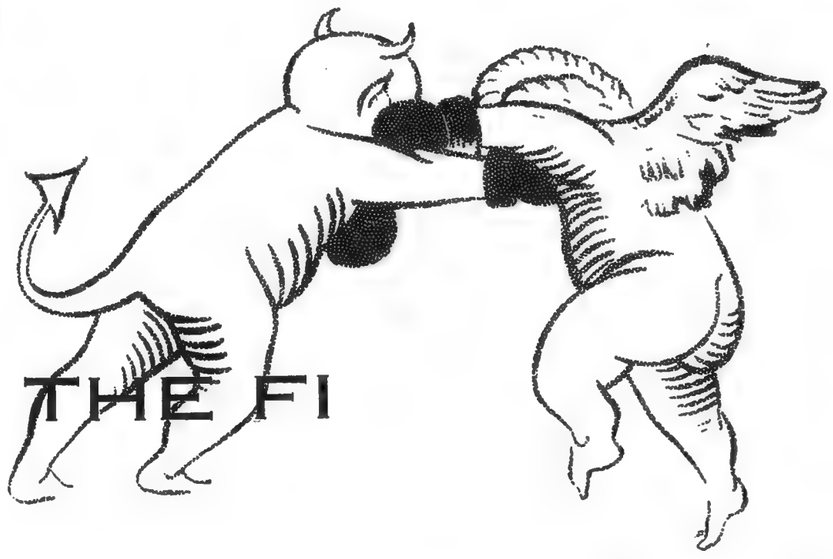
Perhaps you'd just like to float and fish. Go to the Berkshire Trout Farm near Sheffield. It's a 14-acre lake and a half mile of stream stocked with thousands of brook, brown, and rainbow trout. Daily fee: $4.50. There is no season, and no license is necessary. Rainbow trout or Serkin playing Mozart, the Berkshires have it.

POP GOES THE FIEDLER

Continued from page 60

sembles across the nation, including the Boston Symphony itself. "A Strauss waltz", he will tell you, "is as good a thing of its kind as a Beethoven symphony. It's nice to eat a good chunk of beef, but you want a slice of good dessert too." And the consummation devoutly to be wished [illegible] dessert: "I'm very particular



THE HI AND THE FI

HI-FI MUSIC salutes the Boston Symphony Orchestra for its unparalleled services to music during its first 75 years — for its superb performances in its concerts and on recordings; for the inspiration it has given constantly to every orchestra in the United States; for the tours it has made through the United States and Europe, bringing the best in symphonic music to new audiences and serving as an American cultural ambassador; for its recognition of contemporary composers throughout its history; for its pioneering in establishing and continuing on an ever-increasing scope the Berkshire Festival and the Berkshire Music Center. May the Boston Symphony Orchestra long continue in the distinguished tradition of its first 75 years.

THE BOSTON Symphony Orchestra was the first permanent symphonic ensemble in the United States. Its organization as an orchestra of full-time musicians devoted to the achievement of ideal performances of great symphonic music, independent of box-office receipts and privately financed, has been the pattern for all succeeding American orchestras. With a guarantee fund of $1,000,000, banker Henry Lee Higginson established an orchestra modeled after the Vienna Philharmonic, a dream he had cherished since his days as a music student in Vienna in 1860. Quality was Major Higginson's only criterion, plus an unswerving loyalty to musical idealism that persists today among all of America's major orchestras no less than the Boston.

Major Higginson engaged the best musicians he could find and fetched George Henschel from London as conductor, a discerning musician who brought European standards of orchestral music making to America. Each of the 10 succeeding conductors, great musicians all, added something to the sheen and brilliance that is the Boston Orchestra's. Wilhelm Gericke, who followed pioneer Henschel after two years, was the polisher. Arthur Nikish was the poetizer and firebrand. Emil Paur introduced new composers. Gericke's second term refined the now proficient orchestra. Under the great Karl Muck, the scholar of the baton, the Boston Symphony became the byword of musical perfection the world over. A four-year term between Muck's two periods with the orchestra was a holding operation, with Max Fiedler in charge.

Henri Rabaud was for a year the first of the French conductors. Pierre Monteux spent five years trying to rebuild the orchestra in the face of a disastrous strike that resulted in wholesale resignations and left the orchestra a skeleton. A great epoch began with Serge Koussevitzky's appointment in 1924.

Koussevitzky was a titan. The Boston Symphony as we know it today is the repository of his dreams and the product of his work, and its foreward-looking policy toward the music of our time was his doing. In his 25 years in Boston, Koussevitzky brought the orchestra to a tonal richness and opulence and a brilliance of virtuosity practically unequalled among orchestras. The famous French conductor, Charles Munch, succeeded Koussevitzky in 1949, and his leadership has brought a new golden age to the orchestra.

Constant expansion of its activities has been characteristic of the Boston Symphony from its beginning. The first season in 1881 had 24 Saturday evening concerts. Shortly after that the final Friday rehearsals were opened to the public and eventually these too became regular concerts. Now other rehearsals are open. In 1885 began that great New England institution, the "pops" concerts, first called "Promenade Concerts". From those happy days, the Boston Symphony has turned itself regularly every May into the sparkling Boston Pops, and the flowing melodies of light music accompanies the popping of champagne corks in a Symphony Hall with a vintner's license. Many conductors have led the Pops. Since 1930 its conductor has been Arthur Fiedler, who was responsible for another expansion, the free concerts given since 1929 on the Esplanade in July and August.

The Boston Symphony has carried its music far afield in many ways. In 1952 it made its first European and trans-continental tours. From 1936, when it took over an embryo festival from local residents, the orchestra has played at Lenox, Massachusetts, in the summer, since 1938 on its own beautiful estate of Tanglewood. The Berkshire Music Center, run in conjunction with the festival, was started by Dr. Koussevitzky in 1940, and each year 400 young musicians study there with a distinguished faculty. It was the pioneer recording orchestra, and also pioneered in broadcasting its concerts, having been on the air as early as 1926. It was featured this fall in what was believed to be the first telecast of a complete concert, at the opening of the new auditorium at M.I.T.

The Boston Orchestra is, by any standards, a very big business. From the 26-concert season of 1881, with 60 players and an unusually generous budget of $100,000, the orchestra now has the longest season of any in the world — 46 weeks with 104 playing members plus an additional 30-odd managerial, office, and custodial employees, and a budget that has for some years run well over $1,500,000 annually. It operates a school, the Berkshire Music Center. It is part owner of a radio station. It possesses a vintner's license in Boston for the Pops, and operates a restaurant at Tanglewood. It counts among its possessions such oddments as tractors, necessary for the upkeep of its two Lenox estates, Tanglewood and Wheatleigh. It also owns Symphony Hall in Boston and dispenses more than $130,000 annually in pensions.

IN THIS 75th Anniversary year, the Boston Orchestra will, by present accounts, achieve the legendary 53-week year. The season opened on September 30th for a week of concerts in Boston prior to a tour that went as far South as New Orleans, then north to Detroit and Ann Arbor. The regular season continues until April 28th, with the usual monthly week on the road for concerts in New York, Washington, and Brooklyn. On May 1st, all but a few principals become the Boston Pops and play daily until June 30th. On July 2nd, the chamber music section goes to Tanglewood, while the balance becomes the Esplanade Orchestra, playing daily from July 2–15. The entire orchestra is at Tanglewood from July 16th through August 12th. The Esplanade Orchestra has an additional week, August 13–18. Then they all leave for Europe on August 20th, play in Edinburgh for a week from the 26th, and tour northern Europe (perhaps Russia) until September 30th, exactly 53 weeks after the year opened with a week of rehearsals.

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The Man Who Came to Boston

Here Is an Intimate Picture of Charles Munch, Who Is Making New History for the Boston Symphony Orchestra, Now in Its 75th Year — By Helen Gauntlett

Acutely aware of the special capacities, technical and coloristic, of every instrument

Above: Attendance at rehearsals is a part of Boston's social activities

Albert Schweitzer and Munch are life-long friends. Eugène Munch was Schweitzer's first organ teacher

CONSIDERABLE surprise greeted the Boston Symphony Orchestra announcement in the spring of 1948 that Charles Munch would take over as Music Director when Serge Koussevitzky retired at the end of his 25th season in 1949. Munch had for some years been regarded as France's greatest conductor, but he was not well known in America, though the astute Virgil Thomson, with unusual perspicacity, had prophesied as early as 1933 that Munch would eventually lead the Bostonians.

According to George Judd, then manager of the orchestra, it was all very simple. "We heard him, we liked him, and we liked what he did with our orchestra, so when Dr. Koussevitzky decided to retire, we hired him." Munch's first appearances in the U. S. had been in 1946–47, when he guest-conducted in Boston, New York, Chicago, and Los Angeles to the kind of critical acclaim rarely heaped on visiting conductors. "A magnetic leader, no egocentric or sensationalist, but a thoroughly-equipped and full-blooded interpreter. This was conducting and, more, it was music . . . [Munch is] a musician singularly keen of ear, sensitive to tonal values, acutely aware of the special capacities, technical and coloristic, of every instrument." Thus Olin Downes in *The New York Times* described his first concerts, a judgment confirmed by more appearances the following season, and echoed by critics and audiences alike wherever Munch conducted.

To inherit the mantle of that towering figure of modern music, Serge Koussevitzky, was a challenge that perhaps some conductors might have met with imitation, others with an abrupt and complete division of the old and the new. Charles Munch, being a dedicated musician and a highly individualistic one of wide experience, did neither. By the wise edict laid down by Henry Lee Higginson, the orchestra's founder, the music director has total responsibility for all things musical, from programming to guest conductors. However, Munch did not take over the direction of the Berkshire Festival and the Berkshire Music Center until after Koussevitzky's death. Munch's first program duplicated that with which Wilhelm Gericke

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sembles across the nation, including the Boston Symphony itself. "A Strauss waltz", he will tell you, "is as good a thing of its kind as a Beethoven symphony. It's nice to eat a good chunk of beef, but you want a slice of good dessert too." And the consummation devoutly to be wished is a perfect dessert: "I'm very particular about that."

Speaking of being particular, Fiedler has especially pleased his home town in [illegible] which that proper

had opened Symphony Hall in 1900. It was a resounding success, and in very short order the Boston Symphony was as indisputably Munch's own, as it had been Koussevitzky's for so long.

During his third season in Boston, Munch was ill, and in his four months absence guest conductors took over, with that brilliant martinet of the baton, Ernest Ansermet, in charge for most of that time. Comments on Munch's return in March are revealing: "The instant he began conducting you knew he was back at the head of his orchestra. They played for him as they have not quite played since last October. Boston has been well served by various gentlemen, but Mr. Munch remained the true and admired master of this orchestra. There was a basic passion and sweetness, both in tone and manner of playing, which had been missing all this time." (Cyrus Durgin in the *Boston Globe*)

In Munch's seven seasons in Boston, he has introduced much new music and many neglected classics, and his always well-balanced programs have included most of the standard repertory. He has been largely responsible for the re-emergence of the music of the great French romantic composer, Hector Berlioz. For this 75th Anniversary season, fifteen new works, eight by American composers, have been commissioned and are being presented. Munch's terms as music director have meant a constant and continuing expansion of the orchestra's activities and of its audience.

In the course of that first and overwhelmingly successful European tour, Munch couducted the Boston Symphony in Strasbourg in what must have been the culmination of a lifetime of music making. The orchestra's first concert, in Paris, was one of the most brilliant occasions of this century; in Brussels they stopped traffic. But Strasbourg was a triumphal homecoming such as is given to few men. Two of his brothers were in the packed hall, and there was about Munch something almost transfigured in the expression upon his face as he led his brilliant Bostonians in a transcendant performance of the Brahms *Fourth Symphony*. For Charles Munch is an Alsatian whose career began in the Strasbourg of his birth, and his family has long been important to its musical life.

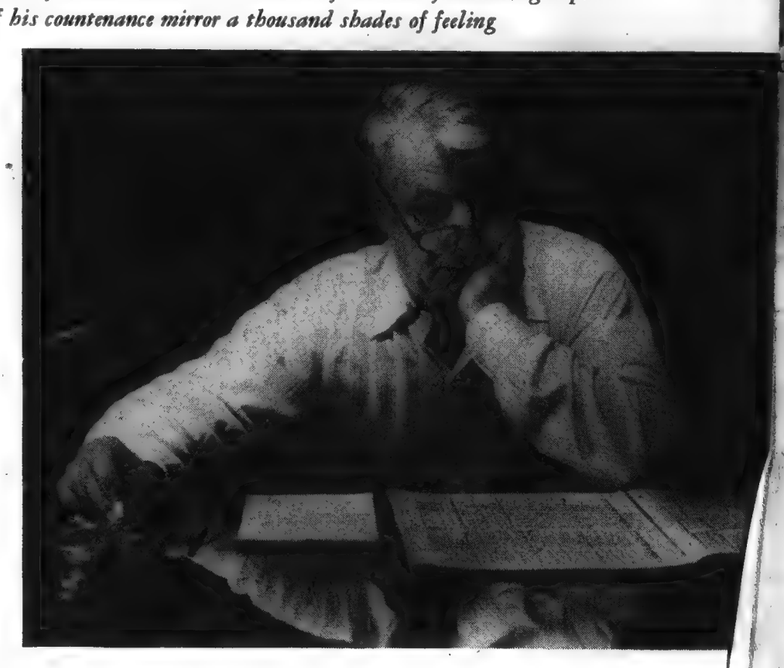
Charles Munch comes from a great tradition, and one quite unknown to America, even among the most familiar of the European-trained conductors. For generations the Munches had been organists and cantors, teachers and church musicians in Alsace. Charles Munch's grandfather was such an organist and teacher, first in Dorlisheim, then in Niederbronn, and Bach's *Well Tempered Clavichord* was the foundation for the musical education of his children. His sons, Eugène and Ernest, later studied in Berlin at the Musikhochschule, and returned to Alsace to take up their own careers as organists and teachers, Eugène at the Protestant Temple in Mulhouse, and Ernest at the St. William Church in Strasbourg. It was Eugène Munch who was Albert Schweitzer's first organ teacher, and it was Eugène who introduced him to Bach.

Schweitzer was only ten when his life-long association with the Munches began, one that made of him a great musician, and one that has been a profound influence on Charles Munch. From his studies with Eugène Munch, Schweitzer went on to Paris and work with Charles-Marie Widor, and in 1893 he returned to Strasbourg to study theology at the University and to play music with Ernest Munch.

One of Ernest Munch's first steps when he became organist at St. William was to establish a choir "for the presentation of music in the service of worship. Bach's works are written for the service of worship. As his cantatas and passions have no place in our order of service, and yet are essentially and unchangeably ecclesiastical in character, there is nothing to do except to arrange services of worship with the works of Bach, if they are to be rendered in the atmosphere in which they arose." [1] This

[1] This and other quotations from Albert Schweitzer are taken from "Music in the Life of Albert Schweitzer", copyrighted 1951 by Charles R. Joy. Used by permission of Harper & Brothers.

The music he draws from his orchestra is written upon his face, as upon the scores in front of his musicians. This is one of the most fascinating aspects of Munch the conductor. The extreme mobility and the expressive power of his countenance mirror a thousand shades of feeling



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Three conductors of the Boston Symphony: Pierre Monteux, 1919 to 1924; Serge Koussevitzky, 1924 to 1949; and Charles Munch, who took over in 1949

was long before the days of the Bach cult, and less than 15 years after a Bach cantata had first been heard in Strasbourg. It was a bold venture that had wide repercussions. And it was never the dull, plowed-through Bach of Sir Henry Wood's youth in England. It was Bach as a living force.

When Charles was born in 1891, the fifth of Ernest Munch's six children, his father was already embarked on his plan to perform not only the few cantatas of Bach already well known, but also, one after the other, all of the Bach vocal works. And from this, and the passionate discussions that went on in the Munch home about details of interpretation, came Dr. Schweitzer's epoch-making book on Bach.

Eugène Munch had been a great organist, and a gifted conductor and teacher and, like his brother, firmly oriented toward France, but it was Ernest Munch who, as an organist and orchestra leader, established a school in Alsace. "It is thanks to him above all else that the Protestant churches have gifted organists and choir leaders. Others continue faithful to his ideal, because of the impetus they received from him. He accomplished the work to which he was called." [1] He was a past master in the art of directing a great vocal ensemble, as are the three Munches now conducting, Charles in Boston, brother Fritz in Strasbourg, and cousin Hans, Eugène's son, in Basel.

This, then, was Charles Munch's background, reflected today in his predilection for choral works, and his great skill in leading them. Bach is his Bible, as it was his father's and his grandfather's, and if there are disagreements with details of his Bach, or Mozart, or Haydn, so there have always been with classical music, and Munch at least has devoted a lifetime to studying them.

The ancient city of Strasbourg, a free city for centuries and enthusiastically French since 1681, was annexed by Germany in 1871 after the Franco-Prussian war. In those years between wars, it was the strategic center of Franco-German artistic rivalry, and the most important conductors and musicians of the time appeared with Ernest Munch's choir and with his orchestra. The best in music was heard — orchestral, instrumental, and choral, old and new. After the performances, the soloists and other participants were always invited to have dinner at the Munch's, where they held passionate discussions, particularly when Widor and Gustave Bret, the founders of the Paris Bach Society, were present. That was when the young Charles learned really to love music.

The technicality that made the very French-feeling Munches temporary German citizens *Continued on page 61*

THE BOSTON SYMPHONY on RCA Victor Records

Debussy: Blessed Damozel
Berlioz: Summer Nights • Munch LM 1907
Ravel: Bolero, Ma Mère L'Oye • Koussevitzky LM 1012
Menotti: Concerto for Violin and Orchestra
Honneggar: Symphony No. 2 for String Orchestra • Spivakovsky, Munch LM 1868
Khatchaturian: Concerto for Piano and Orchestra • Kapell, Koussevitzky LM 1006
Brahms: Concerto in D • Heifetz, Koussevitzky LCT 1043
Tchaikovsky: Concerto in D • Milstein, Munch LM 1760
Bruch: Concerto No. 1 • Menuhin, Munch
Mendelssohn: Symphony No. 4 • Koussevitzky LM 1797
Brahms: Concerto No. 2 • Rubinstein, Munch LM 1728
Chopin: Concerto No. 2
Saint-Saëns: Concerto No. 4 • Brailowsky, Munch LM 1871
Prokofiev: Concerto No. 2 • Heifetz, Koussevitzky LCT 6
Mozart: Concertos Nos. 12 & 18 • Kraus, Monteux LM 1783
Berlioz: The Damnation of Faust • Munch LM 6114
Ravel: Daphnis and Chloe • Munch LM 1893
R. Strauss: Don Quixote • Munch LM 1781
Berlioz: Harold in Italy, Damnation of Faust (Excerpts) • Koussevitzky LCT 1146
Rachmaninov: Isle of the Dead
Prokofiev: "Classical" Symphony • Koussevitzky LM 1102
Prokofiev: Lieutenant Kije Suite, Romeo and Juliet Ballet Suite No. 2, The Love for Three Oranges • Koussevitzky LCT 1144
Munch Conducts French Music LM 1700
Scriabin: Poème D'Extase
Liszt: Les Préludes • Monteux LM 1775
Stravinsky: Rite of Spring • Monteux LM 1149
Berlioz: Romeo and Juliet • Munch LM 6011
Tchaikovsky: Romeo and Juliet Overture • Koussevitzky LCT 1145
Copland: Salón México, Appalachian Spring • Koussevitzky LCT 1134
Tchaikovsky: Serenade for Strings • Koussevitzky LM 1056
Delibes: Sylvia, Coppélia • Monteux LM 1913
Berlioz: Symphonie Fantastique • Munch LM 1900
Schumann: Symphony No. 1 • Munch LM 1190
Schubert: Symphony No. 2 • Munch
Schubert: Symphony No. 8 • Koussevitzky LM 9032
Sibelius: Symphony No. 2 • Koussevitzky LM 1172
Beethoven: Symphony No. 3 • Koussevitzky LM 1145
Brahms: Symphony No. 3 • Koussevitzky LM 1025
Harris: Symphony No. 3
Hanson: Symphony No. 3 • Koussevitzky LCT 1153
Brahms: Symphony No. 4 • Munch LM 1086
Tchaikovsky: Symphony No. 4 • Koussevitzky LM 1008
Beethoven: Symphony No. 5 • Koussevitzky LM 1021
Beethoven: Symphony No. 5
Schubert: Symphony No. 8 • Munch LM 1923
Honeggar: Symphony No. 5
Roussel: Bacchus Et Ariane
Ravel: Pavane For A Dead Princess • Munch LM 1741
Prokofiev: Symphony No. 5 • Koussevitzky LM 1045
Sibelius: Symphony No. 5 • Koussevitzky LCT 1151
Tchaikovsky: Symphony No. 5 • Koussevitzky LM 1047
Tchaikovsky: Symphony No. 6 • Monteux LM 1901
Beethoven: Symphony No. 7 • Munch LM 1034
Haydn: Symphony No. 94 • Koussevitzky
Haydn: Symphony No. 104 • Munch LM 9034
Handel: Water Music Suite
Mozart: The Marriage of Figaro: Overture
Schumann: Genovena: Overture • Munch LM 7009
Mozart: Eine Kleine Nachtmusik
Haydn: Symphony No. 92 • Koussevitzky LM 1102

THE BOSTON POPS ORCHESTRA Arthur Fiedler Conducting on RCA Victor Records

Luigini: Ballet Égyptien
Massenet: Le Cid—Ballet Suite • LM 1084
Boston Pops Plays • LRM 7002
Boston Pops Plays Leroy Anderson Favorites • LRM 7042
Boston Pops Program, A • LM 9027
Boston Pops Virtuoso Pieces • LRM 7035
Tchaikovsky: Capriccio Italien, 1812 Overture • LM 1134
Classical Juke Box, The Comedians • LM 1106
Classical Music For People Who Hate Classical Music • LM 1752
Family All Together, The • LM 1879
Fiedler's 25th • LM 1790
Offenbach: Gaîté Parisienne In High Fidelity
Meyerbeer: Les Patineurs • LM 1817
Gilbert And Sullivan Overtures
Musical Comedy Medleys • LM 1798
Heart Of The Piano Concerto, The • LM 1105
Heart Of The Symphony • LM 1085
In The Latin Flavor • LM 162
Kreisler Favorites • LRM 7047
Khatchaturian: Masquerade
Tchaikovsky: The Nutcracker Suite No. 2 • LM 1029
Britten: Matinées Musicals
Anderson: Irish Suite • LM 1093
Smetana: The Moldau
Dvořák: Husitská Overture
Brahms: Hungarian Dances Nos. 1–6 • LM 9017
Music For A Summer Night • LM 1910
Operatic Ballet Music • LM 9005
Opera Without Singing • LRM 7045
Peer Gynt Suite No. 1 • LM 7002
Prokofiev: Peter And The Wolf
Goethe: The Sorcerer's Apprentice
Dukas: Scherzo
Saint-Saëns: Henry VIII Dances; Dance of the Gypsy
German: Dances From King Henry VII; Morris Dance, Shepherd's Dance, Torch Dance • LM 1803
Slaughter On Tenth Avenue And Other Ballet Selections • LM 1726
Sousa Marches • LM 69
Mr. Strauss Comes To Boston • LM 1809
Strauss Waltzes • LM 68
Strauss Waltzes And Polkas • LRM 7041
Chopin: Les Sylphides • LM 1919
Waltzing With Waldteufel
Strauss Polkas • LM 1226
Addinsell: Warsaw Concerto
Liszt: Liebestraum No. 3
Grieg: Peer Gynt Suite No. 2 • LRM 7052
Grofé: Grand Canyon Suite • LM 1928

POP GOES THE FIEDLER

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Speaking of being particular, Fiedler has especially pleased his home town in his personal life, about which that proper community can be more particular than any other. The conductor is Jewish-born, and his marriage to Ellen Bottomley, a prominent Roman Catholic socialite, lifted many an eyebrow some years back. The union has been as blissful as a fairy story. Mrs. Fiedler is today as familiar to local television and newspaper audiences as is her distinguished husband, and their three youngsters are a continuing refutation of the snobbery that once looked over its lorgnette at the couple.

Withal, Fiedler's life is pretty much bound up in his orchestra and his family, but he still finds time for one hobby of long standing. To put it in the vernacular, he is a "spark". That is to say, he chases fires. His convertible, which he drives with the top down even in the dead of winter, is equipped with short-wave radio so that he is never out of touch with the Boston Fire Department. It also boasts a siren, and it is a rare conflagration that does not lure the august maestro almost as fast as the smoke-eaters. A hot number every which way, this phenomenon known as Arthur Fiedler.

HE CAME TO BOSTON

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Munch, as a leading violinist, had an important part in Leipzig's musical life, but he left in 1932 when the Nazis were coming to power and trying to force him in the process into declaring himself a German citizen. He had not studied conducting at the conservatory, though he admits to having firmly anchored in his mind the idea that one day he would mount the podium. He studied the techniques of his father, conductors Ropartz and Bastide at Strasbourg, and Furtwängler in Leipzig, "with the attention of an entomologist who studies the behavior of insects."

From his first appearance on the podium, he was a great success, and was in demand first in Paris, and soon around the world. Munch says that happy chance ("I was too stupid to be anything else") brought him to the [illegible]. Actually, it was a long, hard, and [illegible] schooling in the orchestra. And [illegible] ties behind his acknowledged [illegible] as a conductor has been his penetrating musicianship, his devotion to the composers' ideas, his magnetism as a [illegible], and his ability to impart to his musicians and thus to the public the ideal that is constantly before him.

From his first concert with the Straram Orchestra in Paris in November, 1933, he went on to lead the Conservatoire Orchestra, then the [illegible] he founded and called the [illegible]nic, and, in 1937, Fra[illegible] guished or[illegible] du Conservatoire. [illegible] conductor of this [illegible], and as professor at [illegible] quite extraordinary [illegible] took on almost [illegible] *scandale*. His career on the podium was only five years old, yet this was the summit of achievement for a French conductor. However, the talk died down quickly enough,

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and for the next eight years he led this orchestra even through the German occupation, when he kept together his musicians and resisted all Nazi efforts at intimidation. Munch is no politician, but the Germans never understood his cold and utter correctness, nor his refusal to be considered German because of his Alsatian birth. They probably still don't understand his continued unwillingness to conduct in Germany, his insistence on dropping the *umlaut* from his name, which even in French is customary, and his prohibition of the Muench spelling. For his services to music and his very important assistance to the Resistance during the war, Munch was given the red ribbon of the Legion d'Honneur in 1945, and made a Commander in 1952.

The handsome Charles Munch had become very quickly "Le Beau Charles" in the Paris press, something of a matinee idol with a corps of feminine admirers known as "Les Munchettes", an accolade unsought and unusual for a serious musician utterly without pretension or flamboyance. Even today he enjoys the sort of status in France that only a national hero or popular crooner attains here.

It was principally his dislike of being tied to tiresome administrative detail that led Munch to resign from the Conservatory in 1945, to begin his still unceasing round of guest engagements. He was the first musician allowed to leave Paris after the liberation, when he flew to England to conduct concerts of the London Philharmonic and BBC Orchestras, and he has since then conducted most of the world's major orchestras. Munch likes to conduct, and mid-season vacations in Boston will find him conducting in Montreal or Paris, and during his brief respites in early and late summer, at Strasbourg, or Bordeaux, or Salzburg, where last summer he led the Furtwängler memorial concerts. He thinks it important to bring great music to the widest possible audience.

The tall dignified figure with the thick silvery hair, striding across the stage to the podium, has become a familiar figure on the American musical scene. But the audiences who see the well-tailored back and the expressive, well-shaped hands, and hear the music he draws from his orchestra miss one of the most fascinating aspects of Munch the conductor. The music is written upon his face as upon the scores in front of his musicians. The extreme mobility, the expressive power of his countenance, is transformed into a mirror reflecting a thousand shades of feeling. His musicians speak of his Berlioz with a special awe, for in this music even more than any other, he transforms himself into the composer himself. Every performance, whether it is the wildly romantic *Symphonie Fantastique* or the reverent *Requiem*,

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HE CAME TO BOSTON

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Munch is like a man imbued with the life and spirit of another. And since the composer no less than the conductor is likely to have different feelings on different days, details of the performance are rarely the same.

Off the podium, Munch is a shy and modest man who has always preferred to let his music speak for him. Two years ago, however, an enterprising French publisher prevailed upon him to personalize his profession in a small book, one of the collection "Mon Metiers" in which leading French figures were represented. Last year "Je Suis Chef d'Orchestre" was published here as "I Am A Conductor," an admirable English translation [1] that keeps all the wit and charm of the French edition, and with an excellent introduction. Anyone interested in music and what goes into the making of a conductor will find it fascinating.

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Continued on page 64

HE CAME TO BOSTON

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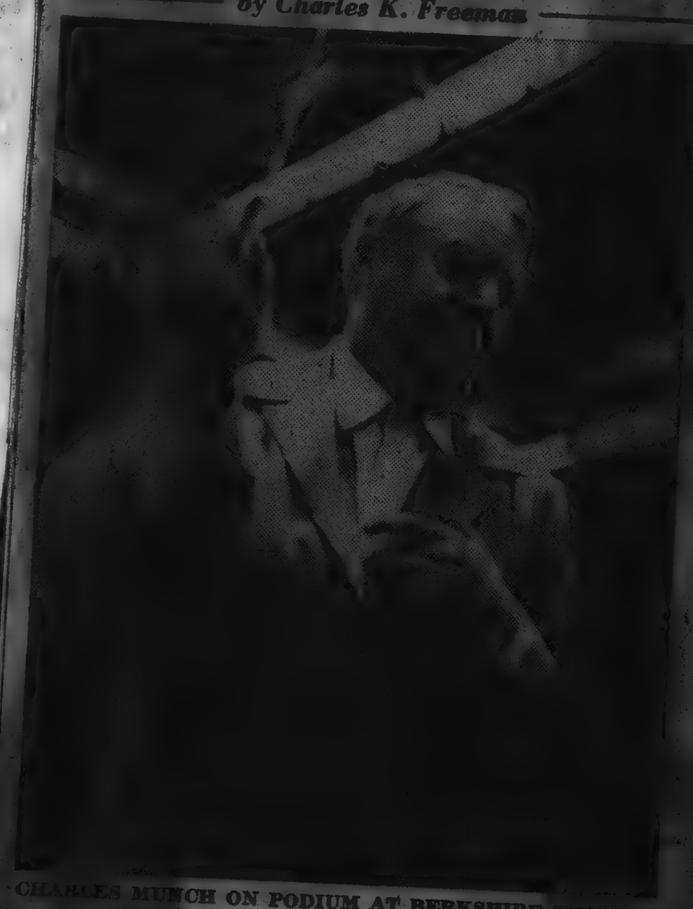
Concluded on page 66

Citizen Register, Ossining, N. Y., Friday, July 6, 1956

at the NEW YORK THEATERS

by Charles K. Freeman



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Continued from page 62

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HE CAME TO BOSTON

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himself, taking out his temper on himself in the privacy of his study.

Munch is a man of that genuine humility one hears about but so rarely encounters. He is deeply studious and tries unceasingly to achieve the perfect performance, but he will take advice on musical matters if, having thought it over, he thinks it good. Unlike most in his profession, he admires other conductors. Two, he says, are masters; Toscanini and Monteux. "When Toscanini is in front of an orchestra, it is suddenly transformed way beyond its usual capacities. He can no more be succeeded than Beethoven or Ravel or Monet." The story has often been told of his once playing under Toscanini's wrathful eye with the wrong edition of the score in front of him. It was Munch who brought Pierre Monteux back to the Boston podium for the first time since his difficult, strike-torn days as the orchestra's regular conductor. Munch has shared the podium with Monteux for all the tours, and will again this year in Europe.

Munch's shyness leads him to avoid parties, and even to leave Symphony Hall before any of the audience has time to come around to the Green Room. When he first came to Boston, there were social obligations to attend to, and the story is told of Munch at tea parties, sitting for an hour very amiably and saying not a word. His friends understand this, but it must have puzzled Boston hostesses. His English is still on the rudimentary side, but even in French (which he speaks with the most Parisian of accents while his German has a French accent) he is the least voluble of men, preferring to sit happily listening to his friends, or playing a cut-throat brand of *belotte* with his musicians, who are his greatest friends. He often drops in to visit them, and enjoys small dinners at their homes. And he adores their children.

No one is more aware of the duties of a conductor and his prerogatives when in front of an orchestra, but Munch regards himself as part of the orchestra and wants to be accepted as such. It was his own idea to share the discomforts of the French Radio Orchestra's rugged two-month bus tour of America, though he was the Government-appointed conductor. He takes upon himself none of the privileges and none of the customary flamboyance of a great conductor. His attitude toward applause is characteristic of this feeling. One somewhat perfunctory bow to acknowledge the applause that greets his appearance, then he mounts the podium and proceeds without more ado. At the conclusion of the number, he steps down and from the front of the orchestra makes his bow, then gestures to the orchestra to rise and indicates that the applause is for them.

Munch has an instinctive love for beauty and an informed taste that has led

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HE CAME TO BOSTON

Continued from page 65

eloquence and vitality, and driving force and vigor. He has an imagination and intensity that make his readings of French music electrifying, and works like the Tchaikovsky *Pathetique* passion and despair incarnate. He has the thorough schooling and taste that give his interpretations of classical music style and care for its inwardness and structural design. He is a very flexible musician and much moved by his feelings, so that interpretations are likely to differ in detail from performance to performance, and even from rehearsal to performance. His taste in music is eclectic and cosmopolitan although, like many French conductors, he avoids most Russian music.

Munch has two homes these days. For his seven or eight months in Boston he lives in nearby Milton, in a simple grey, stucco house that belongs to the family of the late Episcopal Bishop Lawrence. In the winter his wife is usually there with him. She is the former Genevieve Maury, a writer and granddaughter of the founder of the Nestlé Chocolate Company. They were married in 1933 after what must have been one of the longest courtships on record. He first met the Mme. Munch-to-be in Paris in 1912 when he was studying there with Lucien Capet; they corresponded through the Red Cross during the first war, and kept it up through the years, but it did not end in marriage until Munch was firmly established as a conductor.

Spring and late summer find the Munches in their spacious apartment in the luxurious 16th arrondissment in Paris, a large apartment filled with beauty, priceless pictures, sculpture, and carefully kept books that bespeak the well-rounded mind and elegant taste. During the Berkshire Festival he stays at a once-famous country house, now a very quiet but swank inn. Roger, the chauffeur-valet-handy man is always with him, as he's been for some 25 years, and if ever an ancient cliché was disproved, it is by Roger's worship of his "boss".

Munch has brought honors to the Boston Symphony — two Grand Prix du Disques awards, for the Brahms *Fourth Symphony* and for the magnificent Berlioz "Romeo and Juliet". His period there has been another golden age of the Boston Symphony Orchestra, characterized by the brilliant and extraordinarily well balanced orchestra, the sheen of its tone, and a vigor and youthful sound, with an extraordinarily large, varied and always interesting repertory.

The Board of Directors of the orchestra has been happy in its choice of conductors. The warmth of regard and the spirit of co-operation between the Board and Munch has been unheard of in all the history of such organizations. It will continue, too, for Munch recently signed another three-year contract to take effect next season.

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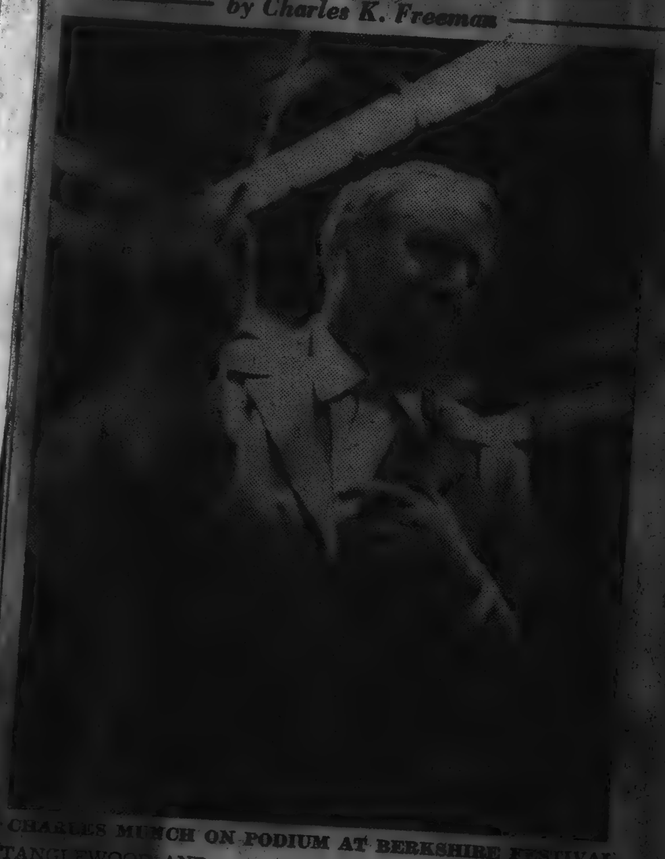
by Charles K. Freeman



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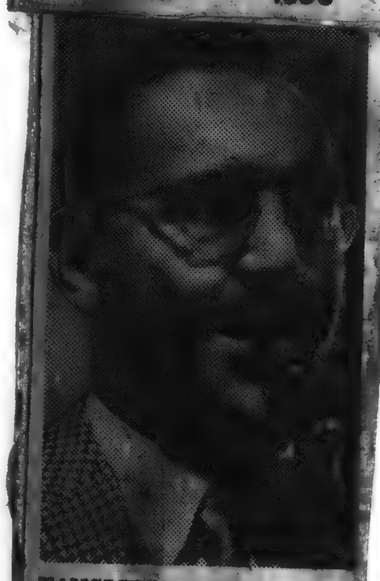
SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
JUL 3 1956



TANGLEWOOD Debut—Benny Goodman, noted jazz clarinetist, will play in the Theatre-Concert Hall of Berkshire Music Center Friday night. Charles Munch conducting members of the Boston Symphony Orchestra. Goodman will perform Mozart's Concerto for Clarinet. On July 11, Goodman will appear in a Chamber Music Concert with the Boston Symphony String Quartet.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUL 7 1956

BERKSHIRE MUSIC FESTIVAL:

All-Mozart Program

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 7.—Charles Munch and the Boston Symphony's chamber group opened the Berkshire Festival's first weekend of orchestral concerts in the theatre-concert hall last night. The continued wet weather cut the audience to 2,051 but did not dampen their endorsement of the musicians' performance.

An all-Mozart program marked not only the traditional concept of these concerts highlighting the music of Bach and Mozart, but also the Mozart anniversary so extensively observed this year. It listed the G Minor and "Prague" symphonies and the Clarinet Concerto in A (K. 622) with Benny Goodman as soloist.

Virile Mood

In a virile mood, Munch put the orchestra through its paces, using his baton almost as a lash. At times he drove the men at such speed that only an accomplished group like this could have played with the precision and clarity it did.

Indeed, it was hard to believe that Mozart was being played. For the performances lacked the quality and style usually associated with this composer. Truly fine moments occurred, in the slow movement of the "Prague" symphony, for instance, but generally the tenseness conveyed through Munch was at odds with the general nature of the music.

Goodman's inherently musical nature and technical dexterity carried him successfully through the concerto. He disclosed little feeling for the style, staying mostly on the surface of the music. His performance was, nevertheless, an admirable achievement, considering the many years he has accustomed himself to the world of jazz and swing.

The concerto itself qualifies more as functional than beautiful, a fact made quite clear by the symphonies preceding and following it.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 8 1956

Benny Goodman Is Soloist

Munch Directs Program Of Mozart at Tanglewood

LENOX, Mass., July 7.—The Berkshire Festival's first orchestral concert took place in the theater-concert hall last night, under the direction of Charles Munch. An audience of 2,05[illegible] heard an all-Mozart program consisting of the "Symphony in G Minor, K. 550;" the "Concerto for clarinet in A major, K. 622," and the "Prague" Symphony.

Soloist in the concerto was Benny Goodman, who made his first appearance with the Boston Symphony on this occasion. Incidentally, Mr. Goodman joins the Boston Symphony string quartet in a performance of the Mozart Quintet next Wednesday evening.

Frankly, it was not one of the Bostonians' very best nights. Weather, of course, had something to do with the frequently poor quality of the string tone, but the heave and strain, the breakneck speed of the first movement in the "G Minor" could be debited to Mr. Munch's conducting. Occasionally glimpses of Mozartian light sifted through the section, and when they did the effect was something like revelation.

There was better work in the andante, but in that section too, one noted extra-curricular tensions. Of the three movements the menuetto was by far the best, though it was not nearly a patch on the fluidity of line that one ordinarily associates with this group.

Mr. Goodman played the solo clarinet part in the concerto with good technique. His tone was not the most ensorcelling in the world, with the result that his performance failed to produce anything at all songlike. Moreover, the Mozartian style in the phrasing, the delicate interrelations between soloist and orchestra went more or less by the board. Anyway, Mr. Goodman's rhythm passages were fine, he was given an ovation at the conclusion.

The "Prague" Symphony opened with a certain solemnity in the adagio, and then suddenly went frenetic in the ensuing allegro. The slow movement proceeded without untoward event, but the final presto, despite some excellent playing in spurts, had just too much vim and vigor and too many guillotine-like downbeats for comfort.

R. B.

KANSAS CITY MO. STAR
JUL 1 1956

A LURE AT TANGLEWOOD

SUMMER MUSIC FESTIVAL WILL OPEN WEDNESDAY NIGHT.

Schedule for Six Weeks Calls for 24 Major Concerts—Boston Symphony and Charles Munch Chief Attractions.

Lenox, Mass., June 30.—Symphony, choral and chamber music come again to the Berkshire hills in Western Massachusetts with the opening this week at Tanglewood, here, of the annual Berkshire festival of the Boston Symphony orchestra, led by its music director, Charles Munch. For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

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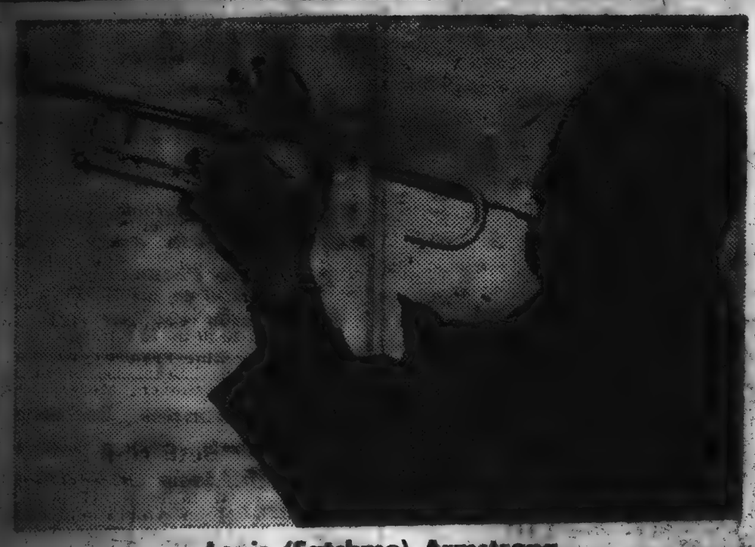
AUFBAU
Friday, July 13, 1956



Louis (Satchmo) Armstrong
tritt am 14. Juli mit seinem Ensemble unter Mitwirkung von Dave Brubeck und dem Brubeck Quartet im Stadium auf. Der orchestrale Teil steht unter der Leitung von Leonard Bernstein.

Eröffnung in Tanglewood

Fünf moderne Werke

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New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Circ. 27,844
JUL 13 1956

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The program, beginning at 8:30, will be featured by the appearance of the duo pianists, Luboshutz and Nemenoff, and Boris Goldovsky, Mr. Luboshutz's nephew, in an all-Mozart program.

[61]

SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704

JUL 3 1956

TANGLEWOOD Debut—Benny Goodman, noted jazz clarinetist, will play in the Theater-Concert Hall of Berkshire Music Center Friday night, Charles Munch conducting members of the Boston Symphony Orchestra. Goodman will perform Mozart's Concerto for Clarinet. On July 11, Goodman will appear in a Chamber Music Concert with the Boston Symphony String Quartet.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 7 1956

BERKSHIRE MUSIC FESTIVAL:

All-Mozart Program

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 7.—Charles Munch and the Boston Symphony's chamber group opened the Berkshire Festival's first weekend of orchestral concerts in the theatre-concert hall last night. The continued wet weather cut the audience to 2,051 but did not dampen their endorsement of the musicians' performance.

An all-Mozart program marked not only the traditional concept of these concerts highlighting the music of Bach and Mozart, but also the Mozart anniversary so extensively observed this year. It listed the G Minor and "Prague" symphonies and the Clarinet Concerto in A (K. 622) with Benny Goodman as soloist.

Virile Mood

In a virile mood, Munch put the orchestra through its paces, using his baton almost as a lash. At times he drove the men at such speed that only an accomplished group like this could have played with the precision and clarity it did.

Indeed, it was hard to believe that Mozart was being played. For the performances lacked the quality and style usually associated with this composer. Truly fine moments occurred, in the slow movement of the "Prague" symphony for instance, but generally the tenseness conveyed through Munch was at odds with the general nature of the music.

Goodman's inherently musical nature and technical dexterity carried him successfully through the concerto. He disclosed little feeling for the style, staying mostly on the surface of the music. His performance was, nevertheless, an admirable achievement, considering the many years he has accustomed himself to the world of jazz and swing.

The concerto itself qualifies more as functional than beautiful, a fact made quite clear by the symphonies preceding and following it.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 8 1956

Benny Goodman Is Soloist

Munch Directs Program Of Mozart at Tanglewood

LENOX, Mass., July 7.—The Berkshire Festival's first orchestral concert took place in the theater-concert hall last night, under the direction of Charles Munch. An audience of 2,051 heard an all-Mozart program consisting of the "Symphony in G Minor, K. 550;" the "Concerto for clarinet in A major, K. 622," and the "Prague" Symphony.

Soloist in the concerto was Benny Goodman, who made his first appearance with the Boston Symphony on this occasion. Incidentally, Mr. Goodman joins the Boston Symphony string quartet in a performance of the Mozart Quintet next Wednesday evening.

Frankly, it was not one of the Bostonians' very best nights. Weather, of course, had something to do with the frequently poor quality of the string tone, but the heave and strain, the breakneck speed of the first movement in the "G Minor" could be debited to Mr. Munch's conducting. Occasionally glimpses of Mozartian light sifted through the section, and when they did the effect was something like revelation.

There was better work in the andante, but in that section too, one noted extra-curricular tensions. Of the three movements the menuetto was by far the best, though it was not nearly a patch on the fluidity of line that one ordinarily associates with this group.

Mr. Goodman played the solo clarinet part in the concerto with good technique. His tone was not the most ensorcelling in the world, with the result that his performance failed to produce anything at all songlike. Moreover, the Mozartian style in the phrasing, the delicate interrelations between soloist and orchestra went more or less by the board. Anyway, Mr. Goodman's rhythm passages were fine, he was given an ovation at the conclusion.

The "Prague" Symphony opened with a certain serenity in the adagio, and then suddenly went frenetic in the ensuing allegro. The slow movement proceeded without untoward event, but the final presto, despite some excellent playing in spurts, had just too much vim and vigor and too many guillotine-like downbeats for comfort. R. B.

KANSAS CITY MO. STAR

JUL 1 1956

A LURE AT TANGLEWOOD

SUMMER MUSIC FESTIVAL WILL OPEN WEDNESDAY NIGHT.

Schedule for Six Weeks Calls for 24 Major Concerts—Boston Symphony and Charles Munch Chief Attractions.

Lenox, Mass., June 30.—Symphony, choral and chamber music come again to the Berkshire hills in Western Massachusetts with the opening this week at Tanglewood, here, of the annual Berkshire festival of the Boston Symphony orchestra, led by its music director, Charles Munch. For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

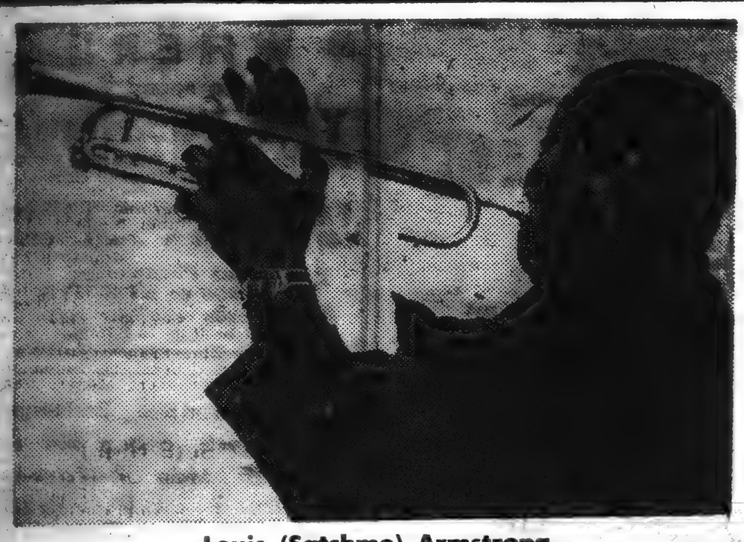
The 1956 Berkshire festival of 24 concerts commences Wednesday evening with chamber music of Mozart, Prokofiev and Beethoven by the Kroll string quartet. On Friday night, Charles Munch will lead a chamber orchestra of Boston Symphony players in an all-Mozart program, with the jazz clarinetist, Benny Goodman, making his Tanglewood debut as soloist.

The Saturday night concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee club.

On Sunday afternoon, July 8, a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives, will be led by Lukas Foss, a member of the composition department of the Berkshire Music center, the Boston Symphony orchestra's summer music school at Tanglewood. Foss will be piano soloist.

AUFBAU

Friday, July 13, 1956



Louis (Satchmo) Armstrong
tritt am 14. Juli mit seinem Ensemble unter Mitwirkung von Dave Brubeck und dem Brubeck Quartet im Stadium auf. Der orchestrale Teil steht unter der Leitung von Leonard Bernstein.

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Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414
JUL 13 1956

Petrassi – from music shop worker to composer

Italian at Tanglewood

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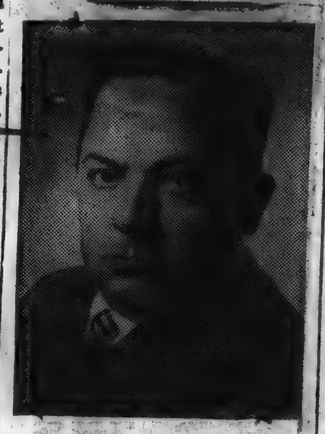

GOFFREDO PETRASSI

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He had experience in music before he sytematically studied it, for he worked in a music shop. Not until 1925 at the age of twenty-one did he take his first lessons in composition. He studied with Di Donato and in the class of Alessandro Bustini in the Santa Cecilia Conservatory in Rome and also took organ practice with Rienzi and Germani.

NAMED PROFESSOR

In 1939 he became a professor of composition at the Santa Cecilia Academy and has remained in that position ever since. He recently completed a term as president of the International Society of Contemporary Music.

Although Petrassi's works were at first basically diatonic, he has arrived at using the twelve-tone technique in a manner that is not radical and is wholly personal in expression. His critics have noted the influence of Hindemith and Stravinsky in his work, an influence needless to say almost inescapable in contemporary composition.

COMMENT

John Weissmann, describing the composer in the magazine "The Score" of June, 1950, wrote: "The early critics of Petrassi's music hardly ever mentioned his name without bringing in those of Hindemith and Stravinsky as well. But although Petrassi uses the same grammatical premises as those stated in Hindemith's "Craft of Musical Composition," they serve an entirely different musical imagination; and although he may have acquired some of his orchestral virtuosity from a thorough study of Stravinsky's scores, his revelry in orchestral consonance and his use of bizarre color combinations are worlds apart from Stravinsky's. Hindemith's instrumental style, is rooted in an unbroken instrumental tradition and his development has consisted in a gradual simplification and humanization of this style. Of course he has written many stage works and choral compositions, but they are just as instrumental in conception as Bach's B Minor Mass compared with one of Palestrina's. Petrassi's instrumental writing, on the other hand, contains vocal elements; his outlines are more melodic than Hindemith's.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
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JUL 13 1956

Tanglewood Operas Open On July 30

An evening comprising acts from five 19th Century operas will be given by students of the opera department of the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, on Monday, July 30, At 8:30 p.m. in the Theatre-Concert Hall at Tanglewood, in Lenox, under the direction of the opera department's head, Boris Goldovsky, 30 students who comprise the active division —those studying for professional careers—will perform works by Berlioz, Puccini and Verdi.

Admission is through membership in the Friends, the organization through which contributions are made to assist the Berkshire Music Center. As will be the case when the Tanglewood opera department presents its major production of the season a week later—Lukas Foss' three-act opera, "Griffelkin," on Aug. 6 and 7—all seats are reserved, and special tickets are required, available now at the Friends' office in Tanglewood, or by telephone to Lenox 600.

Mr. Goldovsky announces that the program for July 30 will consist of the fourth act from Hector Berlioz' massive "The Trojans," which his New England Opera Company premiered in this country in March of 1955 in Boston; Puccini's "La Rondine" (The Swallow), Act 1, never done at Tanglewood; an act from Verdi's "Don Carlo," which Tanglewood students performed during the 1940 session of the school; Act 1, Scene 2 from Verdi's last masterpiece, "Falstaff"; also, scenes from "Aida" by the same composer.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,857
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The operas will have scenery designed by Robert O'Hearn ("The Trojans"), the department's new designer; by technical director Thomas DeGaetani ("Falstaff") and by Mr. O'Hearn's assistant, Edward Flesh ("La Rondine" and "Don Carlo"). Costumes will be by Leo Van Witsen. Boris Goldovsky will provide piano accompaniment.

Other projects of the opera department this summer, open to the public through membership in the Friends are: an evening (July 24) composed of excerpts from 14 Mozart operas, including selections from four totally unknown in the United States; a number of informal recitals of opera scenes done in workshop style on Saturday afternoons, commencing July 14; and a special production for "Tanglewood on Parade" (Aug. 9), enlisting both active singers in the department and students in the associate, or amateur division.

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Italian News
BOSTON, Mass.
Weekly Independent
Circ. 12,414
JUL 1[illegible]

Boston group to play in 13 European nations

Symphony leav s out Italy

The Boston Symphony Orchestra will not play in Italy during its tour of Europe in August and September.

The Orchestra will play 37 concerts in 13 countries during its five-and-a-half week tour, manager Thomas D. Perry announced this week.

The Orchestra will play in Ireland, Scotland, Denmark, Norway, Sweden, Finland, Russia, Czechoslovakia, Austria, Germany Switzerland, France and England.

But not in Italy.

An official of the Orchestra told The Italian News that lack of time in Europe — especially with the Russian visit — was one reason for not including Italy on the itinerary.

Under the baton of Charles Munch, Music Director for the past seven years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival on Aug. 12.

[illegible] of two concerts in Ireland, will be played in Cork on Friday evening, August 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, August 26-30, then the symphony will visit Scandinavia for four days.

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra for the Boston Symphony to be the first American orchestra to perform in the USSR. During the six days, September 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

The USSR will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Manich, Zurich, Berne, Paris, Chartres, where the orchestra has been invited to play in the famous Cathedral, Leeds and London.

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An official of the Orchestra told The Italian News that lack of time in Europe — especially with the Russian visit — was one reason for not including Italy on the itinerary.

Under the baton of Charles Munch, Music Director for the past seven years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival on Aug. 12.

The first of two concerts in Ireland, will be played in Cork on Friday evening, August 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, August 26-30, then the symphony will visit Scandinavia for four days.

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra for the Boston Symphony to be the first American orchestra to perform in the USSR. During the six days, September 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

The USSR will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, where the orchestra has been invited to play in the famous Cathedral, Leeds and London.

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Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 13 1956

Tanglewood Operas Open On July 30

An evening comprising acts from five 19th Century operas will be given by students of the opera department of the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, on Monday, July 30. At 8:30 p.m. in the Theatre-Concert Hall at Tanglewood, in Lenox, under the direction of the opera department's head, Boris Goldovsky, 30 students who comprise the active division —those studying for professional careers—will perform works by Berlioz, Puccini and Verdi.

Admission is through membership in the Friends, the organization through which contributions are made to assist the Berkshire Music Center. As will be the case when the Tanglewood opera department presents its major production of the season a week later—Lukas Foss' three-act opera, "Griffelkin," on Aug. 5 and 7—all seats are reserved, and special tickets are required, available now at the Friends' office in Tanglewood, or by telephone to Lenox 600.

Mr. Goldovsky announces that the program for July 30 will consist of the fourth act from Hector Berlioz' massive "The Trojans," which his New England Opera Company premiered in this country in March of 1955 in Boston; Puccini's "La Rondine" (The Swallow), Act 1, never done at Tanglewood; an act from Verdi's "Don Carlo," which Tanglewood students performed during the 1940 session of the school; Act 1, Scene 2 from Verdi't last masterpiece, "Falstaff"; also, scenes from "Aida" by the same composer.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 13 1956

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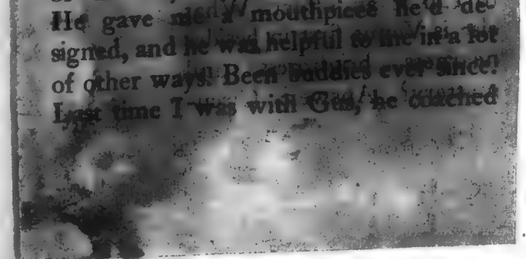
The operas will have scenery designed by Robert O'Hearn ("The Trojans"), the department's new designer; by technical director Thomas DeGaetani ("Falstaff") and by Mr. O'Hearn's assistant, Edward Flesh ("La Rondine" and "Don Carlo"). Costumes will be by Leo Van Witsen. Boris Goldovsky will provide piano accompaniment.

Other projects of the opera department this summer, open to the public through membership in the Friends are: an evening (July 24) composed of excerpts from 14 Mozart operas, including selections from four totally unknown in the United States; a number of informal recitals of opera scenes done in workshop style on Saturday afternoons, commencing July 14; and a special production for "Tanglewood on Parade" (Aug. 9), enlisting both active singers in the department and students in the associate, or amateur division.

Pastoral

IT was Benny Goodman on the phone, asking us if we'd like to drive out to Commack, Long Island, and pay a call on an old friend of his named Gustave Langenus. "Gus is seventy-two and knows more about the clarinet than any other man alive," Goodman said. "A terrific teacher, and he's written all the best books on the subject. Every so often, I like to go and play duets and talk clarinet with him. I'd rather listen to Gus play than to most of the other people I know." The invitation was far too pleasant to refuse, and in no time we were tooling out to the Island. "I always feel at home with Gus," Goodman told us. "Met him twenty-six years ago, when I came East from Chicago. I was broke at the time and got a job playing second clarinet on the 'Voice of Firestone,' one of the big radio shows of the day. Gus was first clarinet. He gave me a mouthpiece he'd designed, and he was helpful to me in a lot of other ways. Been buddies ever since! Last time I was with Gus, he coached



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Turning off the main highway, we drove along a dirt road that wound through heavy woods to a clearing, in the middle of which stood a trim white cottage. Mrs. Langenus was sitting in the yard under a hickory tree and got up to welcome us. A good-looking man in blue slacks, a cream-colored corduroy shirt, and crêpe-soled shoes, he showed us about the yard in leisurely fashion—we counted half a dozen bird-houses fixed on trees and posts, and noticed that one of them was decorated with a clef and notes in black wire—and then suggested going inside for a little clarinet playing. "After all, we're in the country, and the clarinet is *the* pastoral instrument," he said. We [illegible] changed greetings with Mrs. Langenus,

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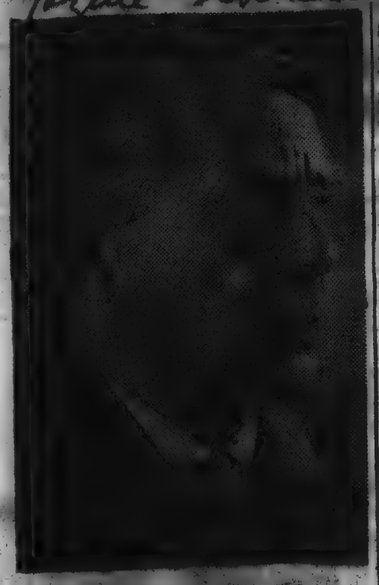
THE NEW YORKER

JUL 12 1956

List Plans for Symphony Group's European Tours

Jarrett Schneiday NY



CHARLES MUNCH
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Natick Bulletin
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Weekly Independent
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Cape Codder
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The Town of Wellfleet presents the Beaux Arts Trio in a concert of chamber music and solos on Friday July 20, at 8:30 pm in the Congregational Church, for the benefit of the Wellfleet Scholarship Fund. The famous trio consists of Daniel Guilet, violin; Bernard Greenhouse, cello; and Manahem Pressler, piano. Their background ranges the globe France, Germany, Israel, North and South America, and their instrumental efforts compress a world of music into one evening.

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Trio To Give Concert Friday July 20

It will be a great musical experience and pleasure to attend this concert. Tickets are $1.50 and will be obtained now at [illegible] and at the door [illegible] night of the performance.

6 Juillet 1956 — France-Amérique

LENOX

Charles Münch à Tanglewood

Le 4 juillet s'est ouvert, dans les Berkshires, le 19[illegible] Festival annuel de musique de l'Orchestre symphonique de Boston, sous la direction de M. Charles Münch. Pendant six semaines, jusqu'au 12 août, des concerts seront offerts dans le cadre de la vaste propriété boisée où, il y a un siècle, Nathaniel Hawthorne raconta ses "Tanglewood Tales". Un hommage spécial sera rendu, cette année, à Mozart, à l'occasion de son bicentenaire.

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EVENING CITIZEN, WINSTED, CONN., TUESDAY, JULY [illegible] 1956

[63]

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July 7, 1956

THE NEW YORKER

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As we slipped through Queens, Mr. Goodman mentioned that his plans for the summer include a short vacation at his house in Stamford and a stay at Tanglewood, where he will play and record Mozart's Clarinet Quintet, as well as the Concerto. He said he had made a recording of the Quintet in 1938 and of the Concerto in 1940. The latter was never released. "In those days, I just went ahead and did them," he continued. "I made some mistakes, but they were interesting mistakes. The playing was innocent, and sort of [illegible] Mozart music, strong and clear and pure. Now I know a lot more about Mozart, which makes him a lot harder to play. The same with jazz. Even if I wanted to, I couldn't do the things I did at twenty. In music, it happens sometimes that the less you know, the better off you are. Still, you've got to keep moving." He shrugged his shoulders and laughed. "Gus seems to know what life is all about," he said. "He likes what he's done and he likes what he's doing. He must feel good about the whole damn thing."

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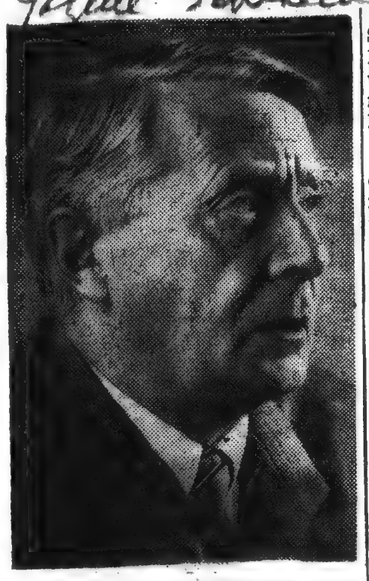
List Plans for Symphony Group's European Tours

Gazette Schenectady NY



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BERKSHIRE FESTIVAL—Friday, July 6, at 8:30: Charles Munch conducting the Boston Symphony Chamber Orchestra in an all-Mozart program with Benny Goodman, clarinet. ... ¶ Saturday, July [illegible] at 8:30: Charles Munch directing the [illegible] orchestra, with the Yale Glee Club [illegible] day, July 8, at 2:30: Lukas Foss conducting the chamber orchestra and acting as pianist [illegible] July [illegible] at 8:30: Goodman, clarinet; [illegible] Boston Symphony String Quartet. ... [illegible] July 13, at 8:30: The chamber orchestra conducted by Boris Goldovsky and Pierre Luboshutz, who, along with Genia Nemenoff, will play Mozart concertos for one, two, and three pianos. ... ¶ Saturday, July 14, at 8:30: Charles Munch conducting the chamber orchestra in an all-Bach program, with William Kroll, violin, and Doriot Anthony Dwyer, flute. ... ¶ Sunday, July 15, at 2:30: Charles Munch directing the chamber orchestra and the Festival Chorus in a performance of Bach's "St. John Passion," with Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. (Tanglewood, Lenox [illegible] Through Sunday, Aug. 12.)

Numerous inquiries are made at The Citizen office from time to time in regard to the concerts at Tanglewood during the summer months each year. The Citizen has the full schedule of these and will be pleased to furnish information to persons who call.

EVENING CITIZEN, WINSTED, CONN., TUESDAY, JULY 10, 1956

[63]

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Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408

JUL 12 1956

Boston Symphony Opens Concert Series July 20

The Berkshire Festival concerts at Lenox, Mass., move into high gear next week when the entire Boston Symphony Orchestra of 106 pieces assembles at Tanglewood under the baton of Charles Munch, Music Director. When they complete their two weeks of free Espanade concerts on the Charles River in Boston under the leadership of Arthur Fiedler, 76 players of the Boston Symphony move to the Berkshire Hills of Western Massachusetts.

The entire Boston Symphony Orchestra will inaugurate on Friday evening (July 20) the annual series of 12 week-end concerts in the huge 6,000-seat Music Shed at Tanglewood, which is open on three sides so the music may spill out on the spacious lawns where additional thousands of music-lovers assemble, under the stars and tall pines, or picnic in Sunday sunshine. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9,028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony during this, its 75th Anniversary season from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer, from Aaron Copland, Howard Hanson and Walter Piston. Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas. During the Shed season his podium will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming European tour; by Richard Burgin, concertmaster since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946; and by Eleazor de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro.

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Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786

JUL 12 1956

Men Give Concert At Voorhis Bowl

Under the sponsorship of the Merryall Community Center music lovers from far and wide enjoyed two fine programs by members of the Boston Symphony Orchestra under the direction of Eric Simon on the evenings of July 4 and 5.

July 4th's concert was held in the open air at the Van Voorhis Bowl on Paper Mill Road, and several hundred devotees gathered with folding chairs and blankets to lounge and relish the selections, as well as savor the picturesque suroundings. Selections by Mozart, Milhaud, Poulenc and Spohr were played by thirteen members of the wind section of the Boston Symphony Orchestra.

Due to rain the second concert was held in the auditorium of the John Pettibone School. but was nevertheless well attended/ Presented were a Hindemith cantata for soprano and a Stravinsky for soprano and wind instruments, a Suite by Richard Strauss and a Dvorak Serenade for 10 wind instruments, cello and bass. Margaret Willauer sang the solo parts, and Mr. Samuel Mayes, solo cellist, of the Boston Symphony assisted. Mr. Simon conducted.

New Milford is indeed fortunate to have had Tanglewood brought to its door this way, and these annual concerts are a welcome addition to our expanding development physically and culturally.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,039

JUL 12 1956

EUROPE BOUND—The Boston Symphony Orchestra will highlight a six-week tour of Europe with two concerts to be given in Russia. The organization has been invited to play in Leningrad and Moscow, marking the first time an American orchestra has played in the U.S.S.R. Manager Thomas Perry, right, and Assistant Manager Gail Rector sign agreement with KLM Airlines Official Delph Bulterman, left, to fly the 106 man orchestra and staff to and from Europe. Map of tour is in background. (Unifax K)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,758

JUL 12

Tanglewood

The second week of Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises three concerts by a chamber orchestra of members of the Boston Symphony on Friday, Saturday and Sunday. Charles Munch, music director of the Boston Symphony, will conduct the all-Bach program on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

Boris Goldovsky, who heads Tanglewood's opera department, will conduct the Boston Symphony's chamber orchestra in the Mozart overture and in two piano concertos, in one of which he will participate with duo pianists Pierre Luboshutz and Denis Nesterenko. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist.

William Kroll, head of the Kroll String Quartet and Dorjot Academy Dwyer, flute of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening.

On Sunday Mr. Munch will devote the entire concert to Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral [illegible] head Hugh Ross.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Granite State Free Press
LEBANON, N. H.
Weekly Independent
Circ. 1,412

JUL 12 1956

BERKSHIRE FESTIVAL PLACE OF CULTURE

Lenox, Mass. — Learn how the magic of music can bring relaxation you never dreamed of by visiting the famius Berkshire Music Festival at beautiful Tanglewood this week end, July 13-14-15.

According to the Massachusetts Department of Commerce, the Berkshire Music Festival has been described as "one of the great cultural institutions of our time," and every visit to the scenic and enchanting Tanglewood estate in Lenox is a memorable one.

On Friday, July 13, at 8:30 p.m., the Festival Chamber Orchestra will play a selection of Mozart's works, while the following evening a night of Bach is scheduled. On Sunday at 2:30, the Chamber Orchestra will perform Bach's "The Passion According to St. John" with chorus and soloists.

Tanglewood in Lenox is located in the heart of the beautiful Berkshires, one of Massachusetts' most scenic playgrounds. Plan to spend the entire week end touring this natural wonderland and using the many facilities for swimming, boating, hiking and picnicking.

Lenox is located on Route 7, just south of Pittsfield. Main east-west routes 2, 9 and 20 all connect with Route 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 12 1956

Boston Symphony Going Overseas

Lenox, Mass. —(UP)— The Boston Symphony Orchestra has announced its itinerary for a Fall European tour which will mark the first appearance of an American symphony orchestra in Russia.

The orchestra will leave the U. S. Aug. 14, with 27 concerts in 13 countries scheduled, Manager Thomas D. Perry Jr. said. On that day, 79 members will fly from Logan International Airport and 40 more will sail with the orchestra's 16,000 pounds of instruments and baggage.

They will head for Shannon, Ireland.

The appearance behind the Iron Curtain followed an invitation by the Ministry of Culture in Moscow.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 99,870 Free

JUL 12 1956

YWCA SPONSORS ANNUAL TRIP TO TANGLEWOOD

The Springfield YWCA will be sponsoring its annual trip to Tanglewood on Sunday, July 22. This Sunday afternoon program, presented by the Boston Symphony orchestra, conducted by Pierre Monteux, will include Rossini's "Overture to L'Italiana in Algeri," Bartok's "Concerto for Orchestra" and Schubert's "Symphony No. 7 in C Major."

A bus will leave the YWCA at 20 Howard street at 11.00 a. m. Sunday, and it will arrive in Tanglewood in plenty of time for lunch and a tour of Tanglewood. The afternoon concert begins at 2.00 p.m. and the bus will make its return trip at the close of the afternoon program.

The cost of this trip, $5.00, includes transportation and admission charges. For information and reservations for the trip, call the YWCA RE 2-3121.

[64]

MUSIC

ALFRED W. BURKE

LOW[illegible] Franco-American [illegible] under the capable direction of George A. Ayotte presented a splendid program of French folk songs last Sunday evening. The occasion marked the observance of the feast day of St. John the Baptist. Mrs. George A. Ayotte served as accompanist.

It seems that over the years the chorus continues its activity in whatever field the occasion demands. This is as it should be. There is something about a group of people whose initial idea is to advance culture and art in the community.

From top to bottom the chorus has fine singers. Added to this has been the excellent coaching and directing by the leader.

The Arundel Opera theater of Kennebunkport, Me., will present Verdi's 'Rigoletto" as next week's production. It will run from Thursday evening through Saturday evening. As in past years, a cast of experienced singers make up the company's talent list for the season.

Co-directors Wesley Boynton and Morse Haithwaite will stage the production. Mr. Boynton is stage director and Mr. Haithwaite directs the music.

Music Center Opens

The Berkshire Music center, the summer school of music maintained by the Boston Symphony orchestra in conjunction with its Berkshire Festival, opens its 14th session, a six-week course of music studies for advanced students and professionals, at Tanglewood, Lenox, Sunday afternoon.

Aaron Copeland, the distinguished American composer who has been assistant director of the school since its founding in 1940, will address students and guests at opening exercises, at 3:30 p. m. in the Theater-Concert hall.

William Cox, of the Phillips academy, Exeter, N. H., in his capacity as chairman of the Friends of the Berkshire Music center, the society whose contributions help to support the school, will preside. Dean Ralph Berkowitz will introduce the faculty.

As at every opening of the school since its founding under the direction of the Boston Symphony's former conductor, the late Serge Koussevitzky, Hugh Ross, head of the choral department, will lead the students in "Alleluia," composed for the school's opening by Randall Thompson.

Tea will be served in the Tanglewood formal gardens following the exercises, and an informal student party will be held Sunday evening at Wheatleigh, residence of male students.

The first of some 25 concerts by students of the Berkshire Music center, which the public may attend through membership in the Friends' society, will be given Thursday evening, July 5, in the Music Shed, at 8:30 p. m., when, for the first time, the symphony orchestra of 100 scholarship students of Department I will play together. The program will include Beethoven's "Egmont" Overture, Samuel Barber's "Essay No. 1", and Brahm's "Variations on a Theme of Haydn", [illegible] student conductors; and will include with a symphony conducted by Eleazar de Carvalho, who heads the department this year while its regular head, Leonard Bernstein, is on leave of absence. Mr. de Carvalho, conductor of the Brazil Symphony orchestra of Rio de Janeiro, was a conducting student at Tanglewood in 1946, and a member of the conducting faculty of the Berkshire Music center from 1947-1951.

The first of six weekly chamber music concerts will be given by students of Department I in the Chamber Music hall, Sunday morning, July 8, at 10 a. m.

MUSIC

ALFRED W. BURKE

LOWELL — With the opening of the Organ Institute at Andover this month, it brings to the Merrimack Valley one of the most rapidly growing music festivals in the country. In the space of a few years the Organ Institute has gained a place in music so important that it is world-wide in interest and participation.

Possibly this has been the result of tremendous work on the part of those interested in the formation and growth of such an experiment in music. It could also be that organ music is for the first time in its history gaining the recognition it snould have received centuries ago.

Arthur Howes, the distinguished organist-conductor, has been director of the institute throughout its brief history. Through his musical knowledge and inspiration the festival idea for the organ has grown in the music world.

Organ Concerto

Aside from the factor of fine guidance and a selection of fine artists to play at the weekly programs, the instiute has brought back a lost element, namely, the organ concerto. Before the advent of the Organ Institute, people here never nad the opportunity of hearing this magnificent form of artistic expression.

Concerti as played by an organist of repute and supported by a selected group of instrumentalists made the Methuen hall somewhat of a shrine for music.

Works by Handel and other composers given over to this form of writing made up the list. It definitely would be a highlight of the present regular series if the organ concerto again became a part of the season's program.

The first program of the current season at the Berkshire festival provided a most pleasant and artistic evening of music. The event featuring the famous Kroll String quartet was not only appropriate, but something that could set the fine pattern which will outline the entire series.

Despite the pressure of playing the opening selection of the season, the final movements of the Mozart "Quartet in C Major" moved with smoothness and a flowing style. A definite vigor and beat marked the second movement of Profofieff's "Quartet No. 1."

It has been several seasons since one has heard such authority and delicacy of understanding as that unfolded by the ensemble in the Beethoven "Quartet in C Major". This work popularly known as the third Rasomkowsky Quartet is one of a series of three such compositions dedicated to the Russian count who commissioned Beethoven to write them.

The entire ensemble played with consumate skill and an ingenious medium of interpretation. However, Mr. Kroll gained the evening's honors. Highlight of the much demanded encore list was a delightful little march by him.

Bach Program

This week-end's final Bach-Mozart chamber orchestra concerts by members of the Boston Symphony orchestra in Tanglewood's theater-concert hall, will feature on Saturday evening an all-Bach program, conducted by Charles Munch. The Brandenburg Concerto No. 2, in F major, the Violin Concerto in E major with William Kroll as solosist will open the program .

Also to be heard will be the Suite No. 2 in B minor, for flute and strings with Doriot Anthony Dwyer as soloist, and the Suite No. 3 in D major.

Sunday afternoon Charles Munch will conduct Bach's "The Passion According to St. John." The festival chorus of Berkshire students trained by Hugh Ross, and soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor and Mac Morgan and James Joyce, basses, will make up the vocal list of artists to appear.

Puccini's dramatic masterpiece "Tosca" will be the featured attraction next week at the Arundel Opera theater in Kennebunkport, Me. The production will feature such well known artists as Donna Clair, Douglas Bredt, Shirley Mendonsa, James Fudge and Judith Ann Moore.

Wesley Boynton will be stage director and Morse Haithwaite is in charge of music. Both Lowell men have been most instrumental in advancing the cause of grand and light opera along the summer theater trail. Through their work the Arundel theater has become one of the centers of summer entertainment.

MUSIC

ALFRED W. BURKE

LOWELL — The musical appreciation radio series being conducted by Dr. Edward F. Gilday, chairman of the department of music at Lowell State Teachers college, on Sunday afternoon from Boston, has opened a new field in educational development. Actually, such a series is not new, but in the method employed and the manner of presentation being used, it is practically revolutionary.

All too long the educational centers of the country have interested themselves partially in musical appreciation. However, whatever efforts were extended hardly sufficed.

With the coming of the current series the Teachers college system of Massachusetts has definitely taken the leadership in this field of informal education. Possibly the field will gain a wider following in the coming years.

Dr Gilday has proven himself most competent in his new position. He has carefully selected the field to be covered, and the method and pace to establish the pattern.

Records Unique

One element is concerned with records for children. The records are unique in the style of presentation, and almost priceless in the teaching approach.

Last Sunday Dr. Gilday had his little daughter as guest panalist. Though it would be natural to expect that a child under such guidance would find in music an interesting art, it was a revelation to hear and understand the insight she possessed.

A path into various phases of music could do the same thing for people of any age. The series will undoubtedly follow this pattern. It should be interesting to follow the experiment into art that the world of formal education, has opened.

The eminent jazz clarinetist Benny Goodman, who makes his debut with the Boston Symphony and at its Berkshire festival concerts tomorrow evening, is donating his services in next Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire music center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's clarinet quintet, K. 581, with the following principals of the Boston Symphony who comprise the B. S. O. string quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire festival program on July 13. He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a festival concert since 1950.

William Kroll, head of the Kroll string quartet, and Doriot Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert July 14 Both teach chamber music at the Berkshire music center.

Dr. Munch on July 15 will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the festival chorus of students of the Berkshire music center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. All are former students of the Berkshire music center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634
JUL 11 1956

Tanglewood

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Pope Cancels

[65]

MUSIC

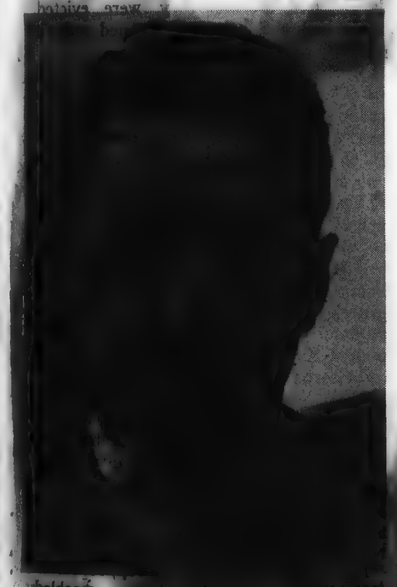
Rescuer of Neglected Composers

Although U.S. foundations have poured out millions in support of the nation's composers, the big names, for many a talented newcomer, a music substitute is still virtually impossible to find. In the audience at Tanglewood last week sat a man who has committed much of his time and most of his fortune to changing all that. He is 40-year-old Chicago Wine Importer Paul Fromm, and he was at Tanglewood to hear the works of two of his protégés, Ben Weber's *Serenade, for Strings* and Alvin Epstein's *Sabrina Fair*, premièred by members of the Boston Symphony.

Forced to Flee. When he set up his Fromm Music Foundation four years ago, Paul Fromm was nourishing an ambition as old as his student days in Germany. The son of a prosperous wine grower, he early became an enthusiastic supporter of contemporary German music, was on the point of establishing a music foundation in his homeland when he was forced to flee the country during Hitler's pogroms of 1938. In the U.S. he prospered quickly, set up his own wine-importing firm and bought into several other businesses. By 1952 he was ready to turn his attention to U.S. music.

Fromm's plan was simple. Computing the profits from his various enterprises, he set aside enough to finance expansion and to support himself and his family in an unpretentious seven-room apartment ("We live well, but we are not country club") and gave all the rest (roughly $50,000 a year) to the Fromm Foundation. To help him select worthy recipients of his charities, Founder Fromm hired a [illegible] four-man reviewing staff of professional musicians* (supplemented by occasional guest experts), gave them complete autonomy to award grants to composers who might, or might not be to his personal taste. Of the more than 600 young composers whose works the staff has reviewed, only 56 have received grants. "There is a lot of [illegible] we are looking for art," explains Fromm. Though the initial awards are [illegible] to $1,000), the foundation [illegible] to "commit" itself to a composer for [illegible] years, *i.e.*, to stay with him [illegible] achieved the reputation that [illegible] him to go on to bigger stipends from bigger foundations or stand alone. Beyond providing cash awards, the foundation arranges public performances of its composers' works, has them printed, recorded and released through regular channels.

Saved from Grubbing. Paul Fromm's reward for his good works is the knowledge that he has saved many a first-rate composer from musical grubbing. (On the theory that too much money can be as destructive as too little, he has also vowed never to expose his daughter to the temptations of a large inheritance.) He regards as one of his major triumphs the liberation of Composer Benjamin Lees (TIME, May 7) from the mines of film music writing. "If Ben kept it up, he would go to pieces musically," says Fromm. Last week, Tanglewood concert helped to get Composer [illegible] teaching job. "We need the young composers far more than they need us," says Fromm. "All the foundations care about is that they don't [illegible]



Too much is as bad as too little.

TIME, JULY 23, 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 13 1956

Around Berkshire

Tanglewood Traffic Problem

LENOX—If anybody makes a survey of traffic problems on West street, leading to Tanglewood, the state apparently will have to do it.

The Boston Symphony orchestra, now conducting its annual Berkshire festival at Tanglewood which causes traffic snarls on the narrow road before and after each concert, has declined a suggestion that it study the problem, holding that this is not within its province.

The town had asked the state to rebuild the road but its answer was that it would put up only $35,000 of the needed $50,000, leaving the town and county to pay the balance. They probably will put the job on their 1957 Chapter 90 program but, meantime officials here hope for a survey to show just what will be the best solution.

Petrassi's work [illegible] performed at Tanglewood [illegible] on July 27

A performance of the symphony by Goffredo Petrassi, written for the 75th anniversary of the Boston Symphony Orchestra, will be given its first performance at the Berkshire Festival at Tanglewood this summer.

Petrassi's Fifth Concerto for Orchestra will be performed at a shed concert on Friday, July 27.

This work will be played in Europe when the Symphony goes abroad following the Tanglewood concerts.

The Festival concerts for 1956, as planned by Charles Munch, will pay homage to Mozart's bicentennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs in which concert versions of "Die Walkure" Act 1, and the opening and final scene of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students.

The 1956 Berkshire Festival of 24 concerts began on Wednesday evening with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. Tonight, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist.

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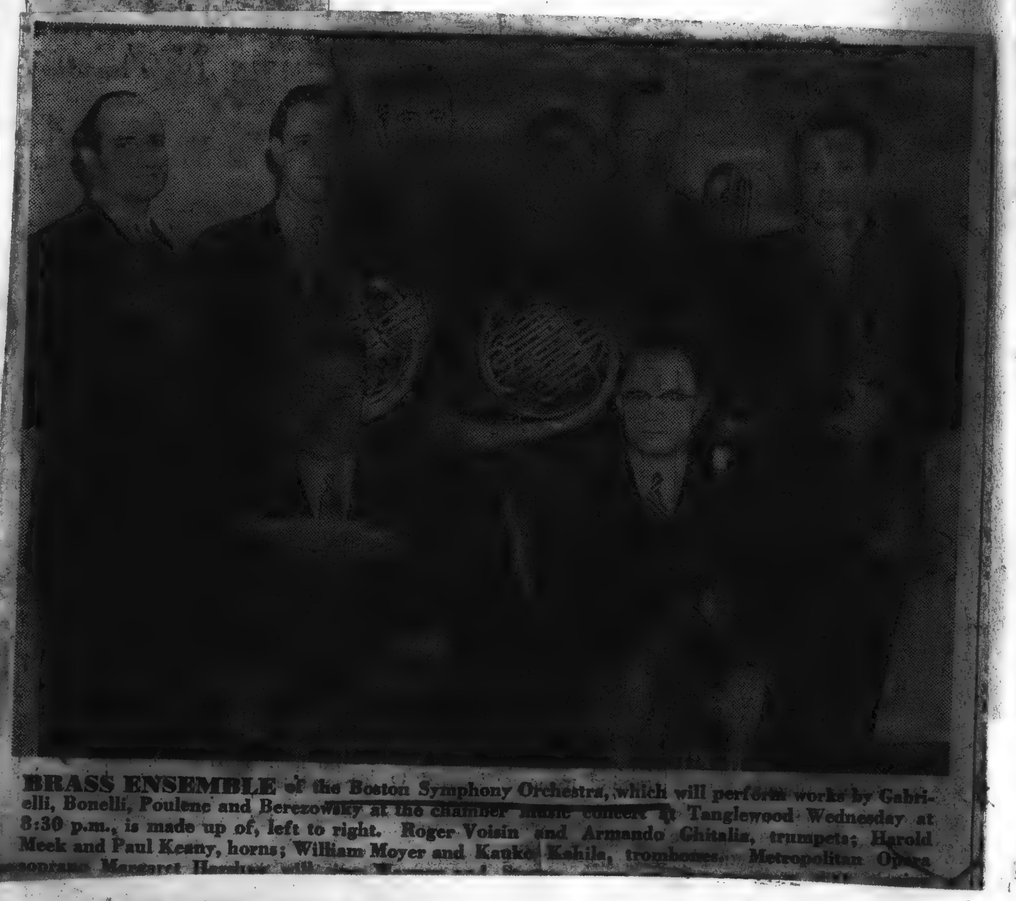
The above concerts, and those of the following week, July 11, 13, 14, 15, will all be given in the intimate 1,2000 seat Tentre Concert Hall at Tanglewood, evenings at 8:30 P.M., Sunday afternoons at 2:30 P.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 13 1956



BRASS ENSEMBLE of the Boston Symphony Orchestra, which will perform works by Gabrielli, Bonelli, Poulenc and Berezowsky at the chamber music concert at Tanglewood Wednesday at 8:30 p.m., is made up of, left to right. Roger Voisin and Armando Chitalia, trumpets; Harold Meek and Paul Keany, horns; William Moyer and Kauko Kahila, trombones. Metropolitan Opera soprano Margaret Harshaw [illegible]

[66]

MUSIC

Rescuer of Necktie Salesmen

Although U.S. foundations have poured out millions in support of the nation's composers, the big money has usually gone to the big names. For many a talented newcomer, a musical grubstake is still virtually impossible to find. In the audience at Tanglewood last week sat a man who has committed much of his time and most of his fortune to changing all that. He is 49-year-old Chicago Wine Importer Paul Fromm, and he was at Tanglewood to hear the works of two of his protégés, Ben Weber's *Serenade for Strings* and Alvin Epstein's *Sabrina Fair*, performed by members of the Boston Symphony.

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PHILANTHROPIST FROMM
Too much is as bad as too little.

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* Visiting musicians include Brooklyn College's Sidney Finkelstein, St. Paul's Alexander Tcherepnin and the American Conservatory of Music's Max Sinsheimer.

TIME, JULY 23, 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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Circ. 13,357
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* * *

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 13 1956

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[66]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 49,758

1 3 1956

Busiest Musician In Maine Has Won The Applause Of World's Great Pianists

By OTIS C. WILLIAMS JR.
(Staff Writer)

The man who is probably the busiest musician in the State of Maine has never given a concert or a lesson in his life.

Year after year he has more bookings than any three concert artists could handle, and he could work seven days a week if he liked.

Yet Frank I. Collins of South Portland is better known in an cert or a lesson in his life.
clusive circle of the world's the public

HE'S THE PIANO TUNER who has serviced the concert grands in City Hall for many years and a sheaf of press notices from the keyboard giants of two generations attest to the brilliance of his career.

An old acquaintance of Artur Rubinstein, the middle-aged Collins recalls with pride the words of the man who is probably the most renowned concert pianist of our time.

"Mr. Collins," said Rubinstein, "it is a pleasure to play a piano you have tuned."

This came from the artist who confided to Collins during one of his appearances in Portland:

"I love to play the piano. Even if they didn't give me any money for it, I would still play."

The few pianists of Rubinstein's stature can command between $1,500 and $3,000 for about an hour's performance. Collins can charge up to $10 for an hour's work tuning a concert grand, less for an upright piano.

But with more pianos being sold today than ever before and piano tuners growing scarcer by the year, the artist's performance would be impossible without the man behind the tuning fork and the wrench.

NAMES OF THE PIANISTS with whom Collins has concertized — in unseen collaboration — read like a roster of music's brightest stars.

Serkin, Casadesus, Rubenstein, Arrau, Curzon, Iturbi, Percy Grainger, Vronsky and Babbin and many, many more.

It is with piano soloists such as these that Collins' work shows to its great advantage, but singers, violinists or any other musicians requiring piano accompaniment for an appearance here all profit from his skill.

From the brilliant violinist Zino Francescatti to the leading Metropolitan Opera mezzo Rise Stevens, all have praised Collins' work.

Short, wiry and independent, the Portland-born Collins says:

"I'd never ask any of them for an autograph for years. You know how it is. But then I started asking most of them to write their name on a program for me. I think I started with Clifford Curzon. Boy, you should see what they write. Pretty nice."

That sheaf of concert programs inscribed in the artists' own handwriting constitutes Collins' press clippings.

They tell the story, too, of why he can't keep up with the calls for his services from as far away as the Bowdoin College Music Department and the summer home of the Efrem Zimbalists at Rockport.

SO HIGHLY do some of the great artists regard the work of a good piano tuner, that at least two appearing here have referred to Collins as a "collaborator" in the concert.

In notes scribbled on a program the great French pianist Robert Casadesus has written "To Frank Collins with my best regards and many thanks for his precious collaboration."

Another reads "To Frank Collins with many thanks for his beautiful tuning and kind collaboration," signed, Rudolph Serkin.

Mutual admiration going back many years exists between Collins and the pianist Artur Rubinstein for whom Collins has tuned the City Hall grand at least three times.

Of Rubinstein, the Portland craftsman says, "He's the greatest artist living today."

And on two concert programs the brilliant Rubinstein has written:

"To Mr. Frank Collins, thanking him for the wonderful work he did with my piano."

And, again "To Frank Collins with my warm thanks for his splendid work."

The fine English pianist Curzon wrote of Collins "in gratitude for his excellent service on the Steinway."

TUNING TWO or more pianos so that each matches the other perfectly is an even further extension of the fine art. In this field, Collins' testimonials build rapidly to what can only be described as a crashing crescendo.

Duo-pianists Vronsky and Babin wrote "many thanks for a magnificent job."

Doubling that, all four members of the First Piano Quartet, signed a message reading "Thank you for a wonderful job!"

The climax was reached in a piano festival conducted in City Hall three years ago when Collins was praised for tuning up an entire ensemble consisting of no less than 15 pianos.

Prof. Frederic Tillotson, head of the Music Department at Bowdoin College, and a pianist himself, has called Collins "one of the best tuners in New England."

But admiration for the overly-modest South Portlander is not confined to those who play his chosen instrument.

The gifted young soprano Adele Addison, well-known in Portland, who most recently sang the leading role in a nationally-televised opera presentation, wrote:

"I'm happy you came — thank you for the fine piano," and signed it simply "Adele."

Richard Tucker, a leading Metropolitan Opera tenor, said "Thanks for a wonderful piano tuning."

On a night when she signed no autographs here, Jeanette McDonald took the time to pen "Thank you" to Collins.

After a concert by the Longines Symphonette, a note from Conductor Mishel Piastro said "Thanks for your fine cooperation."

YET, THE WORDS which Collins prizes most highly did not come from one of the towering giants of the concert stage but from a hard-working perfectionist named Richard Burgin who Collins calls "one of the finest musicians in America."

Burgin, conductor of the Portland Symphony Orchestra, is also assistant conductor and concertmaster of the world-renowned Boston Symphony.

On a night this March when the young pianist Miss Tung Kwong-Kwong had performed Beethoven's ringing Fourth Concerto with the Portland Symphony, Burgin strode across the room backstage and took Collins' program.

On it the man who tirelessly demands the best wrote "Thanks for the perfect tuning of the piano" and signed it "Burgin."

These are only a handful of the notes of praise Collins has received and it was only in recent years that he started keeping the programs.

Collins, himself, is quick to point out that there are several other fine piano tuners in Portland and all appear to have all the business they can handle. He is not the only one.

But Collins' handling of the City Hall Auditorium grands has kept his name preeminent in musical circles and the word continues to get around year after year.

"I never in my life solicited a job either. I never had even a business card printed and I never took an advertisement," he says.

Younger men are not entering the piano-tuning profession as they once did and the ranks of the older craftsmen have thinned out. Collins agrees that any tuner today is in demand.

There are other tuners and all are busy, but the facts that Collins is both very good and very busy are undeniable.

Since musicians and dealers agree there are probably more pianos in the Greater Portland area than there are in any other area of the state, and since Collins' work carries him far beyond the confines of this concentrated ivory mine, being the busiest man in Maine in his line comes easy.

HIS LIFETIME on the concert stage spans almost an era—he tuned pianos for John Rogers Chapman, father of the glittering Maine Music Festivals of yesteryear.

As a youth he heard some of the piano greats of an earlier generation — men like Camille Saint-Saens, the great Busoni, Gabrillevicz, Rachmaninov, De Pachmann and Paderewski.

Collins is a determined workman with his tools. His playing consists entirely of sounding one note monotonously against another until the middle octave of the keyboard is in tune and every other octave in accord with that.

There are 11 octaves and 88 notes on a piano keyboard and a recital by Collins can be pretty deadly listening.

Yet, when he tries a few bars to test his work, his sure and graceful touch shows the mark of a true musician.

Grinning, he stands not much higher than a grand piano and rests his surprisingly muscular forearms on the lid.

"You might not know it," he begins, "but I once played the violin. I don't play the piano. Can't play it; never tried. But I studied the violin.

"My sister was a good piano player and my twin brother was a good cellist. We used to play Beethoven trios together in Boston and a lot of people thought we should go on to play professionally.

"But I knew I didn't want to play professionally, and then I got into this."

Both Collins' father and his uncle were widely-known musicians in Boston where the family lived for many years.

Collins has been working with pianos for 35 years, a good part of that time divided between his own business in Portland, and Boston where he was associated with the Ivers & Pond Mfgr. Co., piano makers, for 25 years.

HIS LAST 12 YEARS with Ivers & Pond, he was head tuner and voice adjuster for the factory—the man who put the master finishing touches on the fine "edge" of each new instrument before it was declared completed.

Today, as he has for many years, Collins heads the piano tuning department of Cressey & Allen as a five-day a week job. The firm is Steinway's agent here and it is through Steinway that a big concert grand is kept "stationed" in City Hall.

On his own time, Collins continues to conduct his own piano tuning business on the side with the agreement of his employers.

He lives in his own home at 15 Victory Ave., South Portland, and has two married daughters and three grandsons.

His daughters are Mrs. Ernest A. Marcoux of Salmon Falls, and Mrs. Bennett Norton of Shelburne, N.H.

As to Collins' hobbies, when he does have an evening at home to himself he says, "I like to listen to good music on the radio or on records."

He doesn't own a piano.

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MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUN 21 1956

Music Center Announces Summer Events Open To Friends

Numerous performances by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This Orchestra's music school in the Berkshire hills is now preparing for its 14th year, which will commence with the arrival of some 400 students from all parts of the U.S.A., Canada and foreign countries on Sunday, July 1. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director; Aaron Copland as Assistant Director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first-chair members of the Boston Symphony Orchestra.

Young musicians of high skill - instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the Orchestra's summer music school. A voluntary contribution constitutes membership in the Friends, who at the end of the summer of 1955 totalled 4,715 individuals contributing $46,094.00. Last summer was the first time that the Berkshire Music Center also benefitted from the Rockefeller Foundation's five-year matching grant for all money raised over $15,000 from outside sources.

A complete calendar of events, listing all student activities of the Berkshire Music Center as well as all the programs of the Berkshire Festival by the Boston Symphony Orchestra, is now available and may be had by writing to the Friends of the Berkshire Music Center, Tanglewood. Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Italian News
BOSTON, Mass.
Weekly Independent
Circ. 42,414

JUL 1 3 1956

Symphony Should Play in Italy

According to the latest announcement the Boston Symphony Orchestra will not perform in Italy during its tour of Europe in August and September.

An extensive itinerary has been set up for the orchestra's five-and-a-half week tour. The orchestra will play in 13 countries. These include Ireland, Scotland, Denmark, Norway, Sweden, Finland, Russia, Czechoslovakia, Austria, Germany, Switzerland, France and England.

It is very difficult to understand why no provision was made for the orchestra to appear in Italy.

Of all nations of the world, one would think that Italy — where classical music as we know it was born — would be first on the list of any American orchestra touring Europe.

Besides the obvious cultural value of the orchestra's appearing in Italy, there is a most important political value. The United States government is particularly supporting the tour. Surely, our officials in Washington realize the value of showing the Italians that America is capable of producing more than boogie-woogie and rock and roll. America is criticized regularly in Italy, especially by the very vocal left wing press there, for lacking appreciation of great culture. We are pictured as an imature nation of wealthy playboys.

Several performances of the great Boston Symphony Orchestra in Italy would do much to dispell this propaganda. And the value in welding the bonds of friendship between Italy and the United States would be inestimable.

We hope that the Boston Symphony will make provision in its itinerary to perform in Italy. Although plans for appearances seem to be already scheduled, we are sure that the extra effort made to appear in Italy will be well worth it.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 12,670

Hub Symphony Lists Itinerary European Tour

Plan 27 Concerts In 13 Countries August And Sept.

TANGLEWOOD, LENOX, Mass., July 13 — The Boston Symphony Orchestra will play twenty-seven concerts in thirteen countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry, Jr., announced today.

Under the baton of Charles Munch, its Music Director for the past seven years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on August 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, August 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, August 26-30, then the symphony will visit Scandinavia for four days.

Going To Russia

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, September 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres — the orchestra has been invited to play in the famous Cathedral — Leeds and London.

The itinerary follows:

Cork, Ireland, August 24; Dublin Ireland, August 25 (matinee) Edinburgh, Scotland, August 26 through 30; Copenhagen, Denmark, August 31; Oslo, Norway, September 1; Stockholm, Sweden, September 3; Helsinki, Finland, September 4; Leningrad, U. S. S. R., September 5 and 6; Moscow U. S. S. R., September 8 and 9; Prague, Czechoslovakia, September 11; Vienna, Austria, September 12; Stuttgart, Germany, September 13; Munich, Germany, September 14; Zurich, Switzerland, September 16; Berne, Switzerland, September 17; Paris, France, September 19 and 20; Chartres, France, September 21; Leeds, England, September 23; London, England, September 24 and 25.

Pierre Monteux, once regular music director of the Boston Symphony (1919-1924), has been invited by his friend and colleague, Dr. Munch, to conduct some ten of the orchestra's twenty-seven concerts abroad.

The Boston Symphony Orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of The American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour aboard, to help cover the cost of trans-Atlantic transportation by air, and to help defray deficits to the orchestra from concerts abroad.

The six-week twenty-four concert schedule of the Berkshire Festival which opened last week terminates on Sunday afternoon, August 12. On Tuesday afternoon, August 14, a K.L.M. Royal Dutch Airlines chartered Super-Constellation will bring the rear guard of the Logan Airport, Boston, to Shannon Airport, Ireland. Some 40 persons will sail simultaneously along with the orchestra's 16,000 pounds of instruments and scores and baggage, abroad the Nieuw Amsterdam, of the Holland American Line, from Boston to Cobh, Ireland. A 59-passenger K.L.M. Constellation will bring the rearguard of the orchestra to Ireland on August 22. Included in total party will be a staff of ten, some wives of members of the orchestra, and newspaper critics.

At the conclusion of the second London concert in Festival Hall on September 25, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic, and a special air freighter will return their equipment simultaneously for the opening of the orchestra's 76th season in Boston's Symphony Hall on Friday, October 5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 13 1956

...Copland and Strauss songs on the program that evening

Tanglewood Tales

Aaron Copland has six composition students at Tanglewood this summer: Hector Campos-Parsi, of Puerto Rico; Carlos Farinas, of Havana, Cuba; Thomas R. Putsche Jr., of Hartford, Conn.; Eino J. Rautavaara, of Helsinki, Finland; Michael D. Sahl, of New York City, and Ramon Zupko, of Youngstown, Ohio. Mr. Copland arranges the programs which these student composers, and students of his associates, Goffredo, Petrassi, Lukas Foss and Irving Fine air before Tanglewood festival audiences during the four forums of the summer season.

* * *

The first composers' forum, scheduled for Sunday evening in Tanglewood's Chamber Music Hall at 8:30 will offer compositions by Putsche and Zupko, and works by Robert Lombardo, of Hartford, Conn., William J. Sydeman, of Sarnia, Ont., Canada, and Joseph S. Lukewitz, of Chicago. Mr. Sydeman, 27, a second year student at Tanglewood, studied here last year with Roger Sessions. He prepared at Duke University and the Mannes College of Music in New York, where he received a B.S. degree in 1955. He is attending the Berkshire Music Center with his wife, a piano student.

The two Hartford composers represented on the Sunday forum both prepared at the Hartt School of Music. Mr. Lombardo, aged 24, received his B. Mus. and M. Mus. degrees there in 1955 and now teaches piano and theory in the Connecticut capital. Mr. Putsche, aged 27, got his B.A. from the University of Chicago, and his two musical degrees in Hartford. He is on a Crofts Scholarship at Tanglewood, and currently studies in the winters at the Juilliard School of Music in New York. Ramon Zupko, 23, attended Boardman High and Youngstown University, and got his B. Sc. degree from Juilliard last June. Joseph Lukewitz, 31, studies composition at the American Conservatory of Music in Chicago, and previously attended the Illinois Institute of Technology and Roosevelt College there.

* * *

Each summer large groups of music lovers visit Tanglewood, and pleasant arrangements for the groups are made through Tanglewood staffer Stoddard G. Spader for the visitors to enjoy the Tanglewood waterfront on Stockbridge Bowl for boating and swimming, and to picnic on the Boston Symphony's summer estate. Such groups this year include: July 20-22, 45 foreign students of M.I.T., Cambridge; 50 members of the United Nations Secretariat from New York, who are housed by Pittsfield hostesses, this year marking the seventh summer such a group has attended the Berkshire Festival concerts; and the YWCA of Springfield. July 27-29: An additional 45 foreign students from M.I.T.; 45 from the Committee on Friendly Relations Among Foreign Students, and summer students from the University of Massachusetts at Amherst. July 28 brings 70 girls from the Northampton (Mass.) School for Girls and visitors from the Summer Music Center in West Hartford, Conn. August 3-5 brings the Harvard University Summer School of Arts and Sciences, about 40 in the group. August 9 witnesses the arrival, for "Tanglewood on Parade" of 30 secretaries from all over the U.S., who are assembling that week at the Vassar Institute for Women in Business.

* * *

For the first time in two years, the Tanglewood Study Group, under the direction of Ingolf Dahl, will give concerts during the Berkshire Festival season which will be open to the public through membership in the Friends of the Berkshire Music Center. These will be on Saturday afternoon, July 21, and at "Tanglewood on Parade" on August 9. Two piano recitals by the 30-odd Study Group pupils of Ludwig Bergmann of the Study Group will also be held on Saturday afternoons.

* * *

The Tanglewood Berkshire Festival program of Aug. 4 will be a memorial to the Boston Symphony's former conductor, Serge Koussevitzky, who died five years ago. Leonard Bernstein, one of Dr. Koussevitzky's most illustrious pupils, will take time off from the two new musicals he has in the works for Broadway production next season, to travel from his summer home in Vineyard Haven, Martha's Vineyard, to conduct the performance, and Mrs. Bernstein, stage and television actress Felicia Montealegre, now appearing in the Harvard summer theater production of Shakespeare's "Henry V," will come to the Berkshires with him.

The program has dropped the opening Variations for Orchestra by Moevs, and now consists of the first Tanglewood performance of Mozart's Mass in C minor, K. 427, with soloists Phyllis Curtin, Eunice Alberts and John McCollum, and the Festival Choir of Berkshire Music Center students; and Prokofieff's Symphony No. 5, which Dr. Koussevitzky introduced to the United States and which he performed far and wide with the orchestra.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUN 25 1956

Berkshire Music Center Applicants Far Exceed Limit

LENOX, Mass. — Applications for study at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood in connection with the annual Berkshire Festival concerts this year totaled over 600, while enrollment is limited to some 400, it was announced today. Among these are 28 foreign students.

The music center, founded in 1940, will open its 14th session on Sunday afternoon, July 1, when students will be welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra, in his capacity as director of the summer music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Rector, assistant manager of the orchestra, is executive secretary.

The students will work on ensemble playing and conducting under Eleazar de Charvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, while department head Leonard Bernstein is on leave of absence. Classes will also be held in choral singing and conducting under Hugh Ross; composition under Mr. Copland and Italian modern composer Goffredo Petrassi; and opera under Boris Goldovsky.

Students may also enter the Tanglewood Study Group under Ingolf Dahl. Since enrollment in the latter may be for either the full six weeks or for periods of four weeks or two weeks, applications for this department are still being accepted. Study Group students, professional and amateur, have an opportunity to spend their vacations in extensive chamber orchestra reading and to sing in the Festival Chorus with the Boston Symphony in Berkshire Festival concerts. There are to date 65 students registered for this course.

BOSTON, MASS.
GLOBE (Morn.)
Circ. D. 126,015

JUN 15 1956

R.I. Music Official Named Secretary of Harvard Alumni

Peter D. Shultz, business manager of the Rhode Island Philharmonic Orchestra, yesterday became secretaary ofthe Harvard Alumni Association.

His appointment was announced at alumni exercises by Francis W. Hatch, associated president. Shultz will work with Dr. Daniel S. Cheever, new director of alumni affairs, and will succeed Peter E. Pratt '40, who is resigning to enter business.

A native of Des Moines, Shultz graduated from Phillips Exeter Academy and, in 1951, from Harvard, where he was Glee Club manager. He spent two Summers on the management staff of the Berkshire Music Festival at Tanglewood, and served as enlisted man and officer in the Air Force in 1952-3.

BOSTON, MASS.
AMERICAN
Circ. D. 181,639

JUN 16 1956

Munch Gets Three Degrees in 5 Days

Three degrees in five days is the record rung up by Dr. Charles Munch, who became one of the most honored men in musical and academic circles in the past five days since his return here from his Paris home.

On Sunday Tufts University made the music director of the Boston Symphony Orchestra a Doctor of Human Letters; Wednesday Boston College granted him the degree of Doctor of Music and at Harvard's impressive commencement exercises Thursday the degree of Doctor of Music was again conferred upon him. In 1955 Boston University also awarded him with the degree of Doctor of Music.

Dr. Munch returned to Paris last night but he will return within two weeks to open the 14th season of the Berkshire Music Center at Tanglewood in Lenox, of which he is the director, on Sunday afternoon, July 1.

Immediately after the conclusion of the Symphony Orchestra's six-week Berkshire Festival, Dr. Munch will go back to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra.

STATEN ISLAND, N. Y.
ADVANCE
Circ. D. 43,537

JUN 25 1956

GLORIA FREEMAN, shodoll, sporting Tiffany trinket from Ben Platt, rich furrier. Sixteen-karat sapphire and diamond sparkler big enough to light a room. . .NBC paid $2 million for 50% interest in Figaro, Inc., Joseph Mankiewicz's independent film firm headquartered in Gotham. . . Eydile Gorme, Steve Allen songstress, and David Haft, solvent and eligible, encoring at Chateau Madrid. . .Murray Hamilton, actor, and mate, Terri De Marco, of singing sisters, cleffed "I Never Meant To Get Serious," about to be published.

PETER HOLMES, yeast heir, and Sally Andrews, his intended, a starry-eyed duo at Voyager Room. . .Richard Widmarks bought a farm in North Barrington, Mass. If nothing else, they're near Berkshire Music Festival!. . .George Jessel offered producing berth with Hecht-Lancaster. . .Tin Pan Alley's Ivan Mogul rushing Kay Starr. . .And Ron Ronald, artist, courtin' diana Rufere, writer.

BALTIMORE, MD.
NEWS-POST
Circ. D. 227,679
JUN 25 1956

Boston Symphony Abroad

By HELEN A. F. PENNIMAN

That long-famed organization, the Boston Symphony Orchestra, is celebrating this year's seventy-fifth anniversary season, one form of commemoration being a tour of Europe.

Under the baton of Charles Munch, the orchestra will appear in Edinburgh as part of the Scottish Music Festival in August and September, preceding visits to some 25 cities in the British Isles, Scandinavia, Poland, Austria, Switzerland, France and possibly Italy.

It has just accepted an invitation of the Soviet Government to appear in Moscow and Leningrad, and will be the first American Symphony Orchestra to perform in Russia.

MR. MUNCH has invited his old friend, Pierre Monteux, to conduct some of the European concerts, the tour being sponsored by ANTA, plus numerous private and government contributions.

This expedition will immediately follow the Berkshire Festival, promoted at Tanglewood each summer, and running this year from July 4 to August 12. The orchestra will play 12 concerts during this period, with Mrs. Monteux, Lukas Foss, Eleazar de Carvalho, Leonard Bernstein and Richard Burgin assisting Mr. Munch as guest conductors.

There will also be six Mozart-Bach programs featuring distinguished musicians, as well as six programs of chamber music, by noted quartets, trios, duo-pianists and soloists. A feast of music indeed!

THE FOURTEENTH session of the orchestra's Music Centre, as the associated school is called, will open on July 2, with an increased number of scholarships and awards available, outstanding among the latter being the Jascha Heifetz violin prize; the Koussevitsky Prize, for conducting, and the Piatigorsky Cello Prize.

Five awards are available for students of composition, and exceptional opportunities are presented to put what is learned into immediate use, by means of Boris Goldowsky's Opera Department; the Choral department headed by Hugh Ross, and many other general and particular activities.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500
JUN 21 1956

Brisk Advance Sale Of Tanglewood Seats

A brisk demand for seats for the 1956 Tanglewood Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box-office at the main gate at Tanglewood. The six-week season of 24 concerts, from July 4 to August 12, anticipates a banner season, on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

BOSTON, MASS.
GLOBE (Sunday)
Circ. S. 369,241
JUN 17 1956

Chicago's Fromm Foundation Donates Chamber Music Concerts to Berkshires

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

★ ★ ★

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the Summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Former Students

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York city; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher at composition in the Berkshires this Summer. The commissioned work are "Quintet for Bassoon and Strings" by Leland Smith of The University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1948 Tanglewood composition student.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052
JUN 26 1956

TANGLEWOOD SEES TOP ATTENDANCE

The box office at the main gate of Tanglewood is now open for the season and a brisk demand for tickets for the 1956 Berkshire Music Festival has been reported by Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra. The six-week season of 24 concerts from July 4 to Aug. 12 may top all previous attendance records if subscription sales continue at the present pace. Last year the festival drew an all-time record audience of 126,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box office which is open Mondays through Saturdays from 9 A. M. to 5 P. M. The box office will be open Sundays commencing July 1 with the start of the Berkshire Music Center, the Summer school of music maintained by the orchestra in conjunction with the Festival concerts. The telephone for the box office is Lenox, Mass., 600.

12 MAJOR CONCERTS

The 1956 pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, with Charles Munch as conductor, have as guest conductors this Summer, Pierre Monteux, Eleazar de Carvalho, Leonard Bernstein and Richard Burgin. The 12 major concerts will be given over four week-ends, July 20 to Aug. 12.

Charles Munch

Features of the large shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season to commorate the 75th anniversary of the orchestra, to include works by Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland.

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The Berkshire festival Shed series is preceded by two week-ends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the 1,200-seat Theatre-Concert Hall, under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Lubosutz as guest conductors.

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
JUN 2[illegible] 1956

Music Notes

By D. E. RITZ

The 60th anniversary convention of the American Guild of Organists opened yesterday in New York city and will continue through Friday with special programs in the larger churches and auditoriums.

PRE-CONVENTION activities included a West Point recital and tour Sunday afternoon with a recital by Jack A. Davis, organist-choirmaster of the Cadet Chapel and a choral program at St. Paul's Chapel Sunday evening. Ruth Diel, soprano; Beatrice Krebs, contralto; and Chester Watson, baritone, all Octavo Singer soloists, were featured in "The Green Blade Riseth" with the Oratorio Society of New Jersey and M. Searle Wright, composer, conducting Sunday evening.

GUEST ORGANISTS featured in programs during the week include Pierre Cochereau of the Cathedral of Notre Dame, Paris; David R. Fuller, organist of Dartmouth College; Alexander Schreiner, organist of the Tabernacle at Salt Lake City Utah; Claire Coci; George Thalben-Ball, official organist of the BBC Orchestra of London; E. Power Biggs; and Clarence Mader, organist at Immanuel Presbyterian Church of Los Angeles.

Then there will be a high mass Friday marking the observance of the Feast of Saints Peter and Paul at the Church of St. Paul the Apostle, a Sabbath evening service at Temple Emanu-El directed by Lazars Saminsky; a Lewisohn Stadium concert tomorrow evening featuring the New York Philharmonic and the Oratorio Society of New York. A Guild Festival Choral Service was held last evening at St. Bartholomew's Church with choirs from Calvary Church, St. Mark's-in-the-Bouwerie and St. Bartholomew's Church participating.

Two multiple programs will be held. One this afternoon will include Gustav Holst's "The Coming of Christ;" a lecture and demonstration of "Recent Developments in Tape Music" with Dr. Vladimir Ussachevsky of Columbia University as speaker and a chamber music program by the Guilet Quartet.

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THE TRI-CITY SYMPHONY Orchestra, conducted by Edgar Curtis and with Edward A. Rice as concertmaster will present a benefit concert for the Rensselaerville library Saturday at 8:30 p.m. at the Greenville, NY, high school auditorium.

Betty Haines of this city will be featured on the viola with Joseph Malfitano, first violinist of the Metropolitan Opera orchestra, in the Mozart "Symphonie Konzertante for violin and viola."

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MIA SLAVENSKA, famed ballerina, will dance with Robert Morrow in the Jacob's Pillow Dance Festival programs Friday and Saturday in the Ted Shawn Theater near Lee, Mass. Matinees will be at 4 and evening programs at 9 o'clock.

Other participants in the programs will include a group of 12 dancers in the Texas State College for Women's Modern Dance Group of Denton, Texas; and Sahomi Tachibana, a leading exponent of the classical dance art of Japan.

STUDENTS from 37 states, Canada and 13 foreign countries are among the 325 who have registered so far for the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., The school will open July 1 and conclude with the Berkshire Festival concerts on Aug. 12.

Miss Edith A. Bossler, registrar, reports that additional applications are being processed daily and the full enrollment will be about 400 students.

Dr. Charles Munch, who serves as director of the school, will welcome the students on July 1 to the 14th annual session of the school.

Aaron Copeland is serving as assistant director; Ralph Berkowitz, dean; and Gail W. Rector, assistant manager of the Boston Symphony, as executive secretary.

Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, is in charge of the department of orchestra playing and conducting. Hugh Ross heads choral singing and conducting. Mr. Copland and Goffredo Petrassi, the Italian modern composer, will head the composition department and Boris Goldovsky the opera workshops.

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The 28 foreign students come from: Canada, six; England, four; the Argentine, three; Cuba, Japan, Puerto Rico, two each; and one each from Australia, Egypt, Peru, Germany, Colombia, Brazil, Finland, Uruguay and West Germany.

[69]

BALTIMORE, MD.
NEWS-POST
Circ. D. 227,679
JUN 25 1956

Boston Symphony Abroad

By HELEN A. F. PENNIMAN

That long-famed organization, the Boston Symphony Orchestra, is celebrating this years its seventy-fifth anniversary season, one form of commemoration being a tour of Europe.

Under the baton of Charles Munch, the orchestra will appear in Edinburgh as part of the Scottish Music Festival in August and September, preceding visits to some 25 cities in the British Isles, Scandinavia, Poland, Austria, Switzerland, France and possibly Italy.

It has just accepted an invitation of the Soviet Government to appear in Moscow and Leningrad, and will be the first American Symphony Orchestra to perform in Russia.

MR. MUNCH has invited his old friend, Pierre Monteux, to conduct some of the European concerts, the tour being sponsored by ANTA, plus numerous private and government contributions.

This expedition will immediately follow the Berkshire Festival, promoted at Tanglewood each summer, and running this year from July 4 to August 12. The orchestra will play 12 concerts during this period, with Mr. Monteux, Lukas Voss, Eleazar de Carvalho, Leonard Bernstein, and Richard Burgin assisting Mr. Munch as guest conductors.

There will also be six Mozart-Bach programs featuring distinguished musicians, as well as six programs of chamber music, by noted quartets, trios, duo-pianists and soloists. A feast of music indeed!

THE FOURTEENTH session of the orchestra's Music Centre, as the associated school is called, will open on July 2, with an increased number of scholarships and awards available, outstanding among the latter being the Jascha Heifetz violin prize; the Koussevitsky Prize, for conducting, and the Piatigorsky Cello Prize.

Five awards are available for students of composition, and exceptional opportunities are presented to put what is learned into immediate use, by means of Boris Goldowsky's Opera Department; the Choral department headed by Hugh Ross, and many other general and particular activities.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500
JUN 21 1956

Brisk Advance Sale Of Tanglewood Seats

A brisk demand for seats for the 1956 Tanglewood Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box-office at the main gate at Tanglewood. The six-week season of 24 concerts, from July 4 to August 12, anticipates a banner season, on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

BOSTON, MASS.
GLOBE (Sunday)
Circ. S. 369,241
JUN 17 1956

Chicago's Fromm Foundation Donates Chamber Music Concerts to Berkshires

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

★ ★ ★

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the Summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Former Students

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York city; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this Summer. The commissioned work are "Quintet for Bassoon and Strings" by Leland Smith of The University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,449 - S. 116,052
JUN 26 1956

TANGLEWOOD SEES TOP ATTENDANCE

The box office at the main gate of Tanglewood is now open for the season and a brisk demand for tickets for the 1956 Berkshire Music Festival has been reported by Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra. The six-week season of 24 concerts from July 4 to Aug. 12 may top all previous attendance records if subscription sales continue at the present pace. Last year the festival drew an all-time record audience of 126,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box office which is open Mondays through Saturdays from 9 A. M. to 5 P. M. The box office will be open Sundays commencing July 1 with the start of the Berkshire Music Center, the Summer school of music maintained by the orchestra in conjunction with the Festival concerts. The telephone for the box office is Lenox, Mass., 600.

Charles Munch

12 MAJOR CONCERTS

The 1956 pattern of 12 concerts by the 104-piece Boston Symphony Orchestra, with Charles Munch as conductor, have as guest conductors this Summer, Pierre Monteux, Eleazar de Carvalhe, Leonard Bernstein and Richard Burgin. The 12 major concerts will be given over four week-ends, July 20 to Aug. 12.

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
JUN 26 1956

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SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
JUN 2 0 1956

TALKING IT OVER

Onondaga Women Honor Leader To Attend G.O.P. Convention

By Emma Van Wormer

Vice chairmen of Republican organizations of towns and wards, Republican Women's Club presidents and the executive committee of the county Women's G. O. P. Club, some 60 women, honored by Mrs. Norma W. Stone, county vice chairman and state committee member, at luncheon in the Yates Hotel North Room yesterday.

The event, a surprise to Mrs. Stone, was arranged by Mrs. Harold Cox of Marcellus. Mrs. Cox, active for years in the Republican organization, is music chairman of the County Club. Mrs. Cox introduced guests at the speakers' table and called on Mrs. Marion Harrison Greene, County Club president, to be mistress of ceremonies. In behalf of the company, Mrs. Greene presented Mrs. Stone with a Travel Book, for special use on her trip to San Francisco in August when she is a delegate to the National convention. Mrs. Stone's white orchird corsage also was a gift.

Mrs. Greene, with Mrs. Cox at the piano, led singing of a Republican campaign song, written especially for women at the State Federation of GOP Clubs Conference in Cooperstown last week. Others who sang, having rehearsed the number in Cooperstown: Mrs. Stone, Mrs. George C. Wortley and Mrs. William J. McNerney, Onondaga County Club vice presidents and Mrs. Ethel Carpenter Benz, Sixth Ward Club president. Also in the group were Mrs. Frank Terry past president of the County Club, and past fifth district director and past recording secretary of the Federation of G.O.P. Clubs, and Mrs. Clair Strickland, state committee member.

The song tune is an oldie, "Come Josephine in My Flying Machine." The new words advise women to "come to the voting machine and . . . pull, pull, yes, pull for the eagle." Among the several women introduced at the luncheon was Mrs. Leon M. Bristol, in charge of the "Thank You Mr. President" campaign in Onondaga County, a solicitation of small monies for the fall election campaign expenses.

* * *

$1,000 Award for Composition by Young American

Irving Brown, president of the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge Inc., announces that the 12th annual George Gershwin Memorial composition contest, open to young American composers, will close Aug. 31.

This year's winner will receive a $1,000 cash award, the winning composition to have its world premiere performed by the New York Philharmonic Symphony Orchestra, Dimitri Mitropoulos is conducting in Carnegie Hall, New York City. Entries, original unpublished compositions, must be no longer than 15 minutes playing time and suitable for orchestra performance.

LUKAS FOSS

AT 'TANGLEWOOD'. Lukas Foss, member of the faculty of the Boston Symphony Orchestra's summer music school since 1946, and now a permanent member of the Berkshire Music Center composition department, will conduct a Berkshire Festival Chamber Music concert Sunday, July 8, in the Theater-Concert Hall.

Mr. Mitropoulos again will serve as honorary chairman of the Judges' Committee and Dr. Carleton Sprague Smith, chief of the music division, New York Public Library, will continue on as chairman. Others serving on the Judges' Committee are: Robert Russell Bennett, Aaron Copland, Morton Gould, Howard Hanson, Peter Mennin (a Gershwin Award winner), Vincent Persechetti and Walter Piston.

Winner of the 11th Annual Contest was 29-year-old Reginald H. Hall of Ann Arbor, Mich., an engineer turned composer. He is the son of Episcopal clergyman the Rev. Reginald Hall of Laurel, Md. Carl Korte, 27, of Englewood, N. J., was awarded an honorable mention with a $100 cash prize. Entry blanks, which must accompany each composition, may be obtained by writing to the B'nai B'rith Hillel Foundations, 165 W. 46 St., New York City.

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CINCINNATI, OHIO
POST
Circ. D. 167,260
JUN 3 0 1956

Festivals, U. S. A.

If you're longing for a musical vacation but can't afford passage to the celebrated European festivals, America and Canada can provide a solution to your frustration.

It is now possible to embark on a grand musical tour and encounter top talent within easy driving distance. The festivals within this radius are:

BERKSHIRE FESTIVAL, Tanglewood, Mass.: Small concerts begin July 6, major shed concerts begin July 20, end Aug. 12.

CHAUTAUQUA, N. Y.: Season of music and drama opens July 1, ends Aug. 26.

CINCINNATI ZOO OPERA: Downbeat is June 30, finale July 28.

EMPIRE STATE MUSIC FESTIVAL, Ellenville, N. Y.: From July 4 through 29.

RAVINIA FESTIVAL, Highland Park, Ill.: Concerts, ballet and art shows through Aug. 11.

STRATFORD, ONTARIO: Music and drama fete. Shakespeare season opens Monday for two months. Music is from July 7 through Aug. 11.

Here is a brief briefing on each center:

* * *

BERKSHIRE: Lenox, Mass., is 755 miles from Cincinnati via the New York Thruway.

Main events are on week ends. Bach-Mozart concerts are the week ends of July 6 and 13. Three shed concerts each week end are scheduled by the Boston Symphony from July 20 through Aug. 12.

Conductors include Charles Munch, Pierre Monteux, Leonard Bernstein. Soloists include Soprano Margaret Harshaw, Clarinet Benny Goodman and Pianist Rudolf Serkin. Several Wagner opera acts will be featured.

Monteux

Harshaw

Goodman

The Berkshire area has excellent feeding and housing facilities, but they're not cheap. Write the Berkshire Hills Conference, Pittsfield, Mass., for data on everything, including other artistic events.

CHAUTAUQUA is 385 miles from here in New York state. The oldest summer culture camp, it stages concerts, operas and plays in abundance, although it does not draw on big-name talent. It is an all-round vacation land as well as a summer school.

Operawise, Chautauqua begins July 13 with "Fledermaus," "Rigoletto," "Cosi Fan Tutti," "Barber of Seville," among others. For information, write Chautauqua Institute, Chatauqua, N. Y.

EMPIRE STATE: In its second year, this music fete is 85 miles north of New York in the Catskills—and not far from Tanglewood.

This year the Symphony of the Air will perform under Igor Markevitch, Leopold Stokowski and Heitor Villa-Lobos. For complete data (including housing), write Empire State Music Festival, 46 W. 44th street, New York 36.

RAVINIA FESTIVAL is 300 miles from Cincinnati in Highland Park, a suburb of Chicago. The Chicago Symphony will play 23 times under Eugene Ormandy, George Solti, William Steinberg, Arthur Fiedler, Bernstein, Markevitch and Monteux.

The Ballet Russe dances Aug. 6-11. Other stars include Singers Marian Anderson, Martial Singher, Jan Peerce and Inge Borkh, Pianists Leon Fleisher, Walter Gieseking and Serkin, Violinists Tossy Spivakovsky and Zino Francescatti; Jazzmen Dave Brubeck and Louis Armstrong.

For data, write Ravinia Festival, 11 S. LaSalle street, Chicago 3, Illinois.

STRATFORD: Via Buffalo (by car) it is 414 miles. Via air it is much closer. Shakespeare productions are "Henry V" and "Merry Wives of Windsor." Opera is Benjamin Britten's "Rape of Lucretia." A movie festival is scheduled also.

Guest stars include Pianists Claudio Arrau, Glenn Gould and Serkin, Singers Jennie Tourel, Singher and Miss Borkh, Jazzmen Art Tatum and Brubeck.

Stratford housing is rough, but it is a peaceful place. For details, write 109 Erie street, Stratford.

Burrelle's
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165 Church Street - New York

LOUISVILLE, KY.
TIMES
Circ. D. 170,669
JUN 28 1956

THE LYONS DEN — By Leonard Lyons

Lollobrigida: Contraband of War

NEW YORK — Movie exhibitors near U. S. Army bases in Germany have special 11 a.m. film showings which are sell-outs. They show movies and stars barred by the Army censors. No GI, for instance, has ever seen Sofia Loren or Gina Lollobrigida in a movie at an Army post in Germany. . . . Within 48 hours after they had sent her telegrams about the President's illness, Mrs. Eisenhower's friends received thank-you letters from her, in longhand. . . . Cole Porter intends to spend the summer writing his next movie, "Les Girls."

Leonard Lyons

THE LATIN 'YES': Ex-Mayor Bill O'Dwyer was asked if he's willing to discuss the coming elections. "Of course," he said, and discussed the Mexican elections. . . . The Stork Club got three telegrams addressed to Ambassador Charles "U." asking why he hadn't been in lately. Ambassador Bed- [illegible] winter. . . . Abe Attell, the ex-fight champ, sold his Broadway restaurant and has gone into retirement. . . . Tax experts doubt the Government can collect its huge claim against Charles Chaplin. They say he can't be deemed a resident alien since the U. S. wouldn't let him reside here.

CLIMBER: After his 10-day river ride, Justice William O. Douglas will climb the Brooks Range in Alaska. . . . Benny Goodman will do a week of Mozart with the Boston Symphony at Tanglewood in July. . . . Gary Davis, World Citizen, is studying with Dr. Natarajan, the Jagat Guro, at his hill retreat in India. The Indian Government is the first to recognize Davis' World Citizen passport. . . . Ex-Senator Bill Benton said of the home construction industry: "It's a conspiracy against every boy and girl in the country who are in love."

WASHINGTON, D. C.
STAR
Circ. D. 245,642 - S. 273,244
JUN 26 1956

NEWS OF MUSIC

Fine Reading Given In Cello Recital

By IRVING LOWENS

Gordon Epperson, cello; Anne Koscielny, piano. At Phillips Gallery. Program: Sonata, Opus 6, Barber; Sonata for cello solo, Opus 8, Kodaly; Sonata No. 2, Martinu.

Heard last night at the Phillips Gallery in a program drawn entirely from the modern repertory were cellist Gordon Epperson and pianist Anne Koscielny.

Mr. Epperson, a Floridian by birth, is a graduate of the Cincinnati Conservatory, who did further study at the Eastman School of Music and at the Berkshire Music Center in Tanglewood. At present he is teaching at Louisiana State University and is on the staff of the Transylvania Music Camp at Brevard, N. C.

The evening opened with a fine reading of Samuel Barber's early cello sonata, an amazingly mature and powerful work for a young man of 22, and now established as a contemporary classic. It is unabashedly romantic in cast, reminiscent in its passionate first movement of Brahms and in its exalted adagio of late Beethoven, but it is nevertheless indubitably Barber. To this reviewer's mind, few of his later works (with the possible exception of those written within the past few years) have excelled it.

As the centerpiece, Mr. Epperson offered Kodaly's fiercely difficult solo cello sonata, a work perhaps more familiar to Washington audiences than to those in other cities because of several spectacular performances of it here by Paul Olefsky. Mr. Epperson's reading, while virile and finely turned, suffered somewhat from his intonation trouble in the higher reaches of the range and from occasional coarse tone. Nevertheless the Kodaly piece once again made a strong impression, particularly in its lyrical slow movement and its barbaric finale.

Both Mr. Epperson and Miss Koscielny were at their best in the Martinu sonata, which closed the concert.

During her part in the proceedings, Miss Koscielny, also a Floridian and a product of the Eastman School, demonstrated that she was a worthy partner for Mr. Epperson and a more than usually competent and sensitive artist.

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
JUL 14 1956

T. D. Perry, seated, right, Boston Symphony Orchestra manager; Asst. Mgr. G. W. Rector, standing, arrange orchestra's overseas travel with Hub. Mgr. D. C. Bulterman for KLM, Royal Dutch Airlines. Musicians fly over Aug. 14 and 22, returning Sept. 27.

Berkshire Eagle, Saturday, July 14, 1956

Music

All-Mozart Program

By JAY C. ROSENFELD

THE FAMED two-piano team of Pierre Luboshutz and Genia Nemenoff, with their pianist colleague Boris Goldovsky, gave an all-Mozart program in the great Shed at Tanglewood last night as the first event in the second weekend of the Berkshire Festival.

It was doubly appropriate that these particular artists should be invited to perform on such an anniversary occasion as they have long been identified with the music of the Salzburg boy. Indeed, the E flat two-piano concerto has been played twice before at Tanglewood, in 1942 and in 1944, by the same Luboshutz-Nemenoff duo. Goldovsky has been identified, at Tanglewood, at least, as producer, conductor and pianist of the Mozart operas. Last night he came out of the pit with effervescence to spice a program which was unique in its organization and extremely enjoyable to the huge audience which had braved the uncertainties of the weather.

* * *

LUBOSHUTZ and Goldovsky, in addition, alternated as conductors, the former presiding while Goldovsky played the A major concerto, the latter occupying the podium for the rest of the concert except when he participated in the three-piano concerto, and then he conducted from the keyboard. And let it be said at once that he not only did so competently, but with appreciation of the maturity of the men of the small ensemble from the Boston Symphony Orchestra who assisted, giving them all necessary indications but not more.

The concert, originally planned for the Theater-Concert Hall, ... moved over to the Shed when ... became apparent that the th... and overflow audience ... normally would have chose... their lairs around and about ... hall would not find shelter in ... rain and storm. A surprisin... ly large audience braved ... elements nevertheless and found ... not only comfort but a musical ... treat awaiting them.

* * *

THE SHED proved to be an excellent locale for an orchestra of the small personnel used in these concerts. The absence of the blatant brass in that particular situation was no detriment to the evening, and while the highly polished performance of the two-piano concerto might have been as well if not better accommodated in the intimacy of the original and smaller hall, nevertheless the conditions were happy all around.

Goldovsky took the orchestra along with bounce in the three movements of the D major "Serenade" with which the program began, and his leadership gave the duo-pianists splendid support in their concerto. To turn about, Luboshutz was thoroughly at ease and at home on the podium for Goldovsky's solo, in which conductor and soloist were in complete agreement in both vim and aplomb.

* * *

STRANGE as it may seem, Goldovsky's devil-may-care ... anism was a perfectly sol... ingredient with the greater ... immaculate refinement of his ... confreres and the result was ... pleasure for the audience, ... recalled all the artists ... times.

Wednesday, Friday and Saturday Evenings at 8:30; Sunday Afternoon at 2:30
July 4 Through August 12

THE BERKSHIRE FESTIVAL
AT
Tanglewood
IN LENOX, BY THE
Boston Symphony Orchestra
Charles Munch, MUSIC DIRECTOR

Guest Conductors

Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Lukas Foss, Pierre Monteux.

Soloists

CLARINET: Benny Goodman.
FLUTE: Doriot Anthony Dwyer.
PIANO: Boris Goldovsky, Lukas Foss, Pierre Luboshutz and Genia Nemenoff, Jocy de Oliveira, Rudolf Serkin.
VIOLIN: Zino Francescatti, William Kroll, Ruth Posselt.

Choruses

Festival Chorus, Yale Glee Club.

Singers

Adele Addison, Margaret Harshaw Mac Morgan, John McCollum, James Joyce, Florence Kopleff, Eunice Alberts, Phyllis Curtin, James Pease, Albert Da Costa, Marguerite Willauer.

Chamber Series (Wednesday Evening)

The Kroll String Quartet, Benny Goodman and the Boston Symphony String Quartet, The Brass Ensemble, Margaret Harshaw, The Beaux Arts Trio, Rudolf Serkin and the Boston Symphony Woodwind Quartet, Zino Francescatti and Arthur Balsam.

The Calendar of performances for the week to come, including those of the Berkshire Music Center, is listed on Pages 6A and 7A.

For ticket reservations telephone the box office at Tanglewood: Lenox 600

[7]

Profs Go to College in Williams Math

By A. D. Horne

A SURVEY published in 1951 showed that of 211 prospective teachers in elementary schools nearly 150 hated arithmetic.

Other recent studies make it clear that many elementary school teachers have a hard time keeping ahead of their pupils. They must rely on memorized answers to hide their confusion, and have no understanding of the mathematical bases of arithmetic.

Most states license elementary-school arithmetic teachers without requiring a single course in high school or college math. In nearly a third of the states, high school math teachers can qualify for a license with no studies in college math.

96 Studying

An answer to this national problem is being prepared this summer in Williamstown, where 96 teachers of mathematics have gathered for a summer of advanced studies at Williams College under sponsorship of the National Science Foundation.

They are learning current mathematics in a six-week course at advanced levels so they may cope with the alarming decline in the nation's mathematical training.

Last fall, an engineering school reported that 72 per cent of its freshmen were so weak in mathematics that they were required to take a review course in high school math.

Science and industry have a crying need for mathematically trained men, and are offering starting salaries like $11,000 in a field once thought too abstract to be lucrative.

A study of Soviet manpower and education made last year by Harvard's Nicholas DeWitt found that science and mathematics in the Soviet Union are outstripping ours under active government encouragement.

U. S. leaders have often complained that our growing needs for mathematicians are not being met. But government support comes more hesitantly on this side of the Iron Curtain.

Instead, philanthropies are turning their attention to the problem. The Carnegie Corp. of New York has financed a study group, which last month published a convincingly gloomy booklet called "Problems in Mathematical Education."

First in 1953

The National Science Foundation has tackled the problem by supporting a series of summer institutes for teachers of mathematics. The first was held at the University of Colorado in 1953. The current one at Williams is for secondary school and college math teachers.

Donald E. Richmond, chairman of the Williams College math department, is director of the institute. Its staff includes professors from seven other colleges and universities as well as mathematicians in business and industry.

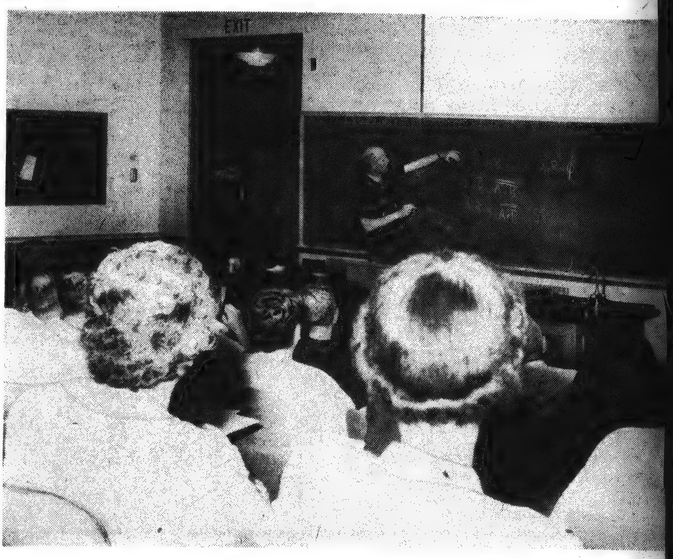
From 21 States

Teachers of mathematics from 21 states, the District of Columbia and Canada are attending lectures and taking part in discussions during a six-week program.

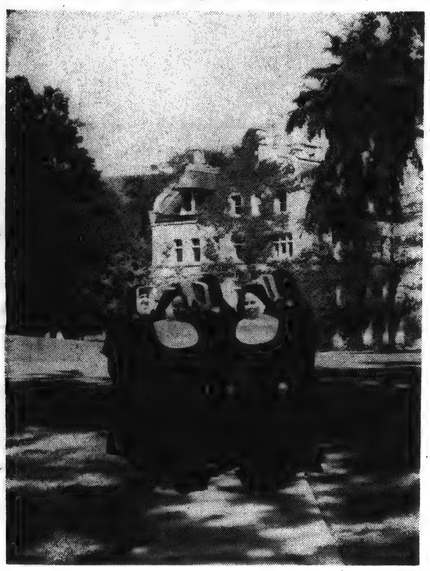
Only one teaches in an elementary school, and none are among the unfortunates who teach math while dreading it.

But the institute staff hopes even these will be reached by the revival of math interest they are helping to spark. Their summer students are all capable teachers, many of them math department chairmen like Pittsfield High School's Carmen C. Massimiano. What they learn in Williamstown may influence math studies all over the nation.

They are learning little about classroom methods. The institute's aim is rather to broaden their knowledge of mathematics and acquaint them with current research. A competent teacher, Mr. Richmond believes, should know at least six times as much about his subject as he imparts to his students.



Prof. S. C. Kleene of Wisconsin University lectures on mathematical logic



Carman

Five nuns are among math students

Creative Field

The institute director believes math is an exciting field, as creative as the arts. He finds in the nation some 400 theoreticians who compose mathematics as others compose music, using it as a language to express complex ideas. To most persons, math is only a tool.

But modern demands on the tool are growing, and the tool itself is changing through the work of creative mathematicians like those on the institute's staff. In spite of this, the basic high school curriculum has not changed for 50 years.

Those who learned their math in the old ways, from teachers who had little gusto for it, know little of these changes. They think math began and ended with the Greeks.

Money in It

Those who will learn from the Williams group's students should know better. Their teachers will have studied such new fields as topology (which deals with properties of continuous surfaces), vector analysis and business computers. From them they will learn of math as an expanding field, and as a good way to make money.

The last point is important, Mr. Richmond feels. Interest enough practical-minded people in aiming for well-paid math jobs, and enough mathematicians will return to the schools to pass on their knowledge.

Wisconsin's Prof. R. H. Bing (right) talks topology

Library Specialties

Chapin Library

In Williamstown, off Route 2, at Williams College's Stetson Hall. Open 9-12, 1-4 Monday through Friday until September. Early printed books, Americana and rare books. Current exhibition: "The Haystack Soil: Missionaries in Colonial America."

Lenox Library

On Route 7 in center of town, next to Curtis Hotel. Open 10-9 daily except Sunday. Art and music literature, scores for circulation. Music room 2-5. Current exhibits: Lacquer on wood and canvas by Stanley Bate; fine bindings and illumination.

Berkshire Athenaeum

At Park Square, center of Pittsfield. Summer hours: 9-9, Monday, Wednesday, Friday; 9-6, Tuesday, Thursday, Saturday. Phonograph records for circulation, local history, children's books. Herman Melville Memorial Room includes letters, first editions, personal items owned by the author.

Stockbridge Library

On Route 7 at Elm Street, center of Stockbridge. Open 10-5:30 daily except Sundays, 7-9 p.m. Mondays through Fridays. Theater literature and history. Historical museum open 10-5 includes items connected with Jonathan Edwards, Cyrus Field and Daniel Chester French, early books and genealogical records. Tourist information center.

History and Science

Berkshire Museum

On South Street, center of Pittsfield. Hours: Tuesday through Saturday, 10-5; Sunday, 2-5; closed Mondays. Free of charge except where noted. Permanent displays: Rooms on biology, minerals, birds and Berkshire County animals. "Animals of World in Miniature" room contains dioramas by Louis Paul Jonas. In "Hall of Man" is one of Robert E. Peary's North Pole sledges. Berkshire Room features large relief model of county. Historical Room (small charge to individuals, free to schools and camps) includes original "One Hoss Shay," made famous in poem by Oliver Wendell Holmes.

Crane Museum

Off Main Street (Route 9), Dalton, near Crane & Company office. Exhibits, housed in old stone mill, trace history of fine-paper making from Revolutionary times with emphasis on the manufacture of American currency paper and foreign bank notes. Open free of charge 2-5, Monday through Friday.

Mission House

On Main Street in center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Mondays through Saturdays from 10 to 12:30 and from 2 to 6; Sundays, from 2 to 6. Owned by Trustees of Reservations. Small admission charge.

Art on Exhibit

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sundays, 2-5 p.m.; closed Mondays. Exhibitions, through August: Paintings by Albert Sterner, prints lent by Abraham Kamberg. July only: Stage designs by Oskar Kokoschka, photographs by Sydney R. Kanter, paintings by Ralph Berkowitz. August only: Photographs by Charles H. Vickery. September: Pittsfield Art League, photographs lent by the Photographic Society of America. Open free.

Little Cinema: Art films. Nightly at 8:15, Saturdays continuous from 7.

Sterling and Francine Clark Art Institute

On South Street, Williamstown. Summer exhibition of old masters and French painters of the 19th century, including Degas, Hals, Turner, Cassatt, Homer, Innes, Sargent, Goya, Renoir, Corot, Courbet, Monet, Manet, Millet. Also exhibit of sculpture and pre-Revolutionary silver. Open free of charge Tuesday through Sunday from 10 to 5. Closed Monday.

Tyringham Galleries

In the town of Tyringham, reached by road off Route 102 between East Lee and Stockbridge. Open 10 to 8 daily and by appointment. Small admission charge. Painting and graphic art, sculpture, ceramics, by Berkshire-area artists and others.

Daniel Chester French Studio

Half-mile off Route 183 at Glendale. Casts and bronzes including models of the seated Lincoln of the Lincoln Memorial in Washington and of the Concord Minute Man. Now owned by Trustees of Reservations. Open daily from 11 to 6. Small admission charge.

Announcing

HERBITS DINNER and THEATER PARTY

Friday, July 20th

You are invited to dine at the WILLIAMS INN

MENU
- Choice of before-dinner drink or juice.
- Country Fried Chicken or Cape Scallops with fresh vegetables.
- Assorted relishes and their own specially baked bread and rolls.
- Williams Inn famous deep-dish apple pie a la mode.
- Choice of beverage.

Attend the performance of George Bernard Shaw's "Saint Joan" at the air-conditioned WILLIAMSTOWN SUMMER THEATER. A $2.20 seat is reserved especially for you.

Travel round trip from Pittsfield to Williamstown in a reserved seat on the comfortable "Party Coach."

You get a beverage and dinner, reserved seat at the theater and travel in comfort. All for the low price of

5.75 All Tips and Taxes Included Nothing Extra To Pay

Reservations now being taken at the Herbits Travel Service, 10 Bank Row, Pittsfield, Mass. Phone 6766—6706.

Join your friends for a pleasant evening of dining and entertainment.

Leave Pittsfield at 6:00 PM

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

Sunday	Monday	Tuesday	Wednesday
July 15 ***anglewood*** :00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends) 30—Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall. *BACH* *The Passion According to St. John* *Chorus and Soloists, including* *Adele Addison, Soprano* — *John McCollum, Tenor* *Florence Kopleff, Contralto* — *Mac Morgan, Bass* *James Joyce, Bass* 30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends) ***lusic Mountain*** 00—Berkshire Quartet. Assisting artist, Janna Arschanska Dawson *Quartet in D major, K.449* — *Mozart* *Piano Quartet in G minor, Op. 25* — *Brahms* *Quartet in F minor, Op. 95* — *Beethoven* ***erkshire Music Barn*** 40—Duke Ellington and his band **ontinuing:** Malden Bridge Playhouse, 7:00. Final performance, "The Desperate Hours."	**July 16** ***Tanglewood*** 8:30—Tanglewood Choir, Dept. 2 Chorus. Theater - Concert Hall. (Friends) ***Berkshire Playhouse*** 8:45—"The Wayward Saint," with William Roerick, Eleanor Wilson.	**July 17** ***Williamstown Summer Theater*** 8:40—"St. Joan" ***Malden Bridge Playhouse*** 8:45—"The Solid Gold Cadillac" ***Sharon Playhouse*** 8:40—"Shadow and Substance" ***Jacob's Pillow*** 9:00—Melissa Hayden and Francisco Moncion. Myra Kinch & Company, with Ted Shawn. Geoffrey Holder & Company of Trinidad, with Carmen de Lavallade **Continuing:** Berkshire Playhouse, 8:45	**July 18** ***Tanglewood*** 8:30—Chamber Music. The Brass Ensemble under Roger Voisin. Theater-Concert Hall. *Music by Gabrieli, Bonelli, Poulenc, Berezowski* *Wesendonck Song Cycle* — *Wagner* *Songs* — *Strauss* *Margaret Harshaw, assisted by Ralph Berkowitz* **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00.
July 22 ***anglewood*** :00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends) 30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed. *Overture to "L'Italiana in Algeri"* — *Rossini* *Concerto for Orchestra* — *Bartok* *Symphony No. 7 in C major* — *Schubert* 30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends) ***erkshire Music Barn*** 40—Wilbur de Paris and New Orleans Jazz with Sidney de Paris and Omer Simeon ***Music Mountain*** 00—Berkshire Quartet **ontinuing:** Malden Bridge Playhouse, 7:00	**July 23** ***Tanglewood*** 8:30—Modern Chamber Music. Members of Boston Symphony and guest artists. Auspices, Fromm Music Foundation. (Friends) ***Berkshire Playhouse*** 8:45—"Heartbreak House," with Carmen Mathews, Larry Gates	**July 24** ***Tanglewood*** 8:30—Dep. 4 Opera. Scenes from Mozart operas. Theater-Concert Hall. (Friends) ***Williamstown Summer Theater*** 8:40—"Mrs. McThing" ***Malden Bridge Playhouse*** 8:45—"The Solid Gold Cadillac" (second week) ***Sharon Playhouse*** 8:40—"Heartbreak House" ***Jacob's Pillow*** 9:00—San Francisco Ballet. "Concerto Barocco"; world premiere of "The Dryad"; "Con Amore" **Continuing:** Berkshire Playhouse, 8:45	**July 25** ***Tanglewood*** 8:30—Chamber music. The Beaux Arts Trio. Theater-Concert Hall. *Trio in D minor* — *Mendelssohn* *Trio in A minor* — *Ravel* *Trio in C minor* — *Brahms* **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00
July 29 ***Tanglewood*** 0:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends) :30—Boston Symphony Orchestra. Conductor, Richard Burgin. Music Shed. *"Romeo and Juliet," Suite No. 2* — *Prokofieff* *Violin Concerto* — *Hindemith* *Soloist: Ruth Posselt* *Symphony No. 1 in D major* — *Mahler* :30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends) ***Music Mountain*** :00—Berkshire Quartet ***Berkshire Music Barn*** :40—Tommy and Jimmy Dorsey and band, with Louis Belsen and Charlie Shavers **Continuing:** Malden Bridge Playhouse, 7:00	**July 30** ***Tanglewood*** 8:30—Dept. 4 Opera. Four complete acts from 19th century operas. (Friends—special tickets required) ***Berkshire Playhouse*** 8:45—"The Happy Time," with Paul Lipson	**July 31** ***Tanglewood*** 8:30—Dept. 2 Chorus, Tanglewood Choir. Theater-Concert Hall. (Friends) ***Williamstown Summer Theater*** 8:40—Premiere of new play ***Malden Bridge Playhouse*** 8:45—"Tea and Sympathy" ***Sharon Playhouse*** 8:40—"Anastasia" ***Jacob's Pillow*** 9:00—San Francisco Ballet. "The Tarot"; "Jinx"; "A Masque of Beauty and the Shepherd" **Continuing:** Berkshire Playhouse, 8:45	**August 1** ***Tanglewood*** 3:30—Chamber Music. Rudolf Serkin and the Boston Symphony Woodwind Quartet. Theater-Concert Hall. *Symphonic Etudes* — *Schumann* *Quintet for Piano and Woodwinds, K.452* — *Mozart* *"Carnaval"* — *Schumann* **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00
August 5 ***Tanglewood*** 10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends) 2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed. *Symphonic Ode* — *Copland* *Violin Concerto* — *Tchaikovsky* *Soloist: Zino Francescatti* *Symphony No. 2 in C major* — *Schumann* ***Music Mountain*** 4:00—Berkshire Quartet. ***Berkshire Music Barn*** 8:40—Sarah Vaughan and Trio **Continuing:** Malden Bridge Playhouse, 7:00	**August 6** ***Tanglewood*** 8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends — special tickets required) ***Berkshire Playhouse*** 8:45—"The Good Fairy," with Deirdre Owens	**August 7** ***Tanglewood*** 8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required) ***Williamstown Summer Theater*** 8:40—"Point of No Return" ***Malden Bridge Playhouse*** 8:45—"The Seven-Year Itch" ***Sharon Playhouse*** 8:40—"The Importance of Being Earnest" ***Jacob's Pillow*** 9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "Con Amore" **Continuing:** Berkshire Playhouse, 8:45	**August 8** ***Tanglewood*** 8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall. *Violin Sonata No. 1* — *Faure* *Violin Sonata* — *Ravel* *Violin Sonata* — *Franck* **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00
August 12 ***Tanglewood*** 10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends) 2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed. *Symphony No. 3 ("Eroica")* — *Beethoven* *"Die Meistersinger," Act 3* — *Wagner* *(opening and final scene) Chorus and Soloists: James Pease, Albert da Costa, Marguerite Willauer* ***New York Pro Musica Antiqua*** 3:30—Tudor and Elizabethan music At South Mountain Temple of Chamber Music, Pittsfield. ***Berkshire Music Barn*** 8:40—Modern Jazz Quartet and Chris Connors ***Music Mountain*** 4:00—Berkshire Quartet. **Continuing:** Malden Bridge Playhouse, 7:00	**August 13** ***Berkshire Playhouse*** 8:45 — "A Roomful of Roses," with Francesca Bruning	**August 14** ***Williamstown Summer Theater*** 8:40—"The Flowering Peach" ***Malden Bridge Playhouse*** 8:45—"Bus Stop" ***Sharon Playhouse*** 8:40—"The Rainmaker" **Continuing:** Berkshire Playhouse, 8:45	**August 15** **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Brindge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40
August 19 ***New York Pro Musica Antiqua*** 3:30—Claudio Monteverdi, sacred and secular works (At South Mountain Temple of Chamber Music, Pittsfield) ***Music Mountain*** 4:00—Berkshire Quartet ***Berkshire Music Barn*** 8:40—Errol Garner Trio **Continuing:** Malden Bridge Playhouse, 7:00	**August 20** ***Berkshire Playhouse*** 8:45—"Made in Heaven," with Richard Arlen	**August 21** ***Williamstown Summer Theater*** 8:40—"The Glass Menagerie" ***Malden Bridge Playhouse*** 8:45—"Bus Stop" (second week) ***Sharon Playhouse*** 8:40—"Love Is a Two-Way Street," with Albert Dekker, Edith Atwater (new play) **Continuing:** Berkshire Playhouse, 8:45	**August 22** **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in *This Type.*

HOW TO GET THERE: **TANGLEWOOD,** on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); **SOUTH MOUNTAIN** on Route 7 just south of Pittsfield; **MUSIC MOUNTAIN,** off Route 7 in Falls Village, Conn.; **BERKSHIRE PLAYHOUSE,** off Route 7 on Route 102 near center of Stockbridge; **MALDEN BRIDGE PLAYHOUSE,** on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); **WILLIAMSTOWN SUMMER THEATER,** on Main Street in Williamstown; **BERKSHIRE MUSIC BARN,** southeast of Tanglewood between Routes 7 and 183; **SHARON PLAYHOUSE,** just off Main Street in Sharon, Conn., on Route 4 toward Amenia. **JACOB'S PILLOW,** off Jacob's Ladder section of Route 20 in the village of West Becket.

Thursday

July 19

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 26

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs." Chico Hamilton Quintet

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 2

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Playhouse

3:00—Anna Russell, concert.

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 9

Tanglewood

Tanglewood on Parade. (Program to be announced)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 16

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Evening of Calypso, West Indian and Cuban music.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 23

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday

July 20

South Mountain

10:00—Young Audiences Concert. Dulcimore Quartet

Tanglewood

8:30 — Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Overture, "The Roman Carnival"	*Berlioz*
Prelude, "The Afternoon of a Faun"	*Debussy*
"Daphnis and Chloe," Suite No. 2	*Ravel*
Symphony No. 2 in D major	*Brahms*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

July 27

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Overture, "Leonore" No. 2	*Beethoven*
Concerto for Orchestra, No. 5	*Petrassi*
Symphony No. 4 in F minor	*Tchaikovsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 3

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Music Shed.

"La Kermesse"	*Barraud*
"The Three-Cornered Hat"	*Falla*
Piano Concerto	*Ravel*
Soloist: Jocy de Oliveira	
Ballet, "Petrouchka" (complete)	*Stravinsky*

Berkshire Playhouse

3:00—Anna Russell, concert.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 102 in B-flat major	*Haydn*
Symphony No. 6	*Piston*
"Don Juan"	*Strauss*
"L'Apprenti Sorcier"	*Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

August 17

Jacob's Pillow

4:00 and 9:00—Irina Borowska, Alan Howard, Emy St. Just & Company. Tommy Marlowe. Rebecca Harris

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 24

Jacob's Pillow

4:00 and 9:00—Nina Novak and Leon Danielian, Anna Sokolov's Theater Dance Company. Gina, dances of India.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Saturday

July 21

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

"Adagio for Strings"	*Barber*
"Fantasies Symphoniques" (Symphony No. 6)	*Martinu*
"Die Walkure," Act 1	*Wagner*
Soloists: Margaret Harshaw, Soprano; Albert Da Costa, Tenor; James Pease, Bass.	

Berkshire Music Barn

4:00—Folk Music Festival. Clarence Cooper and Cynthia Gooding

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

July 28

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Elegy in Memory of Serge Koussevitzky	*Hanson*
Piano Concerto in A minor	*Schumann*
Soloist: Rudolf Serkin	
Symphony No. 5	*Honegger*
"La Mer"	*Debussy*

South Mountain

3:30—Claremont String Quartet

Quartet, Op. 74 No. 1	*Haydn*
Quartet, Op. 92 No. 5	*Shostakovich*
Quartet, Op. 95	*Beethoven*

Berkshire Music Barn

4:00—Folk Music Festival. Marais and Miranda

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 4

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 3 Composers' Forum. Chamber Music Hall. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Leonard Bernstein. Music Shed. (Concert in memory of Serge Koussevitsky).

Mass in C minor (K.427) Kyrie and Gloria	*Mozart*
Chorus and Soloists: Phyllis Curtin, Soprano; Eunice Alberts, Contralto; John McCollum, Tenor	
Symphony No. 5	*Prokofieff*

South Mountain

3:30—Beaux Arts Trio

Trio in B flat, Op. 97 ("Archduke")	*Beethoven*
Trio in D minor, Op. 120	*Faure*
Trio in B flat, Op. 99	*Schubert*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 11

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 1 Orchestra. Music Shed. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.

Festival Overture	*Freed*
Symphony No. 3 in F major	*Brahms*
Suite for Orchestra, Op. 9	*Enesco*
Suite from "Der Rosenkavalier"	*Strauss*

South Mountain

3:30—John Corigliano, New York Philharmonic Quartet

Sonata for Violin and Piano	*Strauss*
Serenade for Violin, Viola and Cello	*Beethoven*
Piano Quartet in G minor, Op. 36	*Brahms*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 18

South Mountain

3:30—Claremont String Quartet

Quartet, Op. 39, No. 1	*Boccherini*
Quartet Op. 70	*Ernest Toch*
Quartet, Op. 51, No. 1	*Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 25

South Mountain

3:30—Robert Goldsand, piano.

Partita in C minor	*Bach*
Sonata in G minor, Op. 22	*Schumann*
"Gaspard de la Nuit"	*Ravel*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Courier-Gazette
ROCKLAND, Maine
Tri-Wkly. Ind. Rep.
Circ. 6,547
JUL 14 1956

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Mr. Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to share the concerts abroad.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 14 1956

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Petrovec

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Many Soloists, Festival Chorus On Programs at Tanglewood

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Mrs. Dwyer, who joined the Boston Symphony Orchestra as solo flutist in the autumn of 1952, was born in Streator, Ill. Her first teacher was her mother, a professional flutist. Her training continued at the Eastman School of Music in Rochester, N.Y., where she studied with Joseph Mariano and later with William Kincaid. She played in the National Symphony Orchestra in Washington, D.C., for two years before joining the Los Angeles Philharmonic. She also played first flute in the Hollywood Bowl Orchestra. While in California, she devoted much of her time to chamber music, participating in many first performances of contemporary works. Her performance in Bach's B Minor Suite during last summer's Berkshire Festival was a high light of the season.

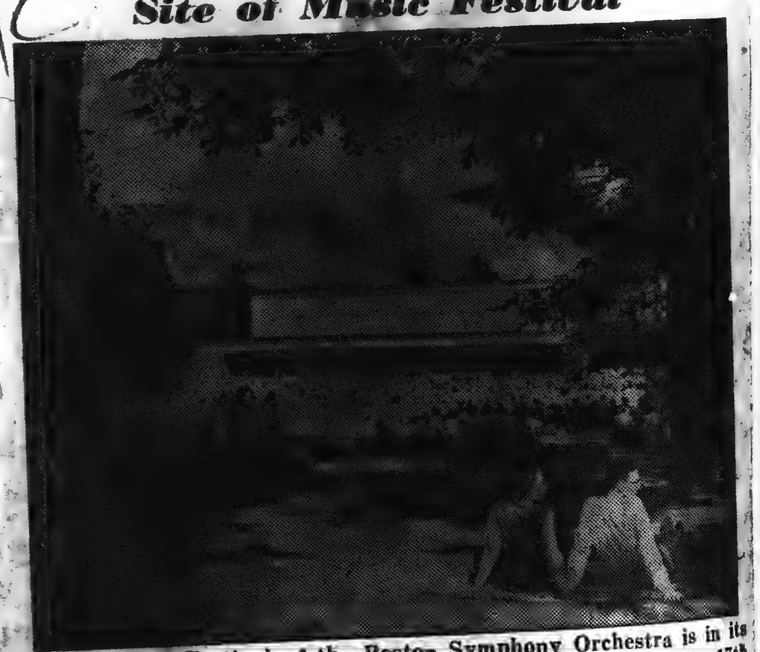
Chorus and Soloists

Tomorrow afternoon Dr. Munch will conduct Bach's "The Passion According to St. John" in its first Tanglewood performance. Assisting will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, and a quintet of vocal soloists, all of whom are former students at the Berkshire Music Center, who have since gone on to concert and operatic careers. Adele Addison, the soprano soloist, studied in the opera department during the summers of 1947, 1948 and 1950; Florence Kopleff, the contralto, studied in the choral department in 1946 and in the opera department in 1947; John McCollum, the tenor, was a member of the opera department in 1952 and 1953; Mac Morgan and James Joyce are the basses. Mr. Morgan, a Stockbridge resident, studied in the opera department in 1950 and 1953; Mr. Joyce in 1951 and 1952.

All reserved seats for tonight's concert have been sold, and only a few $5 seats remain for tomorrow's concert. General admission tickets will be on sale at $2 for both concerts all day today and tomorrow at the Tanglewood box office, along with tickets for all 12 Music Shed concerts by the Boston Symphony Orchestra. Telephone reservations are accepted. In case of rain, the concerts will be held in the Music Shed, which will also seat the overflow lawn audience.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100
JUL 14 1956

Site of Music Festival



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Berkshire Music Festival Lists Weekend Concerts

There's how the magic of music can bring relaxation you never dreamed of by visiting the famous Berkshire Music Festival at beautiful Tanglewood this weekend, July 13-14-15.

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Lenox is located on Route 7, just south of Pittsfield, Main east-west routes 2 [illegible] and 20 all connect with Route 7.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 14 1956

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Under the direction of the opera department's head, Boris Goldovsky, 30 students who comprise the active division—those studying for professional careers—will performe works by Berlioz, Puccini and Verdi.

Admission is thru membership in the Friends, the organization thru which contributions are made to assist the Berkshire Music Center. As will be the case when the Tanglewood opera department presents its major production of the season a week later — Lukas Foss' three-act opera, "Griffelkin," on Aug. 6 and 7—all seats are reserved, and special tickets are required, available now at the Friends' office in Tanglewood, or by telephone to Lenox 600.

The program for July 30 will consist of the fourth act from Hector Berloiz' massive "The Trojans"; Puccini's "La Rondine" (The Swallow), Act I; an act from Verdi's "Don Carlo"; Act I, Scene 2 from Verdi's last masterpiece, "Falstaff"; also, scenes from "Aida" by the same composer.

[73]

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Courier-Gazette
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Hampshire Gazette (e)
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The Berkshire Eagle, Saturday, July 14, 1956

Petrovec

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Box 2078, Boston 6 • RIchmond 2-4200

Free Press
SPRINGFIELD, Mass.
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Circ. 7,100
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 1 1956

3 Pianists of Same Family Heard by 2,208 at Festival

Three pianists of the same family were featured last night at Tanglewood as the second of two weekends of Bach-Mozart concerts got underway. There were 2,208 persons on hand for the program, which was moved from the theater-concert hall to the big shed because of rain.

Mozart Concerto

The audience heard Mozart concertos for one, two and three pianos, with duo pianists Luboshutz and Nemenoff as soloists, along with their nephew, opera producer and commentator, Boris Goldovsky, who is head of the opera department of the Berkshire Music center. Miss Nemenoff is the wife of Mr. Luboshutz.

Mr. Goldovsky and the Boston Symphony's Chamber orchestra began the program with a performance of the march, andante and finale of Mozart's "Serenade in D Major." The three pianists were heard in the Concerto in F Major. Also played were the Concerto in A Major for piano, with Mr. Goldovsky as soloist, and the Concerto in E Flat Major for two pianos, featuring Miss Nemenoff and Mr. Luboshutz. Mr. Goldovsky and Mr. Luboshutz did the conducting during the program.

Charles Munch, music director of the Boston Symphony, returns to the podium this evening and tomorrow afternoon to conduct two all-Bach concerts in the theater-concert hall.

Tonight's Program

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After the intermission Dr. Munch will conduct Bach's Second and Third Suites for Orchestra, with Mrs. Dwyer as flute soloist.

Tomorrow afternoon Dr. Much will conduct Bach's "The Passion According to St. John" in its first Tanglewood performance. Assisting will be the Festival chorus and soloists Adele Addison, soprano; Florence Kopleff, contralto; Davis Lloyd, tenor, and Mac Morgan and James Joyce, bass.

Next week the Festival will move into high gear, when the entire 106 piece Boston Symphony will begin a series of four week-end concerts in the big shed. The weekly Chamber music concerts will continue on Wednesday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 14 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advocate
PROVINCETOWN, Mass.
Weekly Independent
Circ. 2,015
JUL 12 1956

Trio Coming To Wellfleet

Wellfleet is presenting the Beaux Arts Trio in a concert of chamber music and solos on Friday, July 20, at 8:30 p.m. in the Congregational Church, for the benefit of the Wellfleet Scholarship Fund. The famous trio consists of Daniel Guilet, violin; Bernard Greenhouse, cello; and Manahem Pressler, piano. Their background ranges the globe — France, Germany, Israel, North and South America, and their international efforts compress a world of music into one evening.

The famous conductor, Arturo Toscanini, hailed their concert "as an inspiring experience."

At the Berkshire Festival Dr. Charles Munch, conductor of the Boston Symphony Orchestra, appraised their concert as follows: "The marvelous musicality of these three artists has been unknown in trio playing for many years. They are worthy successors to the last great trio—Thibaud, Casals and Cortot."

Zino Francescatti, the famous violinist, wrote: "A great ensemble with great artists."

As for the individual artists, Mr. Greenhouse is a mature musician and an impeccable executant. He studied with the great master of the cello, Pablo Casals, for two years. Wrote Casals: "Bernard Greenhouse is not only a remarkable cellist, but, what I esteem more, a dignified artist." Since then Mr. Greenhouse has won an enviable reputation as one of the major interpreters on his instrument, with appearances in most of the major cities of both Europe and America. He plays the famous "Visconti" Stradivarius cello, dated 1684.

Daneil Guilet, violinist, is equally famed in Europe and America as a soloist and as a chamber musician, having worked with Jacques Thibaud and Georges Enesco. He was concert master of the N.B.C. Symphony when this orchestra was created for Toscanini, and still holds this position. He plays the beautiful "Earl of Darnley" Stradivarius dated 1712.

Manahem Pressler, the brilliant young Israeli pianist was born in Germany, but fled with his family when Hitler came into power. He has been soloist with the leading symphony orchestras of this country, having appeared fifteen times with the Philadelphia Orchestra. He is well known to European audiences in Scandinavia, Israel, Turkey, Greece and France.

Tickets may be obtained now at Wellfleet Town Hall, and at the door of the church on the night of the performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 14 1956

Club Will Hear Tanglewood Music

Tanglewood music in the Berkshire Hills awaits Adult Club members of the Hartford Jewish Community Center, August 5.

Members are asked to call Miss Nedra Cramer, club secretary, the evenings of July 16, 17 or 18, at the Center, JA 7-9239.

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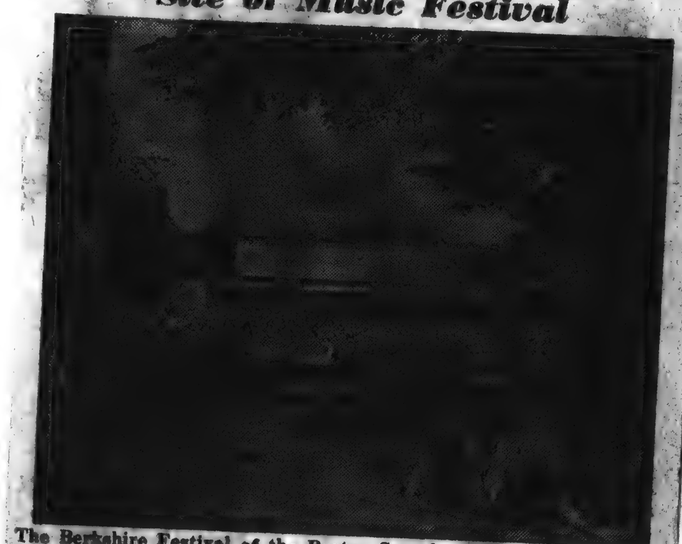
The Boston Symphony Orchestra program for the day will be a Copland Symphonic Ode, a Tschaikowsky Violin Concerto with Zino Francescatti as soloist, and the Schumann Symphony No. 2 in C Major, directed by Charles Munch.

SPRINGFIELD FREE PRESS—SATURDAY, JULY 14, 1956

Site of Music Festival



The Berkshire Festival of the Boston Symphony Orchestra is in its 19th summer of music in the hills of western Massachusetts, the 17th in which the orchestra has participated under the direction of Charles Munch. The season continues until August 12.

Berkshire Music Festival Lists Weekend Concerts

Learn how the magic of music can bring relaxation you never dreamed of by visiting the famous Berkshire Music Festival at beautiful Tanglewood this weekend, July 13-14-15.

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Tanglewood in Lenox, is located in the heart of the beautiful Berkshires, one of Massachusetts' most scenic playgrounds. Plan to spend the entire weekend touring this natural wonderland and enjoy the many facilities for swimming, boating, hiking and picnicking.

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BOSTON HERALD, SATURDAY, JULY 14, 1956

Lenox Weekend To Feature Munch

Charles Munch, Music Director of the Boston Symphony Orchestra and Director of The Berkshire Music Center, the orchestra's summer school of music at Tanglewood in Lenox, returns to lead the Berkshire Festival at Tanglewood this evening, and tomorrow afternoon's two all-Bach concerts in the Theatre-Concert Hall. Beginning next week-end, the Festival concerts will move into the giant Music Shed at Tanglewood for four week-ends of concerts by the full 106-piece Boston Symphony Orchestra.

Tonight's concert at 8:30 p.m. will present a program of orchestral music by Bach, beginning with the Brandenburg Concerto No. 2 in F Major and continuing with the Violin Concerto No. 2 in E Major. The concertino soloists in the Brandenburg Concerto will be the leaders of their respective sections in the Boston Symphony Orchestra: Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; and Richard Burgin, violin. Violin soloist in the E Major Concerto will be William Kroll, founder of the string quartet which bears his name and co-head (with Richard Burgin) of the Berkshire Music Center's chamber music department. After the intermission Dr. Munch will conduct Bach's Second and Third Suites for Orchestra, with Mrs. Dwyer as flute soloist in the second suite.

The Berkshire Eagle, Saturday, July 14, 1956

What's Going On?

TONIGHT:

8:30—Tanglewood. Bach-Mozart Series. Boston Symphony small orchestra. Conductor, Charles Munch. Theater-Concert Hall.

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8:45—Malden Bridge Playhouse. "The Desperate Hours."

9:00—Jacob's Pillow. Sonia Arova and Job Sanders. Merce Cunningham & Company. Carola Goya and Matteo.

For complete schedule of outstanding cultural events in Berkshire for the next six weeks, see the Berkshire Summer Calendar in the second section of today's Eagle.

Berkshire Week

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

3 Pianists of Same Family Heard by 2,208 at Festival

Three pianists of the same family were featured last night at Tanglewood as the second of two weekends of Bach-Mozart concerts got underway. There were 2,208 persons on hand for the program, which was moved from the theater-concert hall to the big shed because of rain.

Mozart Concerto

The audience heard Mozart concertos for one, two and three pianos, with duo pianists Luboshutz and Nemenoff as soloists, along with their nephew, opera producer and commentator, Boris Goldovsky, who is head of the opera department of the Berkshire Music center. Miss Nemenoff is the wife of Mr. Luboshutz.

Mr. Goldovsky and the Boston Symphony's Chamber orchestra began the program with a performance of the march, andante and finale of Mozart's "Serenade in D Major." The three pianists were heard in the Concerto in F Major. Also played were the Concerto in A Major for piano, with Mr. Goldovsky as soloist, and the Concerto in E Flat Major for two pianos, featuring Miss Nemenoff and Mr. Luboshutz. Mr. Goldovsky and Mr. Luboshutz did the conducting during the program.

Charles Munch, music director of the Boston Symphony, returns to the podium this evening and tomorrow afternoon to conduct two all-Bach concerts in the theater-concert hall.

Tonight's Program

Tonight's program will begin with the Brandenburg Concerto No. 2 in F Major and will continue with the Violin Concerto in E Major. The soloists in the Brandenburg Concerto will be the leaders of their respective sections in the Boston Symphony, Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, and Richard Burgin, violin. Violin soloist in the E Major concerto will be William Krol, founder of the string quartet which bears his name.

After the intermission Dr. Munch will conduct Bach's Second and Third Suites for Orchestra, with Mrs. Dwyer as flute soloist.

Tomorrow afternoon Dr. Much will conduct Bach's "The Passion According to St. John" in its first Tanglewood performance. Assisting will be the Festival chorus and soloists Adele Addison, soprano; Florence Kopleff, contralto; Davis Lloyd, tenor, and Mac Morgan and James Joyce, bass.

Next week the Festival will move into high gear, when the entire 106 piece Boston Symphony will begin a series of four week-end concerts in the big shed. The weekly Chamber music concerts will continue on Wednesday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 14 1956

Munch Directs Bach Concerts This Weekend

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Sunday afternoon Dr. Munch will conduct Bach's "The Pasion According to St. John" in its first Tanglewood performance. Assisting will be the Festival Chorus of Berkshire Music Ross, and a quintet of vocal soloCenter students trained by Hugh ists, all of whom are former students at the Berkshire Music Center, and who have since gone on to concert and operatic careers: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan and James Joyce, basses.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advocate
PROVINCETOWN, Mass.
Weekly Independent
Circ. 2,015
JUL 12 1956

Trio Coming To Wellfleet

Wellfleet is presenting the Beaux Arts Trio in a concert of chamber music and solos on Friday, July 20, at 8:30 p.m. in the Congregational Church, for the benefit of the Wellfleet Scholarship Fund. The famous trio consists of Daniel Guilet, violin; Bernard Greenhouse, cello; and Mandhem Pressler, piano. Their background ranges the globe — France, Germany, Israel, North and South America, and their international efforts compress a world of music into one evening.

The famous conductor, Arturo Toscanini, hailed their concert "as an inspiring experience."

At the Berkshire Festival Dr. Charles Munch, conductor of the Boston Symphony Orchestra, appraised their concert as follows: "The marvelous musicality of these three artists has been unknown in trio playing for many years. They are worthy successors to the last great trio—Thibaud, Casals and Cortot."

Zino Francescatti, the famous violinist, wrote: "A great ensemble with great artists."

As for the individual artists, Mr. Greenhouse is a mature musician and an impeccable executant. He studied with the great master of the cello, Pablo Casals, for two years. Wrote Casals: "Bernard Greenhouse is not only a remarkable cellist, but, what I esteem more, a dignified artist." Since then Mr. Greenhouse has won an enviable reputation as one of the major interpreters on his instrument, with appearances in most of the major cities of both Europe and America. He plays the famous "Visconti" Stradivarius cello, dated 1684.

Daneil Guilet, violinist, is equally famed in Europe and America as a soloist and as a chamber musician, having worked with Jacques Thibaud and Georges Enesco. He was concert master of the N.B.C. Symphony when this orchestra was created for Toscanini, and still holds this position. He plays the beautiful "Earl of Darnley" Stradivarius dated 1712.

Manahem Pressler, the brilliant young Israeli pianist was born in Germany, but fled with his family when Hitler came into power. He has been soloist with the leading symphony orchestras of this country, having appeared fifteen times with the Philadelphia Orchestra. He is well known to European audiences in Scandinavia, Israel, Turkey, Greece and France.

Tickets may be obtained now at Wellfleet Town Hall, and at the door of the church on the night of the performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 14 1956

Club Will Hear Tanglewood Music

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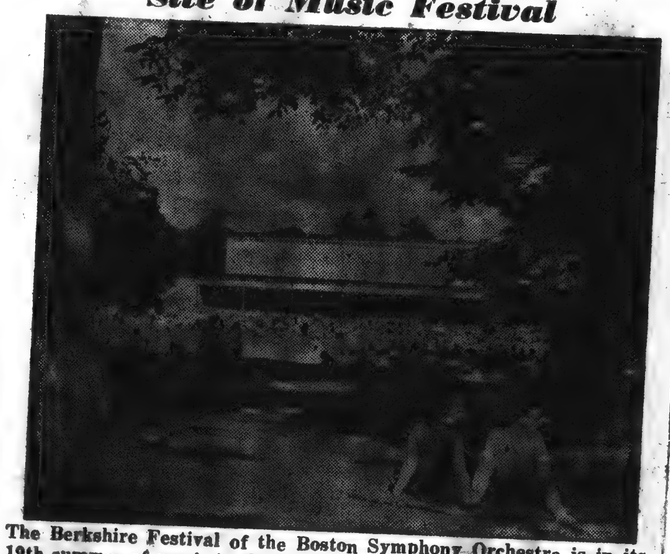
Berkshire Week

SPRINGFIELD FREE PRESS—SATURDAY, JULY 14, 1596

Site of Music Festival



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Mr. Schoep's experience includes the role of Aeneas in the American premiere of Berlioz's "The Trojans," and last year's engagement in Brussels as Pelleas in "Pelleas and Melisande" under the direction of Pierre Monteux.

Mr. Schoep is an assistant to Boris Goldovsky in the opera department at the Berkshire Music Center.

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Miss Addison will arrive in the Berkshires by airplane from Aspen, Colo., where she is attending the Aspen Music Festival.

New England Newsclip Agency, Inc.
Box 3078, Boston 6 • Richmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 14 1956

Bernstein On Jazz Program In N.Y. Tonight

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Mr. Bernstein will conduct the symphony in an arrangement of W. C. Handy's "St. Louis Blues" for filming as a sequence in "The Saga of Satchmo."

Louis Armstrong and his All Stars and Dave Brubeck and his Quartet, who have appeared this season at Music Barn in Lenox, will be heard at the Stadium tonight in the first all-jazz program to be held there.

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Social Briefs

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Music Center Dean To Address Rotary

Ralph Berkowitz, dean of the Berkshire Music Center at Tanglewood, will speak at the Rotary Club luncheon meeting at 12:15 Thursday afternoon at the Wendell-Sherwood Hotel. Mr. Berkowitz is a pianist and an artist. He will be introduced by Jay C. Rosenfeld.

NEW YORK TIMES, SUNDAY, JULY 15, 1956.

MASSACHUSETTS
LENOX
Berkshire Festival, Tanglewood

TODAY, 3:30 P. M., Theatre-Concert Hall, Boston Symphony Chamber Orchestra assisted by Festival Chorus of Berkshire Music Center. Conductor, Charles Munch; Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan, James Joyce, basses. Bach's Passion According to St. John.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, program of chamber music. Participants: Brass Ensemble of the Boston Symphony Orchestra directed by Roger Voisin; Margaret Harshaw, soprano; Ralph Berkowitz, pianist.
Canzon Septimi Toni No. 1 for Double Quartet of Brass.....Gabrieli
Toccata from Ricercari a Canzoni.....Bonalli
Sonata for horn, trumpet and trombone.....Poulenc
Brass Suite for seven instruments.....Berezowsky
Five Wesendonck Songs.....Wagner
Four Songs.....R. Strauss

FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch.
Roman Carnival Overture.....Berlioz
Afternoon of a Faun.....Debussy
Daphnis and Chloe Suite No. 2.....Ravel
Symphony No. 2.....Brahms

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Margaret Harshaw, soprano; Albert Da Costa, tenor; James Pease, bass.
Adagio for Strings (first Tanglewood performance).....Barber
Fantaisies Symphoniques (first Tanglewood performance).....Milhaud
Act I of Die Walkuere (concert version).....Wagner

NEXT SUNDAY, July 22, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux.
Overture to L'Italiana in Algeri.....Rossini
Concerto for Orchestra.....Bartok
Symphony No. 9.....Schubert

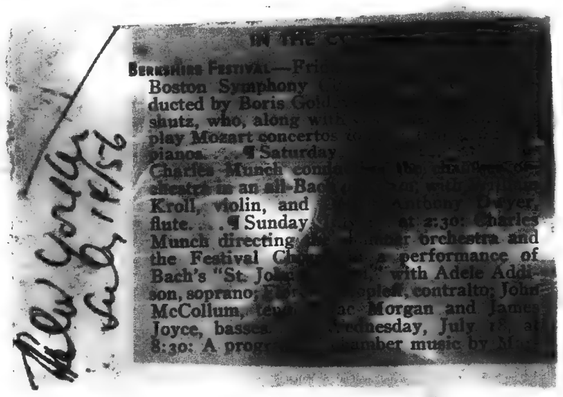
TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
THEATRE—TODAY at 2:30
NEXT WED. July 18 - 8:30—MARGARET HARSHAW; THE BRASS ENSEMBLE
Shed Concerts Open Next Friday
FRI. July 20, at 8:30—BERLIOZ—DEBUSSY—RAVEL—BRAHMS (MUNCH)
SAT. July 21, at 8:30—BARBER—MARTINU—WAGNER (MUNCH)
SUN. July 22, at 2:30—ROSSINI—BARTOK—SCHUBERT. (MONTEUX)
Tickets: Wed. $2, $3; Shed $1.50, $2, $3.50, $4, $5.50, $6.50 (Admission $2)
TICKET OFFICE: TANGLEWOOD • Lenox, Mass. • Phone LEnox 608
Baldwin Piano — RCA Victor Records

[75]

Boston Symphony for Dublin

Mr. M. T. Kelleher, Trustee of the Boston Symphony Orchestra, receives a cheque from Mr. W. B. Carolan, President of Boston's Clover Club, to help defray the expenses of the Orchestra's visit to Ireland in August. Mr. R. Burgin, associate conductor and concert master of the orchestra, is in centre. The Boston Orchestra will give a concert at the Theatre Royal, Dublin, in aid of the Clonliffe College Rebuilding Fund.

EVENING SUN, HANOVER, PA., SATURDAY, JULY 14, 1956



IN THE CO...
BERKSHIRE FESTIVAL—Fri... Boston Symphony ... ducted by Boris Gol... shutz, who, along wi... play Mozart concertos ... pianos. ¶ Saturday ... Charles Munch cond... the Festival Ch... a performance of ... Bach's "St. Jo... with Adele Addi... son, soprano; ... Kroll, violin, and ... flute. ¶ Sunday ... at 2:30; Charles Munch directing ... orchestra and the Festival Ch... a performance of Bach's "St. Jo... with Adele Addison, soprano; ... Kroll, violin, and ... flute. ¶ Sunday ... at 2:30; Charles Munch directing ... orchestra and the Festival Ch... a performance of Bach's "St. John" with Adele Addison, soprano; ... Kroll, contralto; John McCollum, ten... ac Morgan and James Joyce, basses. ... Wednesday, July ... at 8:30: A prog... ber music by M...

* * *

For the final four week ends of the Berkshire Festival, which has annually attracted crowds from all over the Eastern United States and Canada, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 week-end concerts, July 20-August 12, in the 6,000-seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9,028, more than one-third again the capacity of the Music Shed, was noted at these programs.

The festival concerts for 1956, as planned by Charles Munch, will pay homage to Mozart's bi-centennial in the chamber orchestra concerts, and will feature during the Shed series two Wagner programs in which concert versions of "Die Walkure," Act I, and the opening and final scene of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students. The Shed series will also feature Tanglewood first performances of four works commissioned by the Boston Symphony Orchestra for this, its Seventy-Fifth Anniversary year, symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston. These symphonies will be brought by the Boston Symphony to Europe immediately following the close of the Tanglewood season, when the orchestra makes a five-and-one-half week tour of thirteen countries in Europe, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union.

SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 14, 1956

Old Friendship Renewed

An old friendship was renewed as Benny Goodman attracted music lovers to Tanglewood, Wednesday night. John Rice, left of Pittsfield, is shown greeting the old [illegible]um, Joseph De Pasquale of Boston, a member of the quartet that played with Goodman. The violinist is the grandson of the founder of Tanglewood.

Great Barrington

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 14 1956

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IN THE COUNTRY

BERKSHIRE FESTIVAL—Friday, Boston Symphony Chamber Orchestra conducted by Boris Goldovsky and Pierre Luboshutz, who, along with Genia Nemenoff, will play Mozart concertos for two- and three pianos. . . . ¶ Saturday, Charles Munch conducting the chamber orchestra in an all-Bach program, with William Kroll, violin, and Doriot Anthony Dwyer, flute. . . . ¶ Sunday, July 15, at 2:30: Charles Munch directing the chamber orchestra and the Festival Chorus in a performance of Bach's "St. John Passion," with Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan and James Joyce, basses. . . . ¶ Wednesday, July 18, at 8:30: A program of chamber music by Mar-

For the final four week ends of the Berkshire Festival, which has annually attracted crowds from all over the Eastern United States and Canada, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 week-end concerts, July 20-August 12, in the 6,000-seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9,028, more than one-third again the capacity of the Music Shed, was noted at these programs.

The festival concerts for 1956, as planned by Charles Munch, will pay homage to Mozart's bi-centennial in the chamber orchestra concerts, and will feature during the Shed series two Wagner programs in which concert versions of "Die Walkure," Act I, and the opening and final scene of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars, other soloists and the Festival Chorus of Berkshire Music Center students. The Shed series will also feature Tanglewood first performances of four works commissioned by the Boston Symphony Orchestra for this, its Seventy-Fifth Anniversary year, symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston. These symphonies will be brought by the Boston Symphony to Europe immediately following the close of the Tanglewood season, when the orchestra makes a five-and-one-half week tour of thirteen countries in Europe, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union.

SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 14, 1956

Old Friendship Renewed

An old friendship was renewed as Benny Goodman attracted music lovers to Tanglewood, Wednesday night. John Rice, left of Pittsfield, is shown greeting an old school chum, Joseph De Pasquale of Boston, a member of the quartet that played with Goodman. The violinist is the grandson of the founder of Tanglewood.

NEW YORK TIMES, SUNDAY, JULY 15, 1956.

MASSACHUSETTS
LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Theatre-Concert Hall. Boston Symphony Chamber Orchestra, assisted by Festival Chorus of Berkshire Music Center. Conductor, Charles Munch; Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan, James Joyce, basses. Bach's Passion According to St. John.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, program of chamber music. Participants: Brass Ensemble of the Boston Symphony Orchestra directed by Roger Voisin; Margaret Harshaw, soprano; Ralph Berkowitz, pianist.
Canzon Septimi Toni No. 1 for Double Quartet of Brass.....Gabrieli
Toccata from Ricercari e Canzoni.....Bonelli
Sonata for horn, trumpet and trombone.....Poulenc
Brass Suite for seven instruments.....Berezowsky
Five Wesendonck Songs.....Wagner
Four Songs.....R. Strauss

FRIDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch.
Roman Carnival Overture.....Berlioz
Afternoon of a Faun.....Debussy
Daphnis and Chloe Suite No. 2.....Ravel
Symphony No. 2.....Brahms

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Margaret Harshaw, soprano; Albert Da Costa, tenor; James Pease, bass.
Adagio for Strings (first Tanglewood performance).....Barber
Fantaisies Symphoniques (first Tanglewood performance).....Martinu
Act I of Die Walkuere (concert version).....Wagner

NEXT SUNDAY, July 22, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux.
Overture to L'Italiana in Algeri.....Rossini
Concerto for Orchestra.....Bartok
Symphony No. 4.....Schubert

TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12
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CHARLES MUNCH, Music Director
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Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 600
Baldwin Piano — RCA Victor Records

[75]

Springfield Union
July 14, 1956

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2208 Hear Piano Trio, Orchestra; Goldovsky Is Applauded

By WILLARD M. CLARK

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Once again Mr. Goldovsky trotted on the stage, this time to play the Mozart's "Piano Concerto in A Major, K. 488." Pierre Luboschutz conducted. The collaboration between soloist and orchestra was exceptionally close and the pianist was in top form, playing infinitely better than he did when he appeared with the Springfield Symphony Orchestra a few years ago. There was vitality aplenty and a fine treatment of the andante, one of Mozart's finest. The concluding rondo was executed in brilliant fashion. There were bravos aplenty at the conclusion and the pianist was recalled a half dozen times. Up here, Goldovsky can do no wrong.

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BOSTON SUNDAY HERALD, JULY 15, 1956

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During the Shed season his conductor stand will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming European tour; by Richard Burgin, concert-master of the orchestra since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946; and by Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, who is filling Mr. Bernstein's post on the music school's faculty during the latter's sabbatical this summer.

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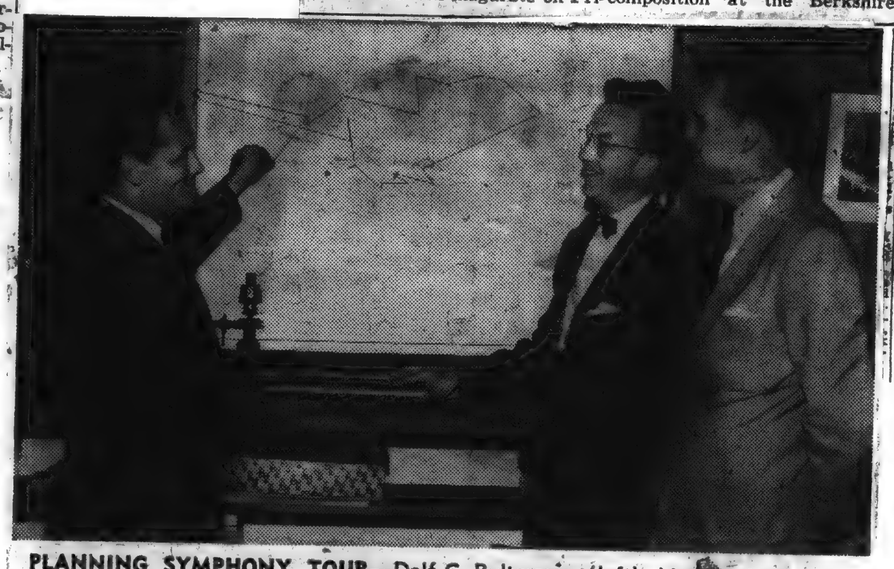

PLANNING SYMPHONY TOUR—Dolf C. Bulterman (left), New England manager of KLM Royal Dutch Airlines, discusses European tour route of the Boston Symphony Orchestra with Thomas D. Perry, manager, and G. W. Rector, right, assistant manager. The orchestra will fly by KLM in two groups in August.

day Journal, July 15, 1956

for the orchestra's 75th anniversary season from Goffredo Petrassi, guest teacher at the Music Center; Aaron Copland, Howard Hanson and Walter Piston. The American works will be played during the orchestra's forthcoming European tour.

The Shed programs will also feature two concert versions of Wagner operas. Charles Munch will share the direction with Pierre Monteux, Richard Burgin, Leonard Bernstein and Eleazar de Carvalho.

SYRACUSE HERALD AMERICAN, Sunday, July 15, 1956

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On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantasies Symphoniques" which Dr. Munch commissioned for The Boston's 75th anniversary season and which was named by the New York Music Critics Circle as the best new orchestral work presented in 1955. Both the Barber and Martinu works are to have first performances in "Tanglewood." They replace previously announced excerpts from "Siegfried" and "Tristan and Isolde."

On Aug. 12, Beethoven's Third Symphony, the "Eroica," will be substituted for the previously scheduled Overture numbers from "Tannhauser" and "Siegfried." On both concert programs, Dr. Munch will retain concert versions of Wagner operas "Die Walkure" and "Die Meistersinger" with Margaret Harshaw, Marguerite Willauer, Albert De Costa and James Pease as soloists. Meantime, [illegible] and Chamber Music concerts [illegible] the "Theater Concert Hall."

The Boston Symphony will play 27 concerts in 13 countries during its five and a half weeks' tour, including Russia, in August and September, according to orchestra Manager Thomas D. Perry. Jr. Dr. Munch and the 106 players will fly to Europe immediately following the final "Tanglewood" program on Aug. 12. The first two concerts in Ireland will be played in Cork on Aug. 24, followed by a matinee the next day in Dublin. Five concerts will be given in Edinburgh, as part of the Edinburgh Festival; the Boston Symphony Orchestra then will visit Scandinavia for four days.

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NEW YORK HERALD TRIBUNE, SUNDAY, JULY 15, 1956

TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12

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Baldwin Piano — RCA Victor Records

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Tanglewood, Lenox, Mass.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

JUL 15 1956

The Providence Sun

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[76]

Springfield Union
July 14, 1956

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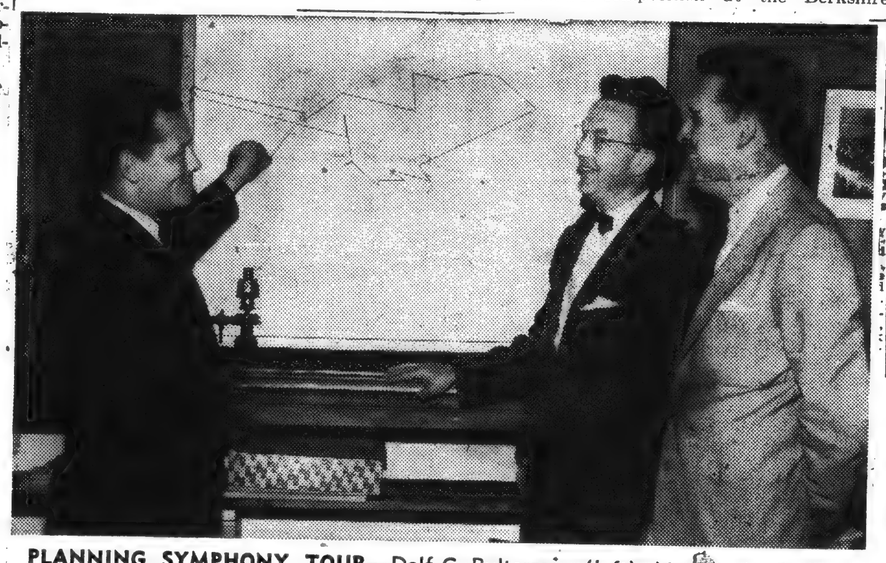

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yday Journal, July 15, 1956

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TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12

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BOSTON SYMPHONY ORCHESTRA

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JUL 15 1956

VI—4 The Providence Sun

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[76]

Tanglewood Crowd Hears Bach Works

By WILLARD M. CLARK

Tanglewood, July 14 — One of the largest audiences we have ever witnessed at a chamber orchestra program was on hand tonight, 4531 strong, to hear a superb program made up of the works of Johann Sebastian Bach. Featured soloists were flutist Doriot Anthony Dwyer and violinist William Kroll.

Ovation Accorded

As usual, there was a wonderful ovation after Mrs. Dwyer concluded the "Suite No. 2 in B Minor for Flute and Strings." She was recalled a half dozen times and finally played the finale badinerie over again. This happened last season if our memory serves us. Charles Munch and his

(Continued On Page 10A)

TANGLEWOOD

(Continued From Page 1A)

players provided meticulous collaboration with Mrs. Dwyer and the result was a notable performance. The work itself is full of charm and melodic laughter.

William Kroll is one of this country's distinguished violinists and tonight he gave a superb performance of the "Concerto No. 2 in E Major for Violin and Orchestra." This is one of the two violin concerti of Bach which remain in original form. Others have been transposed for various instruments. It seemed tonight that Mr. Kroll's large and individual tone was better suited to works with orchestra than in a string quartet ensemble where it is liable to over balance the others.

He played with a magnificent sense of line and into the adagio he put a deal of color and feel-

U. S. Doesn't Know Its Own Gifted Composers—Copland

By AARON COPLAND
(Assistant Director, Berkshire Music Center)

Nothing in past musical history can match the speed with which the United States has taken its place as one of the principal music centers of the world.

Our symphony orchestras are acknowledged as the finest anywhere, our schools are bursting with individual talent and overflowing with performing groups of all kinds; more and more people are listening to serious music each year, and spending more money on it too.

Music Little Known

Our music-lovers are familiar with these developments, but there is one thing they have to be reminded about repeatedly: In the past 30 years we have also developed a vital school of native composers. Strange though it may seem, America doesn't know its own composers.

Of all creative arts practiced in our country—theater, dance, painting, literature—serious music composed here is the least talked about because it is the least well known.

You would undoubtedly embarrass any typical group of intelligent people if you asked them to name three native-born symphonic writers living and composing in present - day America. They would have no trouble at all in naming novelists, playwrights, painters of a similar category.

Years ago, when classical music was rated an esoteric art, this situation might have seemed natural enough. But nowadays you run the risk of being greeted by Mozart or Tchaikovsky every time you walk into your bank or your barber-shop. Everyone, willy-nilly, is a potential music-lover.

It is clearly ironic that in such a time America's serious composers should remain so relatively obscure.

Top Composers

Best known of all these is George Gershwin, whose untimely death in his 39th year cut off a brilliant talent in mid-career. At the top of today's list of Americans are names first heard of in the 20's, Charles Ives, Roy Harris, Roger Sessions, Virgil Tomson, Walter Piston, Howard Hanson.

These composers were barely launched when a revolution altered the very conditions of music-making. Almost overnight millons of new listeners were gained for serious music through the new media of radio, phonograph, and sound film.

It was quickly assumed that unfamiliar music in the contemporary idiom was too much for these musical newcomers; 'understanding music' was taken to mean understanding a symphony by Brahms or Dvorak. This narrow outlook was abetted by all those who had a financial stake in serious music.

By concentrating their major selling drive on a restricted list of famous composers of the past, they have transformed music into the most conservative of all the arts.

Such a policy is short-sighted, for it builds toward no future. It narrows the field of musical enjoyment unnecessarily, and obscures the considerable activity of the contemporary composer, both American and Foreign.

Many Symphonies

Despite these handicaps, America's composers have accomplished a great deal. Not many non-professionals realize that hundreds of symphonies have been written in this country in the past quarter of a century. Eight composers, taken alone, have written more than 50 symphonies.

I refer to Henry Cowell (11), Roy Harris (7), William Schuman (6), Walter Piston (6), David Diamond (6), Peter Mennin (6), George Antheil (5), and Paul Creston (5).

Characteristically, their music is vigorous, bouncy, optimistic, noisy; at other times it may be intricate or brooding, or even plainly sentimental and direct as a hymn tune.

Alongside these big-scaled works are many hundreds of shorter orchestral pieces composed in America. No one has ever troubled to take a complete census of what is available. My guess would be that between 300 and 500 composers are creating works in that form each year in the United States.

To Conduct Opera

London—A break in the harmonious relations of Herbert von Karajan and the Philharmonic Orchestra of London has finally occurred. In order to take up the offer made some months ago by the Vienna Opera that he be-

OPERA DEPARTMENT ACTIVE THESE DAYS

Lenox, July 14—The Berkshire Music Center's opera department at Tanglewood is an active center these days, as the Boris Goldovsky forces of (24) train young singers for professional careers.

On the teaching faculty with Mr. Goldovsky as stage directors are Robert Gay, James Pease, Arthur Schoep and James Lucas. Emanuel Balaban, Paul Ulanowsky and Felix Wolfes do coaching in standard repertory; Ludwig and Laura Zirner direct the associate division, composed of not yet fully experienced singers.

Backstage, the opera department is designing and executing secenery and costumes for some seven productions which the public will see at Tanglewood during the next month, through membership in the Friends' organization—an evening of excerpts from 14 Mozart operas (July 24) employing a uni-decorative setting; five acts of 19th Century operas (July 30); and Lukas Foss' three-act opera "Griffelkin" (Aug. 6 and 7). Robert O'Hearn, of New York, is the department's new scene designer. Thomas DeGaetani, in his fourth year as member of the faculty and staff of the Juilliard School of Music, N. Y., is at Tanglewood for his third summer as technical director. Leo Van Witsen, now designer for the New York City Opera Co. under Erich Leinsdorf, has costumed all major Tanglewood operas since 1947.

MUSIC CENTER SHOWS INCREASE IN STUDENTS

Thirty-seven students from 18 foreign lands are studying at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival at Tanglewood, now in its 14th six-week session to August 12. The students from abroad comprise close to 10 per cent of the student body of 400 who annually come to study in the hills of Western Massachusetts. The figure indicates a considerable increase over last year, when 29 students from other lands came to Tanglewood, including nine from Canada.

A notable increase in students from Central and South America has been observed this summer, with 16 students from Uruguay, Argentina, Cuba, Puerto Rico, Brazil and Colombia. Six have come to Tanglewood from Canada, four from England, two from Japan, one each from Israel, Lebanon, Germany, Egypt, Austria, Hungary, Finland, The Philippines, Australia.

ST. JOHN PASSION AT TANGLEWOOD

Lenox, July 14 Charles Munch, music director of the Boston Symphony Orchestra and director of The Berkshire Music Center, the orchestra's summer school of music at Tanglewood, returns to the podium of the Berkshire Festival tomorrow afternoon to conduct two all-Bach concerts in the Theater-Concert Hall. Beginning next week end the Festival concerts will move into the giant Music Shed at Tanglewood for four week ends of concerts by the full 106-piece Boston Symphony Orchestra.

Tomorrow afternoon Dr. Munch will conduct Bach's "The Passion According to St. John" in its first Tanglewood performance. Assisting will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, and a quintet of vocal soloists, all of whom are former students at the Berkshire Music Center, and who have since gone on to concert and operatic careers. Adele Addison, the soprano soloist, studied in the opera department during the summers of 1947, 1948 and 1950; Florence Kopleff, the contralto, studied in the choral department in 1946 and in the opera department in 1947; John McCollum, the tenor, was a member of the opera department in 1952 and 1953; Mac Morgan and James Joyce are the basses. Mr. Morgan studied in the opera department in 1950 and 1953; Mr. Joyce in 1951 and 1952.

Brass Ensemble of the Boston Symphony

The brass ensemble (Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, horns; William Moyer and Kauko Kahila, trombones; Kilton V. Smith, tuba) of Boston Symphony Orchestra players will perform works by Gabrielli, Bonelli, Poulenc and Berezowsky at the Berkshire Festival chamber music concert of Wednesday, July 18 (8:30 p. m., Theater-Concert Hall). Metropolitan Opera soprano Margaret Harshaw will sing Wagner and Strauss songs on the same program.

At Tanglewood Today

ADELE ADDISON JOHN M'COLLUM

Bach's "Passion According to St. John" will be heard in the Theater-Concert Hall at Tanglewood this afternoon at 2.30. Among the soloists will be Adele Addison, soprano, and John McCollum, tenor. Charles Munch will conduct the Boston Symphony Chamber Orchestra and the Festival Chorus of Berkshire Music Center students will also be heard.

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In Concert Versions of Wagner Operas Saturday

JAMES PEASE

MARGARET HARSHAW

ALBERT DA COSTA

Tanglewood Topics

By WALTER ALFORD

Lenox, July 14—Albert Da Costa, the 29-year-old Heldentenor of the Metropolitan Opera Co., who will be making his Tanglewood debut in the role of Sigmund in the concert version of Act I of Wagner's "Die Walkure," with Charles Munch conducting the entire Boston Symphony Orchestra, in the Music Shed on Saturday evening, July 21, is a near-neighbor, a native of Amsterdam, N. Y., about 70 miles away. His father is Russian-Jewish of British ancestry, and he took his stage name from his Spanish mother's maiden name. From 1943-6 he served in the entertainment corps of the U. S. Navy, and while stationed in Corpus Christi, met and married his wife, Jean, who was a Navy Wave aviation machinist's mate and a member of a Navy choir. The couple now have five children, including twins, and make their home on Long Island.

* * *

After his war service, Da Costa sang in several opera companies and also on tour. Originally a baritone, he won the Metropolitan Opera Auditions of the Air in 1954 as a tenor. The young tenor, who is 6 feet, 3 inches tall, tips the scales at 260 pounds. New York Times music critic Howard Taubman described his Metropolitan Opera debut, as Walther in "Die Meistersinger"—a role he will repeat at Tanglewood in the Berkshire Festival final concert of August 12—thus: "In his first effort at a big part, he proved that he has the makings of that rarest of birds, a fine Holdentenor . . . His voice is clear, well-focused and lyrical in quality." The role he sings in "Die Walkure" at Tanglewood on the 21st he is expected to sing for the first time at the Met next season, when Rudolf Bing has scheduled to complete Wagner Ring cycle for the first time in a number of years.

* * *

The Boston Symphony Orchestra has now on sale at its Tanglewood music store a handsome souvenir book, compiled by John N. Burk, which has illustrations of the orchestra in all its manifold year-round activities, and which will be sold to music lovers at a nominal charge during the orchestra's tour of Europe in the fall. The 28-page booklet contains 50-word biographies of all 106 members of the Boston Symphony and photographs of them, taken by BSO violist George Humphrey. The booklet was printed in England, since the great bulk of its distribution will be on the continent.

* * *

Goffredo Petrassi, the Italian composer who is guest teacher of composition at Tanglewood, observes his 52d birthday next Monday (July 16). Classes as usual.

* * *

The Tanglewood Berkshire Festival program of Aug. 4 will be a memorial to the Boston Symphony's former conductor, Serge Koussevitzky, who died five years ago. Leonard Bernstein, one of Dr. Koussevitzky's most illustrious pupils, will take time off from the two new musicals he has in the works for Broadway production next season, to travel from his summer home in Vineyard Haven, Martha's Vineyard, to conduct the performance, and Mrs. Bernstein, stage and television actress Felicia Monteleagre, now appearing in the Harvard summer theater production of Shakespeare's "Henry V," will come to the Berkshires with him. The program has dropped the opening Variations for Orchestra by Moevs, and now consists of the first Tanglewood performance of Mozart's Mass in C minor, K. 427, with soloists Phyllis Curtin, Eunice Alberts and John McCollum, and the Festival Choir of Berkshire Music Center students, and Prokofieff's Symphony No. 5, which Dr. Koussevitzky introduced to the United States and which he performed far and wide with the orchestra.

* * *

For the first time since the Boston Symphony Orchestra has been under the musical direction of Charles Munch, the orchestra cut a record at Tanglewood this week. A crew of engineers from the RCA-Victor laboratories in New York supervised the recording, made Monday morning (July 9) in the Theater-Concert Hall, and all musical practice in the area was put off for the morning. Benny Goodman recorded with Dr. Munch and the chamber orchestra of the symphony the Mozart Concerto for Clarinet, K. 622, which he performed at Tanglewood last week, and with the Boston Symphony String Quartet the Mozart Clarinet Quintet, in A major, K. 581, which he performed at Tanglewood Wednesday evening (July 11). The celebrated jazz clarinetist has recorded the concerto previously, with other orchestras, but never the quintet.

* * *

One of the busiest men on the Berkshire Music Center campus is composer Aaron Copland, its assistant director and head of its composition classes. Besides providing the piano accompaniment for his "Vitebsk" trio at the first of the two Fromm Foundation concerts of contemporary chamber music on July 9, and leading the student symphony orchestra in his own Symphony No. 1 on July 12, Mr. Copland is shortly to be honored with a performance by the Boston Symphony in the Festival concert of August 5 of his Symphonic Ode which he composed for the 50th anniversary of the orchestra and revised for its current 75th anniversary.

Southern Berkshire Has One of Busiest Week Ends

Horse Show, Golf Tourney, Music Festival and Jazz Concert Attract Many Visitors

(Special to The Republican)

Berkshire Hills, July 14—Southern Berkshire is experiencing one of the busiest week ends of the season as the result of three major events taking part in the South end of the county. Responsible for the influx of visitors to the area is the fifth annual Great Barrington horse show, currently underway at Great Barrington fairgrounds, the annual men's invitation golf tournament at Wyantenuck Country Club, Great Barrington, and of course the large pilgrimage of travelers to the area because of the Music Festival at Tanglewood, Lenox, and the jazz concerts, also in Lenox.

The horse show is the main attraction in the south end of the county. The large number of horses entered makes it the largest outdoor show of its kind in New England, Thomas C. Armstrong, vice-president of the Great Barrington Horse Show Inc., announced.

Many connected with the show arrived early this week and took up accommodations at various hotels and inns for the week end event. Also, many are planning to stay through until the following week end, when they will have their horses compete in the annual Lakeville horse show in Salisbury, Conn.

Benefit Dance Aug. 4

The seventh annual benefit dance for Berkshire Industrial Farm, Canaan, N. Y., will be held Saturday, Aug. 4, and many residents of Berkshire County are serving on the general committee. Tickets may be obtained in the area from Mrs. Robert Crane, or at the Mary Zell book shop, Pittsfield; Miss Alice Riggs, Stockbridge, or Mrs. Martha Pelton, Lenox.

Others on the ticket committee are Mrs. George Kenk, Jr., of Chatham, Miss Doran Oldenburg, Lebanon, N. Y.; Mr. and Mrs. Weldon Tuttle and Mr. and Mrs. H. J. Cummings, East Chatham; Mrs. Anna Palladino, Chatham Center; Dr. and Mrs. Charles Mesick, Spencertown; Mrs. William Rogers, Hillsdale, and Mr. and Mrs. James Fuller, Copake.

The Berkshire Industrial Farm has for years been the home of many boys from broken homes. The entire program at the center is supported practically throughout by contributions.

Art Exhibit

About $400 in prizes will be awarded at the annual art exhibit sponsored by the Thursday Morning Club of Great Barrington from July 25 through Aug. 9 at Berkshire Inn. Prizes will include $100 for the best oil painting in modern style; $50 for the best water color; $25 given by Southern Berkshire Chamber of Commerce, for a water color of merit.

Mrs. Thomas H. Blodgett of Great Pine Farm, Great Barrington, is giving a $25 prize for the best picture of an animal or animals done in any medium, traditional. There is also a $25 prize to be given to the best work by a Southern Berkshire resident. This is being given by a group of businessmen from Great Barrington. Dr. and Mrs. Isaac M. Altaraz of Brookside School are offering $25 for the best sculpture in the show; Cornwall Academy is giving $25 for the most popular painting in the show, and there will also be a $15 prize for the best in graphic art.

Entry blanks may be obtained from either one of the cochairmen, Mrs. Altaraz or Mrs. William B. Nisbet, both of Great Barrington. The coming show is the 12th annual, and ranks as one of the top shows of its kind in the county during the year.

Mr. Forni Resigns.

Anthony F. Forni, for the past two years president of Laurel Hill Association, the more than a century old civic improvement association in Stockbridge, has tendered his resignation as head of the group owing to the fact of his being transferred by General Electric Co., to Bridgeport, Conn. His term will conclude at the annual meeting to be held next month. His resignation was accepted with regret by the board of trustees, and he too expressed regret that he had to leave the Berkshires.

During the interim between his resignation and the annual election of officers in January, a special committee of four trustees will govern the association. They are Mrs. David Dunbar, Miss Rosamont Sherwood,

(Continued on Page 30)

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Shed Series Begins Friday At Tanglewood

Special to The Standard-Times

LENOX, July 14—The entire Boston Symphony Orchestra will begin the annual series of 12 weekend concerts in the 6,000-seat Music Shed at Tanglewood next Friday.

A feature of the Shed series will be the first Tanglewood performance of four symphonic works commissioned by the orchestra during this, its 75th anniversary season, from Italian composer Goffredo Petrassi, Aaron Coplon, Howard Hanson, and Walter Piston.

Under the baton of Charles Munch, the orchestra will also devote two of the Shed concerts to concert versions of Wagner operas. Dr. Munch will share the podium for the series with Pierre Monteux, Richard Burgih, Leonard Bernstein and Eleazar de Carvalho.

Other events in the third week of the Berkshire Festival include a joint recital by the symphony's Brass Ensemble, Wednesday through Friday, and by Metropolitan Opera soprano Margaret Henshaw and pianist Ralph Berkowitz on Wednesday evening; an evening of Berlioz, Debussy, Ravel and Brahms played by the Symphony Orchestra led by Dr. Munch on Friday; and an all-Wagner program Saturday with Miss Harshaw and the orchestra.

An evening comprising acts from five 19th Century operas will be given by students of the opera department of the symphony's Summer music school on Monday, July 30, under the direction of Boris Goldovsky.

SOUTHERN BERKSHIRE

(Continued From Page 1C)

Edward H. Acton, and Dr. Joseph O. Chassell.

One Man Exhibit

Ralph Berkowitz, of Boston Symphony orchestra, which is presenting concerts at Tanglewood, has a one-man exhibit of 35 paintings at Berkshire Museum, Pittsfield. The exhibit will continue until July 31. Mr. Barkowitz, a pianist, was appointed by the late Dr. Serge Koussevitzky executive assistant at Berkshire Music Center, Lenox. He has played often with Gregor Piatigorsky, cellist, and the two will tour the Orient at the conclusion of the Tanglewood season.

The exhibits at the museum this month are photographs by Sydney R. Kanter, commercial photographer of Pittsfield; also photographs by Charles Vickerey, amateur photographer of Pittsfield. His works will be shown during the entire month of August. The Pittsfield Art League's annual exhibition will be from Sept. 1 to Sept. 23. The Photographic Society of America will loan the Museum pictures in the "Tops in Photography" program of the Society.

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Concerts in Music Shed Get Underway This Week

Full Boston Symphony Orchestra to Be Heard Friday and Saturday Nights at Tanglewood; Joint Recital Wednesday Night

Lenox, July 14—The Berkshire Festival concerts at Tanglewood move into high gear next week when the entire Boston Symphony Orchestra of 106 pieces assembles under the baton of Charles Munch, music director. When they complete their two weeks of free Esplanade concerts on the Charles River in Boston under the leadership of Arthur Fielder, 70 players of the Boston Symphony move to the Berkshire Hills of Western Massachusetts to join the 36 principal who have been teaching chamber music to students of the orchestra's summer music school, the Berkshire Music Center, and performing as a chamber orchestra in the fortnight of "Bach-Mozart" concerts that traditionally opens the Festival.

Music Shed Opening

The entire Boston Symphony Orchestra will inaugurate on Friday evening the annual series of 12 week-end concerts in the huge 6000-seat Music Shed at Tanglewood, which is open on three sides so the music may spill out on the spacious lawns where additional thousands of music-lovers assemble under the stars and tall pines, or picnic in Sunday sunshine. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony Orchestra during this 75th anniversary season from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer, from Aaron Copland, Howard Hanson and Walter Piston. The American compositions will be played in Europe this fall when the Boston Symphony undertakes a 5½-week tour of 13 countries, including a week in the U. S. S. R.

Wagner Operas

Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas. During the Shed season his podium will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming European tour; by Richard Burgin, concertmaster of the orchestra since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946, and by Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, who is filling Mr. Bernstein's post on the music school's faculty during the latter's sabbatical this summer.

The third week of four Berkshire Festival concerts (July 18-22) comprises a joint recital by the Boston Symphony's Brass Ensemble and by Metropolitan Opera soprano Margaret Harshaw and pianist Ralph Berkowitz, on Wednesday evening in the intimate Theater-Concert Hall; and a program of Berlioz, Debussy, Ravel and Brahms by the Boston Symphony Orchestra, led by Dr. Munch (July 20).

On Saturday night Samuel Barber's "Adagio for Strings" will open the program Dr. Munch conducting, followed by Bohuslav Martinu's "Fantasies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year [illegible]

The Brass Ensemble of the Boston Symphony Orchestra, under the direction of Roger Voisin.

Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, French horns; Josef Orosz and Kauko Kahila, trombones; K. Vinal Smith, tuba; William Gibson, trombone, assisting.

Wagner ..... Five Songs (Texts by Mathilde Wesendonck)
Richard Strauss ..... Four Songs
Margaret Harshaw, soprano; Ralph Berkowitz, piano.

Friday, July 20, 8.30 P. M., Music Shed, Boston Symphony Orchestra

Berlioz .. Overture, The Roman Carnival
Debussy ..... Prelude to the Afternoon of a Faun
Ravel ..... "Daphnis and Chloe," Suite No. 2
Brahms .. Symphony No. 2, in D major
Charles Munch, Conductor.

Saturday, July 21, 8.30 P. M., Music Shed, Boston Symphony Orchestra

Barber ..... Adagio for Strings
Martinu .... Fantaisies Symphoniques
Wagner ..... "Die Walkure," Act I
Soloists: Margaret Harshaw, soprano; Albert Da Costa, tenor; James Pease, bass.

Charles Munch, Conductor.

Sunday, July 22, 2.30 P. M., Music Shed, Boston Symphony Orchestra

Rossini ..... Overture to "L'Italiana in Algeri"
Bartok ..... Concerto for Orchestra
Schubert .. Symphony No. 7, in C major
Pierre Monteux, Conductor

Tomorrow afternoon, Charles Munch will conduct Bachs "The Passion According to St. John," assisted by the Festival Chorus of Berkshire Festival students trained by Hugh Ross, and soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan and James Joyce, basses.

First Performance

Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," "Forest Murmurs" from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde." Dr. Munch will also present the first act of Wagner's "Die Walkure," sung in concert version by Miss Harshaw, Metropolitan Opera tenor Albert Da Costa, and bass James Pease (July 21), and a program of Rossini, Bartok and Schubert led by Mr. Monteux, a regular guest on the Tanglewood podium since 1951 (Sunday afternoon, July 22).

Evening concerts at Tanglewood are at 8.30 p. m.; the Sunday afternoon performance is at 2.30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (July 21), for which the nominal charge is made of $1, for the benefit of the Orchestra's Pension Fund. The complete programs:

Wednesday, July 18, 8.30 P. M., Theater-Concert Hall, Chamber Music

Gabrieli .... Canzon Septimi Toni, No. 1, for Double Quartet of Brass
Bonelli ..... Toccata from "Ricercari a Canzoni"
Poulenc ..... Sonata for Horn, Trumpet and Trombone
Stravinsky ..... Brass Suite for Seven Instruments

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CHARLOTTE, N. C. NEWS
JUN 16 1956

Main Symphonic Concert Scheduled At Tanglewood

By GORDON E. ARMSTRONG

The Berkshire Music Festival really goes into high gear this week when the main series of Shed concerts get under way on Friday evening. The first two weeks of Festival programs were devoted, as customary, to chamber music programs given in the Theater-Concert Hall by a limited number of musicians from the Boston Symphony. Some 70 of the orchestra's personnel, who have been playing the Esplanade concerts in Boston, will join the group now at Tanglewood for the opening of the main concerts this week. This will give the Boston Orchestra its full strength of 106 musicians for the Shed series which is to extend through the next four weeks.

Three American works are to have their first Tanglewood hearings in the Shed concerts. The works by Aaron Copland, Howard Hanson and Walter Piston were commissioned by the Boston Orchestra for its 75th anniversary this season. The new works are to have their European premieres this fall when the Hub musicians are scheduled to go abroad for a five-and-a-half week tour of 13 countries, including the U. S. S. R. Another commissioned work by the Italian composer Goffredo Petrassi will have its festival premiere also in the coming series. Incidentally, Petrassi is now in residence at Tanglewood where he is acting as guest teacher of composition at the Berkshire Music Center.

Pierre Monteux, who conducted the Boston Orchestra from 1919-1924, is to be one of the guest conductors in the Shed concerts and he will also direct some of the concerts to be given on the coming European tour. Other guest conductors at the Festival will include concert master Richard Burgin and the young Brazilian conductor, Eleazar de Carvalho. The latter is filling the Berkshire Music Center post usually occupied by another Koussevitzky protege, Leonard Bernstein, who is on a sabbatical this summer. The regular conductor of the Boston Orchestra, Charles Munch, will, of course, direct a majority of the Shed programs.

There will be the usual chamber music concert in the Theater-Concert Hall on Wednesday evening. The artists are to be the Boston Orchestra's Brass Ensemble, "Met" soprano Margaret Harshaw, and pianist Ralph Berkowitz in a program of music of the past and present.

Here are the Shed programs for the week:

Friday, July 20—8:30 p. m.

Overture, The Roman Carnival ..... Berlioz
Prelude to the Afternoon of a Faun ..... Debussy
"Daphnis and Chloe," Suite No. 2 ..... Ravel
Symphony No. 2, in D major ..... Brahms
Charles Munch, Conductor

Saturday, July 21—8:30 p. m.

Adagio for Strings ..... Barber
Symphony No. 6 ..... Martinu
"Die Walkure," Act I ..... Wagner
Soloists: Margaret Harshaw, soprano; Albert Da Costa, tenor; James Pease, bass.
Charles Munch, Conductor

Sunday, July 22—2:30 p. m.

Overture to "L'Italiana in Algeri" ..... Rossini
Concerto for Orchestra ..... Bartok
Symphony No. 7, in C major ..... Schubert
Pierre Monteux, Conductor

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Adult Club To Hear Tanglewood Program

Tanglewood music in the Berkshire Hills awaits Adult Club members of the Hartford Jewish Community Center Aug. 5.

Members are asked to call Miss Nedra Cramer, club secretary, the evenings of July 16-18 at JA 7-9239. Final arrangements will be made the final evening.

Members will form a car caravan for the round trip. All are advised to bring box lunches.

The Boston Symphony Orchestra program for the day will be a Copland Symphonic Ode, a Tschaikowsky Violin Concerto with Zino Francescatti as soloist, and the Schumann Symphony No 2 in C Major, directed by Charles Munch.

Geraldine Riggs, a volatile blonde, is a cellist. Her father is Carl C. Riggs, professor of education at the Junior college in El Dorado. She came to the cello when her father taught in Liberal, Kas., and the school orchestra was short of that instrument. She was only 10 then and shorter than the big fiddle, but it was a union of love immediately. Her four sisters are pianists, but marriage appeared to have halted any urge for professionalism. Miss Riggs, how-

SYRACUSE HERALD-AMERICAN, Sunday, July 15, 1956

Boston Symphony to Perform in Russia

The Boston Symphony Orchestra, Dr. Charles Munch, music director, now is in its summer home in "Tanglewood," Lenox, Mass., where the annual Berkshire Festival is in progress. Dr. Munch has made changes in two programs to be performed in the Music Shed by the orchestra. Instead of all-Wagner concerts next Saturday night, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each program.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantasies Symphoniques" which Dr. Munch commissioned for The Boston's 75th anniversary season and which was named by the New York Music Critics Circle as the best new orchestral work presented in 1955. Both the Barber and Martinu works are to have first performances in "Tanglewood." They replace previously announced excerpts from "Siegfried" and "Tristam and Isolde."

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Sunday Globe
BOSTON, Mass.
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JUL 15 1956

COMPLETING PLANS for the Boston Symphony Orchestra airlift to Europe via KLM Royal Dutch Airlines: Left to right, Dolph C. Bulterman, New England manager for KLM; Thomas D. Perry, Jr., manager and G. W. Rector, assistant manager, Boston Symphony Orchestra. Seventy-nine members of the orchestra, some of them with their wives, leave Boston, Aug. 14, aboard a KLM Super G Constellation for Shannon, Ireland, with 59 others leaving Aug. 22. One hundred fifty-eight members will return from London via KLM on Sept. 27 and Oct. 1. All instruments will be flown back Sept. 27 aboard a special KLM freighter.

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BOSTON, Mass.
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JUL 15 1956

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Ed Fitzgerald, manager of the Boston United Press Newspictures Bureau, has been selected as official photographer for the 104-piece orchestra during its six-week European tour. He was chosen from a field of several candidates.

Fitzgerald will accompany the orchestra when it flies from the United States to Shannon, Ireland, Aug. 22.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
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JUL 15 1956

Concerts in Music Shed Get Underway This Week

Full Boston Symphony Orchestra to Be Heard Friday and Saturday Nights at Tanglewood; Joint Recital Wednesday Night

Lenox, July 14—The Berkshire Festival concerts at Tanglewood move into high gear next week when the entire Boston Symphony Orchestra of 106 pieces assembles under the baton of Charles Munch, music director. When they complete their two weeks of free Espianade concerts on the Charles River in Boston under the leadership of Arthur Fielder, 70 players of the Boston Symphony move to the Berkshire Hills of Western Massachusetts to join the 36 principals who have been teaching chamber music to students of the orchestra's summer music school, the Berkshire Music Center, and performing as a chamber orchestra in the fortnight of "Bach-Mozart" concerts that traditionally opens the Festival.

Music Shed Opening

The entire Boston Symphony Orchestra will inaugurate on Friday evening the annual series of 12 week-end concerts in the huge 6000-seat Music Shed at Tanglewood which is open on three sides so the music may spill out on the spacious lawns where additional thousands of music-lovers assemble under the stars and tall pines, or picnic in Sunday sunshine. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony Orchestra during this 75th anniversary season from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer, from Aaron Copland, Howard Hanson and Walter Piston. The American compositions will be played in Europe this fall when the Boston Symphony undertakes a 5½-week tour of 13 countries, including a week in the U. S. S. R.

Wagner Operas

Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas. During the Shed season his podium will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming European tour; by Richard Burgin, concertmaster of the orchestra since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946, and by Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, who is filling Mr. Bernstein's post on the music school's faculty during the latter's sabbatical this summer.

The third week of four Berkshire Festival concerts (July 18-22) comprises a joint recital by the Boston Symphony's Brass Ensemble and by Metropolitan Opera soprano Margaret Harshaw and pianist Ralph Berkowitz, on Wednesday evening in the intimate Theater-Concert Hall; and a program of Berlioz, Debussy, Ravel and Brahms by the Boston Symphony Orchestra, led by Dr. Munch (July 20).

On Saturday night Samuel Barber's "Adagio for Strings" will open the program Dr. Munch conducting, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955.

The Brass Ensemble of the Boston Symphony Orchestra, under the direction of Roger Voisin.

Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, French horns; Josef Orosz and Kauko Kahila, trombones; K. Vinal Smith, tuba; William Gibson, trombone, assisting.

Wagner ..... Five Songs (Texts by Mathilde Wesendonck)
Richard Strauss ..... Four Songs
Margaret Harshaw, soprano; Ralph Berkowitz, piano.

Friday, July 20, 8.30 P. M., Music Shed, Boston Symphony Orchestra

Berlioz .. Overture, The Roman Carnival
Debussy ..... Prelude to the Afternoon of a Faun
Ravel ..... "Daphnis and Chloe," Suite No. 2
Brahms .. Symphony No. 2, in D major
Charles Munch, Conductor.

Saturday, July 21, 8.30 P. M., Music Shed, Boston Symphony Orchestra

Barber ..... Adagio for Strings
Martinu .... Fantaisies Symphoniques
Wagner ..... "Die Walkure," Act I
Soloists: Margaret Harshaw, soprano; Albert Da Costa, tenor; James Pease, bass.
Charles Munch, Conductor.

Sunday, July 22, 2.30 P. M., Music Shed, Boston Symphony Orchestra

Rossini ..... Overture to "L'Italiana in Algeri"
Bartok ..... Concerto for Orchestra
Schubert ... Symphony No. 7, in C major
Pierre Monteux, Conductor

Tomorrow afternoon, Charles Munch will conduct Bachs "The Passion According to St. John," assisted by the Festival Chorus of Berkshire Festival students trained by Hugh Ross, and soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Mac Morgan and James Joyce, basses.

First Performance

Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," "Forest Murmurs" from 'Siegfried," and Prelude and Love-Death from "Tristan and Isolde." Dr. Munch will also present the first act of Wagner's "Die Walkure," sung in concert version by Miss Harshaw, Metropolitan Opera tenor Albert Da Costa, and basso James Pease (July 21), and a program of Rossini, Bartok and Schubert led by Mr. Monteux, a regular guest on the Tanglewood podium since 1951 (Sunday afternoon, July 22).

Evening concerts at Tanglewood are at 8.30 p. m.; the Sunday afternoon performance is at 2.30 p. m. General admission to the grounds enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (July 21), for which the nominal charge is made of $1, for the benefit of the Orchestra's Pension Fund. The complete programs:

Wednesday, July 18, 8.30 P. M., Theater-Concert Hall, Chamber Music

Gabrieli .... Canzon Septimi Toni, No. 1, for Double Quartet of Brass
Bonelli ..... Toccata from "Ricercari e Canzoni"
Poulenc ..... Sonata for Horn, Trumpet and Trombone
Berezowsky ..... Brass Suite for Seven Instruments

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506
JUL 15 1956

Main Symphonic Concert Scheduled At Tanglewood

By GORDON E. ARMSTRONG

The Berkshire Music Festival really goes into high gear this week when the main series of Shed concerts get under way on Friday evening. The first two weeks of Festival programs were devoted, as customary, to chamber music programs given in the Theater-Concert Hall by a limited number of musicians from the Boston Symphony. Some 70 of the orchestra's personnel, who have been playing the Esplanade concerts in Boston, will join the group now at Tanglewood for the opening of the main concerts this week. This will give the Boston Orchestra its full strength of 106 musicians for the Shed series which is to extend through the next four weeks.

Three American works are to have their first Tanglewood hearings in the Shed concerts. The works by Aaron Copland, Howard Hanson and Walter Piston were commissioned by the Boston Orchestra for its 75th anniversary this season. The new works are to have their European premieres this fall when the Hub musicians are scheduled to go abroad for a five-and-a-half week tour of 13 countries, including the U. S. S. R. Another commissioned work by the Italian composer Goffredo Petrassi will have its festival premiere also in the coming series. Incidentally, Petrassi is now in residence at Tanglewood where he is acting as guest teacher of composition at the Berkshire Music Center.

Pierre Monteux, who conducted the Boston Orchestra from 1919-1924, is to be one of the guest conductors in the Shed concerts and he will also direct some of the concerts to be given on the coming European tour. Other guest conductors at the Festival will include concertmaster Richard Burgin and the young Brazilian conductor, Eleazar de Carvalho. The latter is filling the Berkshire Music Center post usually occupied by another Koussevitzky protege, Leonard Bernstein, who is on a sabbatical this summer. The regular conductor of the Boston Orchestra, Charles Munch, will, of course, direct a majority of the Shed programs.

There will be the usual chamber music concert in the Theater-Concert Hall on Wednesday evening. The artists are to be the Boston Orchestra's Brass Ensemble, "Met" soprano Margaret Harshaw, and pianist Ralph Berkowitz in a program of music of the past and present.

Here are the Shed programs for the week:

Friday, July 20—8:30 p. m.

Overture, The Roman Carnival ..... Berlioz
Prelude to the Afternoon of a Faun ..... Debussy
"Daphnis and Chloe," Suite No. 2 ..... Ravel
Symphony No. 2, in D major ..... Brahms
Charles Munch, Conductor

Saturday, July 21—8:30 p. m.

Adagio for Strings ..... Barber
Symphony No. 6 ..... Martinu
"Die Walkure," Act I ..... Wagner
Soloists: Margaret Harshaw, soprano; Albert Da Costa, tenor; James Pease, bass.
Charles Munch, Conductor

Sunday, July 22—2:30 p. m.

Overture to "L'Italiana in Algeri" ..... Rossini
Concerto for Orchestra ..... Bartok
Symphony No. 7, in C major ..... Schubert
Pierre Monteux, Conductor

CHARLOTTE, N. C. NEWS
JUN 16 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826
JUL 15 1956

Adult Club To Hear Tanglewood Program

Tanglewood music in the Berkshire Hills awaits Adult Club members of the Hartford Jewish Community Center Aug. 5.

Members are asked to call Miss Nedra Cramer, club secretary, the evenings of July 16-18 at JA 7-9239. Final arrangements will be made the final evening.

Members will form a car caravan for the round trip. All are advised to bring box lunches.

The Boston Symphony Orchestra program for the day will be a Copland Symphonic Ode, a Tschaikowsky Violin Concerto with Zino Francescatti as soloist, and the Schumann Symphony No 2 in C Major, directed by Charles Munch.

Geraldine Riggs, a volatile blonde, is a cellist. Her father is Carl C. Riggs, professor of education at the Junior college in El Dorado. She came to the cello when her father taught in Liberal, Kas., and the school orchestra was short of that instrument. She was only 10 then and shorter than the big fiddle, but it was a union of love immediately. Her four sisters are pianists, but marriage appeared to have halted any urge for professionalism. Miss Riggs, how-

SYRACUSE HERALD-AMERICAN, Sunday, July 15, 1956

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TANGLEWOOD LURE TO 5

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Berkshire Music Center Provides Inspirational Schooling for Young Musicians Who Win Scholarship Honors.

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LOCAL YWCA GROUP TO VISIT TANGLEWOOD

Lenox, July 14—Each summer large groups of music lovers visit Tanglewood, and pleasant arrangements for the groups are made through Tanglewood starter Stoddard G. Spader for the visitors to enjoy the Tanglewood waterfront on Stockbridge Bowl for boating and swimming, and to picnic on the Boston Symphony's summer estate. Such groups this year include: July 20-22, forty-five foreign students of M. I. T., Cambridge; 50 members of the United Nation Secretariat from New York, who are housed by Pittsfield hostesses, this year marking the seventh summer such a group has attended the Berkshire Festival concerts and the YWCA of Springfield, Mass.

July 27-29: An additional 45 foreign students from M. I. T.; 45 from the Committee on Friendly Relations Among Foreign Students; and summer students from the U of Mass. at Amherst. July 28 brings 70 girls from the Northampton Mass. School for Girls and visitors from the Summer Music Center in West Hartford, Conn. August 3-5 brings the Harvard University Summer School of Arts and Sciences, about 40 in the group. August 9 witnesses the arrival, for "Tanglewood on Parade" of 30 secretaries from all over the U. S., who are assembling that week at the Vassar Institute for Women in Business.

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

JUL 7 1956

The Symphony Abroad

THE Boston Symphony Orchestra ought to be able to do the United States a lot of good during its visit to Soviet Russia.

On its last trip to Europe, the famous musical organization was acclaimed in a dozen capitals—in fact, everywhere it played.

It would be surprising if the people of Leningrad and Moscow did not display the same enthusiasm.

There is magic in music, and power beyond comprehension. It speaks to every mind and heart. It vaults the barriers of politics, suspicion and bitterness. It is fundamental, elemental and everlasting.

We're betting on our Symphony to be a truly forceful ambassador of good will behind the Iron Curtain.

Diplomacy: The Missiles Are Musical

MUSIC'S charm hath recognized beast-soothing potency but what about its effect on the Bear-That-Walks Like-A-Man? Can it win the Russian to our side?

The answer, of course, is no. Not exactly.

But the performance of American music by American musicians in the Soviet Union can indeed promote better people-to-people understanding.

It is for this reason that we applaud plans to send America's superb Boston Symphony Orchestra to the U.S.S.R. for a series of engagements. Charlotteans who heard the orchestra in Ovens Auditorium during the past concert season can appreciate fully what it can do for the nation's cultural reputation.

Music provides a means of interchange among peoples that is both unique and powerful. Isaac Stern, the violinist, brought this fact home to us the other day when he returned to the United States after giving 21 concerts to capacity audiences in the Soviet Union. Music and the arts, he said, constitute a language that "cannot be perverted to either side" and that shows "the validity of a human being's existence which may not jibe with what either they read about us or what we read about them."

Cultural exchange, said Mr. Stern, "will be far more effective than several thousand diplomatic notes" in promoting international understanding.

He is right. Music rises above mere words, which can lie, to penetrate a higher realm of feeling. The more communication in this way the better for all of us.

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THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 15, 1956

Music Shed Concerts Begin This Week

The annual series of 12 concerts in the huge 6000-seat Music Shed at Tanglewood begins Friday night when Charles Munch conducts the Boston Symphony Orchestra in a program of works by Berlioz, Brahms, Debussy and Ravel. A concert version of Wagner operas is listed for Saturday night. One week from today, Pierre Monteux conducts an afternoon program of music by Bartok, Rossini and Schubert. The Shed, pictured here, is open on three sides so the music may spill out on the spacious lawns where additional thousands assemble under the stars and tall pines, or picnic in Sunday sunshine.

LOCAL YWCA GROUP TO VISIT TANGLEWOOD

Lenox, July 14—Each summer large groups of music lovers visit Tanglewood, and pleasant arrangements for the groups are made through Tanglewood staffer Stoddard G. Spader for the visitors to enjoy the Tanglewood waterfront on Stockbridge Bowl for boating and swimming, and to picnic on the Boston Symphony's summer estate. Such groups this year include: July 20-22, forty-five foreign students of M. I. T., Cambridge; 50 members of the United Nation Secretariat from New York, who are housed by Pittsfield hostesses, this year marking the seventh summer such a group has attended the Berkshire Festival concerts and the YWCA of Springfield, Mass.

July 27-29: An additional 45 foreign students from M. I. T.; 45 from the Committee on Friendly Relations Among Foreign Students; and summer students from the U of Mass. at Amherst. July 28 brings 70 girls from the Northampton Mass. School for Girls and visitors from the Summer Music Center in West Hartford, Conn. August 3-5 brings the Harvard University Summer School of Arts and Sciences, about 40 in the group. August 9 witnesses the arrival, for "Tanglewood on Parade" of 30 secretaries from all over the U. S., who are assembling that week at the Vassar Institute for Women in Business.

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Record (m)
BOSTON, Mass.
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JUL 7 1956

The Symphony Abroad

THE Boston Symphony Orchestra ought to be able to do the United States a lot of good during its visit to Soviet Russia.

On its last trip to Europe, the famous musical organization was acclaimed in a dozen capitals—in fact, everywhere it played.

It would be surprising if the people of Leningrad and Moscow did not display the same enthusiasm.

There is magic in music, and power beyond comprehension. It speaks to every mind and heart. It vaults the barriers of politics, suspicion and bitterness. It is fundamental, elemental and everlasting.

We're betting on our Symphony to be a truly forceful ambassador of good will behind the Iron Curtain.

Diplomacy: The Missiles Are Musical

MUSIC'S charm hath recognized beast-soothing potency but what about its effect on the Bear-That-Walks-Like-A-Man? Can it win the Russian to our side?

The answer, of course, is no. Not exactly.

But the performance of American music by American musicians in the Soviet Union can indeed promote better people-to-people understanding.

It is for this reason that we applaud plans to send America's superb Boston Symphony Orchestra to the U.S.S.R. for a series of engagements. Charlotteans who heard the orchestra in Ovens Auditorium during the past concert season can appreciate fully what it can do for the nation's cultural reputation.

Music provides a means of interchange among peoples that is both unique and powerful. Isaac Stern, the violinist, brought this fact home to us the other day when he returned to the United States after giving 21 concerts to capacity audiences in the Soviet Union. Music and the arts, he said, constitute a language that "cannot be perverted to either side" and that shows "the validity of a human being's existence which may not jibe with what either they read about us or what we read about them."

Cultural exchange, said Mr. Stern, "will be far more effective than several thousand diplomatic notes" in promoting international understanding.

He is right. Music rises above mere words, which can lie, to penetrate a higher realm of feeling. The more communication in this way the better for all of us.

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SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 15, 1956

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JUN 16 1956

Second Thoughts on Music

Berkshire Festival's First Week Sets High Standard

Concerts Draw Very Fine Audiences and Provide Exceptional Performances

By WILLARD M. CLARK

The first week of the Berkshire Music Festival at Tanglewood set a high standard and there is every indication that the standard will be upheld during the entire Festival. The weekend chamber music concerts in the Theater-Concert Hall drew very fine audiences and provided some exceptional performances.

Finest Reading

There was for example, the finest reading of the Mozart "Symphony in G minor, K. 550" we have heard for many a year. Charles Munch is in top form this season and he has at his command an orchestra of 37 picked musicians.

The magic of Benny Goodman's name drew a record audience to hear him play the Mozart "Concerto for Clarinet in A major, K. 622." Artistically, Goodman had plenty to offer. He provided a musical performance, However, his tone in the lower register is inclined to roughness and at the top, tone is often shrill. It just didn't seem to blend with the orchestra.

Mr. Munch and his players gave a rewarding performance of Mozart's "Symphony in D Major, K. 504 during this concert. Saturday night Mozart shared the program with Buhuslav Martinu and Henry Cowell, along with the Yale Glee Club. Honors went to Mozart for Mr. Munch provided a reading of sheer beauty for the "Sinfonia Concertante in E-flat for Ovoe, Clarinet, Horn and Bassoon," with orchestra. The first desk men played in distinguished fashion and Mr. Munch conducted with a delicacy and musical insight that captivated the audience He also offered a vigorous, finely detailed performance of Mozart's "Symphony in D major" (Haffner) K. 185.

Hugh Ross took over for the choral works. The first was Martinu's "Military Mass," written during the occupation of France and designed to be performed out of doors. However, the disabandonment of the French army made this project no longer of value so the composer completed the work for concert performance, adding piano and organ. The text opens with the Lord's Prayer and closes with the first line of that prayer. The young men from Yale sang gently, or was the lack of volume due to the often furious accompaniment. Solo portions were sung by Mac Morgan, and very well sung they were. Mr. Martinu has written expertly for his orchestra and chorus and much of the melody is appealing. However, it seems doubtful it will be heard often.

First Performance

Henry Cowell, the American composer has been a controversial figure more than once. Tanglewood provided the first Thanksgiving Psalm from "The Dead Sea Scrolls" for men's chorus and orchestra. The text was translated into English by Millar Burrows, Winkley professor of biblical theology at Yale from the Aramic. Again the words were barely audible and the orchestration anything but sympathetic. Mr. Ross led both works with his accustomed vigor. The Martinu work was much to be preferred.

The Sunday afternoon concert brought four first performances to Tanglewood. Starting out sedately enough with Haydn's "Symphony in D major, No. 96", Lukas Foss led the orchestra through some exciting performances of a "Serious Song for String Orchestra" by Irving Fine and a "Divertimento" by Alexei Haieff. Our special interest centered on "The Unanswered Question" by Charles Ives for we have found all the works we have heard by this composer of great significance. So it was with the present one. Ives uses a chamber orchestra, an off stage string quartet and a woodwind quartet. Written in 1906, it was not published until 1953. What an experimenter this American has proven to be anticipating, among others Schoenbergs and Stravinsky. Mr. Foss is a very gifted young man. He is at present teaching composition at the Berkshire Center. He conducts easily but with great emphasis on rhythm and with an inclination to sentimentalism. The final number on this program brought him out in two capacities, those of pianist and conductor. He was heard in the Bach "Piano Concerto in D minor." Foss is a first rate pianist. In fact, I know few can equal as an interpreter of the Mozart piano literature. His Bach was clean cut and fluent and wonderfully vital. It was unfortunate he chose to conduct from the piano for the artists of the chamber orchestra didn't need his direction.

Last Monday night the Fromm Music Foundation of Chicago offered the first of two free concerts devoted to contemporary chamber music. Performers were the first deck men of the orchestra, along with violinist Ruth Posselt and pianists Seymour Lipkin, William Masselos, Ralph Berkowitz and Irving Fine.

Involved Composition

For the most part the compositions were unrewarding. Miss Posselt and Irving Fine breathed new vitality into Stravinsky's "Duo Concertante" providing a brillant technical performance. Ben Weber's "Serenade for Strings, Op. 46" was so involved that even such players as Burgin, Krips, DePasqual, Mayes and Moleux could barely untangle it, yet an audience was supposed to get something out of the work.

William Masselos brought his fine technique and scholarly approach to the "Klavierstucke" by Schoenberg and considerable imagination to "Variations" by Anton Webern. That he could not make the music communicative was not his fault.

There was interest for us in Alvin Epstein's suite of songs, "Sabrina Fair." Epstein has studied at the Hartt School of Music in Hartford and now teaches composition at the Hartt College of Music. He has set four texts by Milton, John Sucking, Herrick and Shakespeare for tenor, violin, viola, cello and piano. The tenor was Arthur Schoep, who distinguished himself here last year and was very fine in this suite of songs which demanded both knowledge of Parlando and Singing.

Benjamin Britten can be relied upon for melody most of the time and in his Canticle 11 "Abraham and Isaac" he provided some fine material for Mr. Schoep and Florence Kopleff a fine contralto. Seymour Lipin was the skilled collaborator at the piano.

The final work on this program was by Aaron Copland, surely one of the most significant American composers. His "Vitebsk, Study on a Jewish Theme" is for piano, violin and cello. With the composer at the piano, Messers Burgin and Mayes provided a superlative performance of a richly colored work, one of the composer's most effective.

London Visitors

London—Among recent visitors to London have been those two staunch musical collaborators, composer Gian-Carlo Menotti and conductor Thomas Schippers. Their immediate purpose was to audition singers and otherwise help in the preparations for the first English presentation of "The Saint of Bleecker Street" on the BBC in early autumn.

BACH 'PASSION' CLOSES SERIES AT TANGLEWOOD

Adele Addison, Other Soloists, Chorus in Admirable Performance

By WILLARD M. CLARK

Tanglewood, July 15—The Bach-Mozart concert series by the Chamber Orchestra concluded today with a reverent and compelling performance of "The Passion According to Saint John," directed by Charles Munch. The participants were the admirable festival chorus and soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCullum, tenor; Mac Morgan, baritone, and James Joyce, bass.

Placid Performance

An audience of 3741 people listened intently to this performance, but how much those on the outside could hear was a question for the performance was signally placid and subdued. Emphasis seems to have been on perfection rather than drama and perfection, in large measure, was what Mr. Munch got from his instrumentalists, chorus and soloists.

It was a pleasure to hear John McCullum, surely one of the best young tenors in the country. The voice has become warmer, richer, since we last heard him and he is a master of the recitative style. His German was excellent. A good deal of the recitative work he must carry and he sang in distinguished manner. Mac Morgan displayed beautiful tonal quality and interpretive sensitivity in everything he sang. Mr. Joyce provided good solid bass in the small roles of Peter and Pilate.

In her two solos, Adele Addison sang with the freedom of tone, perfection of technique and clarity of enunciation one has learned to expect. Her musicianship was never more in evidence.

Florence Kopleff was particularly effective in the beautiful solo with viola de gamba, finely played by Alfred Zighera.

The chorus is far better than last year's and it had been admirably trained by Hugh Ross. Particularly beautiful were the various chorales, each a gem in its own right. It is quite possible that this performance may be one of the finest of the season. Certainly it was a fitting conclusion for the series of concerts which has been devoted to the music of Bach and Mozart.

The chamber music recital Wednesday night is going to be quite unusual as to program. The brass ensemble of the Boston Symphony Orchestra will be heard in music by Gabrieli, Bonelli, Poulec, and Berezowski. The distinguished Wagnerian soprano, Margaret Harshaw, will sing the five songs by Wagner known as the Wesendonck songs, for Mathilde Wesendonck wrote the texts. Ralph Berkowitz will be at the piano.

Musical Ambassadors

ARRANGEMENTS HAVE been completed to take the Boston Symphony Orchestra to the Soviet Union for a brief series of engagements as part of the orchestra's tour of Europe.

The Russians made the visit possible and they are to be congratulated. The Boston Orchestra will be the first to appear in the Soviet Union. Let it be hoped that it won't be the last.

The musicians will be excellent spokesmen for America, since theirs is a language all can understand. The Russians won't need an interpreter and there will be no doubt as to what the Americans are saying with their instruments.

We welcome this new contact with the people behind the Iron Curtain. People, as President Eisenhower said in a recent speech, "are what count." The orchestra will reach people.

Post - JULY 16

8,000 Hear Bach at Lenox

By HARRIETT JOHNSON

Lenox, Mass., July 16—The combine of all-Bach and clear cool weather drew big crowds for Saturday night and yesterday afternoon's concerts at the Berkshire Festival here.

Tanglewood's lawn was so covered with humanity, on and off blankets that it was like circulating throngh a maze to get to the 1,200-seat Theater-Concert Hall for the Bach instrumental program Saturday; and the "St. John Passion, yesterday. More than 8,000 people attended the two conducted events, played by the Boston Symphony conducted by Charles Munch.

Saturday's program began with a performance of the Brandenburg Concert No. 2 in F Major which turned out to be a warming up for the ensemble and particularly so for the trumpeter saddled with the problem of playing a high range sample of his instrument. Bach must have felt especially adventurous when he wrote this piece or else he was mad at his trumpet player. By the third movement, Roger Voisin, the soloist, had come into his own and came through brilliantly. An admirable performance of the Concerto for Violin and Orchestra No. 2 in E Major with William Kroll as soloist followed.

Flue Solo Repeated

It was after the intermission, however, that the biggest excitement arrived. Doriot Anthony Dwyer, the ensemble's superb distaff first flutist, was the soloist in the Suite No. 2 in B Minor for Flute and Strings. She played so brilliantly that she was compelled to repeat the final gay movement in order to satisfy her listeners. Mrs. Dwyer had performed the work last season at these Bach-Mozart concerts with the same result.

After the joyousness of the suite it was inspiring to hear the grandeur of the opening "Overture" to the Suite No. 3 in D Major. Munch and ensemble were in top technical form and the conductor was at his best in communicating his wishes to the ensemble. In the famous "Air" there was suavity and smoothness in tonal blend and a breathtaking verve in the final bourree and gigue.

St. John Passion

Yesterday's "St. John Passion" was particularly distinguished by the work of the Festival Chorus which had been trained by Hugh Ross. These young people sang the chorales and difficult choruses with vitality and intensity of emotional expression and impressive musicianship. The soloists were all creditable. Adele Addison, soprano, as usual, sang with beauty and with deep feeling. John McCollum, tenor, performed with a satisfying understanding of the style. When his voice was free it was lovely in quality. Munch conducted the great work with penetration, communicating to the audience it spiritualty born of its musical greatness and its inherent subject matter.

TANGLEWOOD, Lenox, Mass. • CONCERTS through AUG. 12
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
THEATRE—TODAY at 2:30
NEXT WED. July 18 - 8:30 - MARGARET HARSHAW, Soprano; THE BRASS ENSEMBLE
Shed Concerts Open Next Friday
FRI. July 20, at 8:30—BERLIOZ—DEBUSSY—RAVEL—BRAHMS (MUNCH)
SAT. July 21, at 8:30—BARBER—MARTINU—WAGNER (MUNCH)
SUN. July 22, at 2:30—ROSSINI—BARTOK—SCHUBERT (MONTEUX)
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)
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Bach Concerts at Tanglewood

By JAY C. ROSENFELD

TWO ALL-BACH concerts conducted by Charles Munch in the Theater-Concert Hall at Tanglewood Saturday night and yesterday afternoon completed the second and final weekend of the Bach-Mozart programs of the Berkshire Festival with the small-sized ensemble from the Boston Symphony orchestra.

Yesterday afternoon "The Passion According to St. John," as sung with the Festival Chorus, of which Hugh Ross is conductor, and with a distinguished roster of vocal and instrumental soloists including John McCollum as the Evangelist, Mac Morgan as Jesus, James Joyce as Peter and Pilate, Adele Addison, soprano, and Florence Kopleff, contralto. The solo harpsichordist was Daniel Pinkham, oboe d'amore, Louis Speyer, viola da gamba, Alfred Zighera, and organ, Edouard Nies-Berger.

* * *

MUNCH WAS in secure command of his forces in both programs and showed a restraint and discipline that was a new and different approach for him to the classics from the previous readings he has given of several of the works he played this past weekend. He was not the Bach Suite driver of other seasons, but he advanced to the controls of the front seat where he applied the brakes as often as he used the accelerator. This was good and enjoyable Bach when it did not come too close to lassitude.

Bach's music stays fresh because it has some of the attributes of civilization which we can live with over the generations. It does not have the gaudy and flamboyant dress of savages who attract by the paint and feather of their customs nor does it have the ascetic retirement of erudite scholars. But one cannot interpret Bach unless, as Dryden said, "he is a master of the author's language and of his own." A performer must have X-ray perception of Bach and be a master of his own vehicle.

* * *

THE INTERPRETATION of Bach thus becomes the measure of a musician's good taste, a subject, admittedly, about which there are as many opinions as there are disputants.

"The St. John" Passion is not as colorful and varied as the "St. Matthew" and judicious cuts elided repetitious sections. Yet it was a long afternoon. After a muddy introduction, the chorus settled to clear and incisive responses to Munch's easy baton and gave excellent account of itself from there on.

One of the most striking effects of the afternoon was the contrast achieved between the roles of the Evangelist and of Jesus, sung respectively by McCollum and Morgan. McCollum sang with the dramatic, vivid aggressiveness that the role demanded; Morgan made a deep impression with the dignity and warm intensity with which he invested his assigned role. The sacred answers to the profane statements of the Evangelist were clearly defined and admirably conceived.

* * *

SATURDAY NIGHT Munch, assisted by a constellation of brilliant solosists, gave the record-sized audience tremendous enjoyment. More than 3,000 people draped themselves on the benches and lawns around the packed hall, exceeding in numbers yesterday afternoon's audience by only a few hundred. The official attendance figures were over 4,500 for Saturday night and 3,700 yesterday afternoon.

William Kroll

Except for the E major violin concerto in which William Kroll was soloist, it was all familiar and beloved Tanglewood fare: the second Brandenburg concerto, in F major, the B minor flute suite and the D major suite for orchestra.

In the concerto Kroll applied his mastery of the instrument to an austere classicism through which the intense warmth of his playing was always discernible. It was a broad and grand perspective on which he played and his tone was remarkably full and expressive. The use and injection of violinistic conceits of a later century were tints less perfectly in unison with the spirit of the music than we expected, no matter how expertly and beautifully done. These were all the more noticeable because in the main this was lofty Bach and superb violin-playing, avoiding "effects" for their own sake and self-effacing in the reiterated figures of the first movement to a degree an artist less nobly inspired would not have dared.

* * *

THE OPENING statement of this concerto has in it the simple and elemental greatness on which other immortal works draw. The three notes of the ascending E major triad have something of the character of Virgil's "I sing of arms and men," or Whitman's "One's-self I sing." There are no tricks to a simple and abiding faith.

The Badinerie of the flute suite as played by Doriot Anthony Dwyer has become the most explosive single movement, bar none, of Tanglewood traditions. Munch muted the strings throughout this suite to give the soloist greater opportunity to be heard and to employ nuances she had not been able to show before in this particular piece. She did it beautifully.

* * *

MUNCH'S NEW and slower tempo adds immeasurably to the spice of the teasing, and Bach's sense of humor never grows old or jejune. We found fully as much distinction in the soloist's playing in the other and preceding movements, but with inordinate indiscrimination, the audience went wild with spontaneous enthusiasm for the delightful young artist's performances. Munch was finally forced, as in previous performances, to repeat the movement in question and then she ran off-stage, seeming to fear the audience would carry her on their shoulders after they had torn down the goal-posts.

Roger Voisin distinguished himself in the Brandenburg concerto playing the high trumpet in F, once his initial hazards were overcome. Munch's moderation gave this and the closing Suite distinctive character. The orchestra has rarely exceeded their performance for tonal splendor.

In Brief . . .

A salute to West Stockbridge's newly organized West Center Civic Group, which has undertaken the thoroughly commendable task of preserving one of the county's finest samples of Colonial church architecture. The group's forthcoming benefit supper at the Alford Brook Club deserves all-out support from the Berkshires' small, but hardy band of preservationists . . . The death of William L. Preston, former GE traffic manager and municipal worker, came as a shock to many who will remember him as a quiet and kindly person with a warm personality and a host of friends . . . It is hard to recall any Tanglewood artist who has stirred an audience reaction more enthusiastic than that bestowed on flautist Doriot Anthony Dwyer following her performance in the Bach B Minor Suite Saturday night . . .

The attendance of 7,000 persons at the Onota regatta yesterday and 1,500 at the Mt. Carmel lawn party—not to mention the crowds at Tanglewood and the theaters—would seem to reaffirm the fact that TV hasn't made us all into stay-at-homes by a long shot . . . As far as the Berkshires are concerned, it seems to have taken only one day to disprove the venerable superstition that the weather on St. Swithen's Day will last for 40 days and nights . . .

Berkshire Eagle, Monday, July 16, 1956

Bach-Mozart Series Ends

Shed Concerts Open Friday At Tanglewood

TANGLEWOOD—The Bach-Mozart portion of the 1956 Berkshire Festival concluded yesterday afternoon with an attendance of 12,626 for the four paid concerts of the second week, which was nearly 4,000 more than the previous week.

Last week's puerformance, including the four events held for the Friends of the Berkshire Music Center, drew a total of 16,391 persons, 6,000 more than the first week of the Festival.

The three weekend concerts by the chamber orchestra of the Boston Symphony drew 10,579 to Tanglewood. Yesterday afternoon a crowd of 3,741 turned out; Saturday evening, 4,530 and Friday, 2,208. The Wednesday evening chamber concert attracted 2,147 music lovers.

The six chamber orchestra concerts this season brought 17,697 to the Theater-Concert Hall despite two evenings of rain which kept attendance down. Last year's attendance for the same period reached 18,190.

Wednesday evening, the third in a series of chamber music concerts will be held in the Theater-Concert Hall when Roger Voisin, principal trumpeter of the Boston Symphony Orchestra, will conduct the Brass Ensemble of the BSO with Margaret Harshaw, Metropolitan Opera singer as soloist.

The major concerts of the Berkshire Festival will open Friday evening in the Music Shed when Dr. Charles Munch will conduct the BSO in a program of works by Berlioz, Debussy, Ravel and Brahms.

Lenox

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Library Exhibits Signed Scores

LENOX — The Lenox Library's new exhibit, which opened there Saturday, consists of autographed scores from the music department's collection.

Among the scores on view are a "Sonata for Piano" by Paul Hindemith; a play-opera, 'The Second Hurricane," by Aaron Copland; "Happy Birthday Music" by Lukas Foss dedicated "To Our Doctor" (the late Dr. Serge Koussevitzky) and dated July 25, 1945; and a score of "Peter Grimes" by Benjamin Britten.

A score of "L'Ascension" by Oliver Messiaen is dedicated, "To the Lenox Library in Memory of my stay in Lenox-Tanglewood, and with my thanks for the good piano, this copy of "L'Ascension" on which I have written one of its themes."

According to Miss Irene M. Poirier, librarian, the "Good Piano" refers to one Mr. Messiaen used at the library in 1950 when he conducted composition classes there.

A short composition written especially for the library by Boris Blacher is also on display.

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JUL 16 1956

All-Mozart Program At Tanglewood

(Special to The American)

Lenox, Mass., July 16—The second week end of concerts of the Berkshire Festival at Tanglewood brought to a close yesterday the series of concerts in the theater-concert hall with a program of Bach's "The Passion According to St. John" with Charles Munch conducting the orchestra and Hugh Ross directing the festival chorus.

More than 11,000 persons heard the three concerts of the week end which began Friday evening with an all-Mozart program in which music for two and three pianos was featured. The Saturday night concert with an audience of 4,530 presented an all-Bach program with William Kroll as soloist.

Some 20,000 music lovers heard the concerts during the past two week ends in the series of theater-concert hall programs devoted to Bach and Mozart, a preliminary to the four week ends of concerts in the music shed which get under way Friday evening at 8:30 o'clock when Conductor Charles Munch will begin the 19th festival season with the Boston Symphony Orchestra playing the music of Berlioz, Debussy, Ravel and Brahms. The Saturday evening concert will present music of Samuel Barber, Martinu, and Act I of Wagner's "Die Walkure." Mr. Munch will conduct.

Pierre Monteux will conduct the Sunday afternoon concert at 2:30 o'clock with music of Rossini, Bartok, and Schubert. Later concerts will present three other conductors as well: Eleazar de Carvalho, Leonard Bernstein and Richard Burgin.

The Mozart program heard Friday night, despite a heavy downpour, was enjoyed by more than 2,200 and was moved to the large music shed. It was a rewarding experience to hear Boros Goldovsky, conductor, and Pierre Loboshutz and Genia Nemenoff in a three-piano performance of the Mozart 'Concerto in F major for Three Pianos and Orchestra." Goldovsky enjoyed his dual role, gave a brilliant performance as soloist in the "Piano Concerto in A Major," and then could not resist the temptation to join in for the closing measures of the "Concerto in E-Flat Major for Two Pianos and Orchestra" which he conducted as Pierre Luboshutz and Genia Nemenoff played it. Luboshutz conducted the concerto for which Goldovsky was soloist.

The Bach program last evening brought out the largest concert attendance for one of the theater-concert hall programs in the past three years. Unfortunately the continued heavy rain and dampness took a toll of the brass section and the first part of the performance was not up to the usual high quality of performance heard here. In Bach's "Brandenburg Concerto No. 2, in F Major" there was more than one time when the trumpet gave forth disturbing sounds that marred the smooth performance. The "Concerto for Violin and Orchestra No. 2, in E Major" fared much better but it was really after the intermission that the audience was delighted with the performance. Flute soloist, Dorio Anthony Dwyer, was so fine in her performance in the "Suite No. 2, in B Minor, for Flute and Strings" that she was called upon to give an encore of the badinene movement. The audience was thrilled with her response to its warm applause. The program came to a close with the performance of "Suite No. 3, in D Major, for Orchestra." By the time the concert had come to an end the audience was almost ready to forgive the lapses of the first number of the program.

With the opening of the shed concerts but a few days away the annual move of thousands of music-lovers from every corner of this country and many others as well will be under way. The Berkshire Festival programs during July and the first half of August have become a "must" to more than 100,000 who plan and scheme each year to spend part or all of their vacations here in this pearl of the Berkshires, listening to some of the best music to beard in the United States.

S.M.

AT TANGLEWOOD:

Mon., July 16, 1956 ★ New York Journal-American

2 Bach Concerts Lure Thousands

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 16.—Bach's magnetic power became dramatically obvious with the large crowds that assembled for the two Bach concerts held in the theatre-concert hall this past weekend.

The instrumental concert on Saturday night drew 4,530; the performance of the St. John Passion yesterday afternoon, 3,741.

Since the hall holds only 1,200, the remainder enjoyed the music sitting on the lawn. The weather was ideal.

This was the first time the St. John Passion had been given at Tanglewood. That it was sung in German may have proved most disconcerting for many in the audience who had no text to follow.

The circumstance could not, however, detract too much from a singularly beautiful performance wherein the spirit of the music received such personal communication through the performers.

Fine Approach

The intimacy of the performance derived from Charles Munch's approach to the score. Except where he drove a bit for contrast, he fashioned it with such sensitivity that the audience was pulled into the humility and the reverence of his feeling. It followed with the utmost absorption.

As the evangelist, John McCollum gave a most distinguished account of the story, in style and in feeling he achieved a rare, devout mood and sang in excellent voice. Mac Morgan gave an intelligent, humble if somewhat self-conscious characterization of Jesus, well-sung throughout.

Adele Addison and Florence Kopleff sang the soprano and contralto arias with beauty of voice, and James Joyce gave more than usual stature to the other bass parts.

The festival chorus, trained by Hugh Ross, showed its fine calibre at once, and responded readily to Munch's demands, especially his insistence on singing softly. They conveyed the final pages of the work most persuasively.

Did Splendidly

The Boston Symphony Chamber group and the various instrumental soloists cooperated splendidly.

In the Saturday concert, Munch turned his attention to the second Brandenburg Concerto, the Second Violin Concerto with William Kross as soloist, the Suite No. 2 with Doriot Anthony Dwyer as the flute solist, and finally the Suite No. 3.

It was a generous, rich segment of Bach which evidently appealed to a great many people.

The Friday concert was devoted to Mozart. It repeated the program given at Lewisohn stadium a year ago (almost as a preview of the Mozart anniversary) with Pierre Luboshutz, Genia Nemenoff, and Boris Goldovsky. Because of rain it was given in the music shed in order to accommodate the 2,208 people present.

This Friday the Berkshire festival moves into the shed permanently with the Boston Symphony playing full strength.

When the Feature Film Begins

BROADWAY THEATRES

ASTOR—10:00, 12:01, 2:02, 4:03, 6:04, 8:05, 10:06, 12:07.
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 16 1956

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The first of the shed concerts Friday evening will include "The Roman Carnival Overture," by Berlioz; "Prelude to the Afternoon of a Faun," by Debussy; "Daphnis and Chloe," Suite No. 2, by Ravel, and Brahms' Symphony No. 2 in D Major.

Program Next Saturday

Saturday's program will be devoted entirely to music by Wagner; "A Faust Overture," "Forest Murmurs" from Siegfried, Prelude and "Love-Death" from Tristan and Isolde and "Die Walkure," Act 1. Soloists will be Margaret Harshaw, soprano; Albert DaCosta, tenor, and James Pease, bass.

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Mr. Munch will conduct on Friday and Saturday evenings and Pierre Monteux will be on the podium on Sunday.

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Box 2078, Boston 6 • RIchmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020
JUL 16 1956

"St. John" Is Rendered at Tanglewood

By TUCKER KEISER

TANGLEWOOD, July 15 — This afternoon Charles Munch brought the Bach Mozart series to a close with a deeply felt reading of Bach's "St. John Passion." Although this work is frequently programmed in Symphony Hall, today's performance was the best he has given yet.

In the past, the very nature of the often stormy, and frequently heart-rending, "Passion" with its turbulent choral outbursts has tempted the conductor to over dramatize the music; every passage squeezed for the last drop of emotional value. Today, however, there was virtually no melodrama and the feeling behind every note was genuine.

Technically, it was straightforward in matters of tempo and dynamics, allowing Bach himself to achieve the expressiveness through pitch and verbal terms. Orchestral virtuosity was confined to playing the notes cleanly and accurately. Bach sounds best this way.

Another commendable feature was the full-throated vigor of the chorales interspersed throughout the lengthy score; these wonderful old hymns rang forth in triumphant affirmation rather than sweetly crooned as they often are in Symphony Hall.

Quintet of Soloists

Mr. Munch was aided in no small measure by an excellent quintet of soloists, John McCollum, tenor; Mac Morgan, bass; James Joyce, bass; Adele Addison, soprano, and Florence Kopleff, contralto—all veteran performers in this work.

Each sang his part with devotion, understanding and style but John McCollum rates a special oscar for his role. The narrator, possibly the most difficult role ever written for the tenor, lies extremely high; McCollum never faltered. It was also amazing the way he changed color between the narrator and the tenor arias; in the former, bright and dispassionate, in the latter, warm and human.

The festival chorus, considering that it only had two weeks to learn the exacting score in German, did well enough, though the tone was frayed and the diction fuzzy.

Next week the Berkshire Festival shifts into high gear as the full orchestra moves into the shed for the remaining events. For all the excitement these shed concerts generate, it is difficult to imagine a more rewarding afternoon than today's "St. John."

NEW YORK TIMES, MONDAY, JULY 16, 1956

'ST. JOHN PASSION' OFFERED AT LENOX

John McCollum Sings Role of Evangelist for David Lloyd —Munch Is Conductor

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 15—The Berkshire Music Festival ended its week-end of concerts this afternoon with a fine performance of Bach's "St. John Passion," under the direction of Charles Munch.

John McCollum, substituting for the indisposed David Lloyd, sang with splendid effect the difficult tenor role of the Evangelist. Mr. McCollum's voice, of pleasant lyric quality, is well focused and evenly produced throughout its range. He negotiated the taxing florid passages without difficulty, and his pronunciation of the German text had admirable clarity.

Mac Morgan sang the part of Jesus with dignity and fine vocal suavity. Agreable singing also was offered by Adel Addison, soprano; Florence Kopleff, contralto, and James Joyce, bass.

The fine singing of the chorus, trained by Hugh Ross, was a highlight of the performance. Mr. Munch's overall conception of the work had great power and grandeur. It was a stirring and memorable performance.

Another all-Bach program was presented last night by Mr. Munch and the chamber orchestra, made up of players from the Boston Symphony Orchestra.

The violinist, William Kroll was heard as soloist in the E major Violin Concerto. Mr. Kroll is well known to New York listeners as first violinist of the Kroll Quartet. An excellent quartet leader, he is also an impressive soloist. His playing in the concerto sparkled with fire and energy.

Another personal triumph was scored by Doriot Anthony Dwyer, flutist of the Boston Symphony, in the Suite in B minor for Flute and Strings. The flutist's dexterous playing was so admired by last night's audience that the Badinerie, final movement of the suite, had to be repeated.

The concert opened with a lively performance of the "Brandenburg" Concerto in F, and closed with the Orchestral Suite No. 3 in D. The performance of Mr. Munch and the Bostonians was characterized by elegance, grace, refinement and accuracy in details.

They practice the curious and almost universal custom of ending each piece with a long-drawn retard and a big crescendo. Although this seems foreign to the style of the music, its efficiency as an applause-generator cannot be questioned.

Last night's audience numbered 4,580 persons, about four times the capacity of the small theatre-concert hall. (Overflow listeners sat on the lawn.) Today's attendance was 3,741. It was a triumphant week-end for Bach.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
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Circ. 101,564
JUL 7 1956

'King of Swing' Tanglewood Guest

LENOX, July 7 (AP)—Guest soloist last night in a Mozart Concerto played by a chamber group of the Boston Symphony Orchestra at Tanglewood was Benny Goodman, renowned as the "King of Swing."

Mr. Goodman was cheered lustily by the audience of 2,000, about half of them outside in the rain. His selection was Concerto for Clarinet in A-Major.

It was Mr. Goodman's first appearance with the Boston symphony. He is scheduled for a second on July 11.

The concerts by the symphony's chamber group, made up of 37 musicians, preceded the full Berkshire Symphonic Festival.

2 Bach Concerts Lure Thousands

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 16.—Bach's magnetic power became dramatically obvious with the large crowds that assembled for the two Bach concerts held in the theatre-concert hall this past weekend.

The instrumental concert on Saturday night drew 4,530; the performance of the St. John Passion yesterday afternoon, 3,741.

Since the hall holds only 1,200, the remainder enjoyed the music sitting on the lawn. The weather was ideal.

This was the first time the St. John Passion had been given at Tanglewood. That it was sung in German may have proved most disconcerting for many in the audience who had no text to follow.

The circumstance could not, however, detract too much from a singularly beautiful performance wherein the spirit of the music received such personal communication through the performers.

Fine Approach

The intimacy of the performance derived from Charles Munch's approach to the score. Except where he drove a bit for contrast, he fashioned it with such sensitivity that the audience was pulled into the humility and the reverence of his feeling. It followed with the utmost absorption.

As the evangelist, John McCollum gave a most distinguished account of the story, in style and in feeling he achieved a rare, devout mood and sang in excellent voice. Mac Morgan gave an intelligent, humble if somewhat self-conscious characterization of Jesus, well-sung throughout.

Adele Addison and Florence Kopleff sang the soprano and contralto arias with beauty of voice, and James Joyce gave more than usual stature to the other bass parts.

The festival chorus, trained by Hugh Ross, showed its fine calibre at once, and responded readily to Munch's demands, especially his insistence on singing softly. They conveyed the final pages of the work most persuasively.

Did Splendidly

The Boston Symphony Chamber group and the various instrumental soloists cooperated splendidly.

In the Saturday concert, Munch turned his attention to the second Brandenburg Concerto, the Second Violin Concerto with William Kross as soloist, the Suite No. 2 with Doriot Anthony Dwyer as the flute solist, and finally the Suite No. 3.

It was a generous, rich segment of Bach which evidently appealed to a great many people.

The Friday concert was devoted to Mozart. It repeated the program given at Lewisohn stadium a year ago (almost as a preview of the Mozart anniversary) with Pierre Luboshutz, Genia Nemenoff, and Boris Goldovsky. Because of rain it was given in the music shed in order to accommodate the 2,208 people present.

This Friday the Berkshire festival moves into the shed permanently with the Boston Symphony playing full strength.

When the Feature Film Begins

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Gazette (e)
WORCESTER, Mass.
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JUL 7 1956

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[83]

SCHENECTADY GAZETTE, MONDAY, JULY [illegible]

Tanglewood Provides Rare Musical Treat

By D. E. RITZ

"The Passion According to St. John" by J. S. Bach, sung in German, formed the majestic conclusion to the six program Bach-Mozart series at Tanglewood, Lenox, Mass., yesterday afternoon.

* * *

UNDER THE BATON of Charles Munch the work achieved the full nobility of its intricate score.

The chamber orchestra of first desk men of the Boston Symphony Orchestra was assisted by the Festival Chorus, which had been trained under Hugh Ross.

Assisting soloists were John McCollum in the role of the Evangelist and solo tenor; Mac Morgan singing the solo bass parts and the music of Jesus; Adele Addison, solo soprano; Florence Kopleff, solo contralto; and James Joyce, solo bass and the music of Peter and Pilate.

* * *

EDOUARD NIES-BERGER was at the organ; Daniel Pinkham played harpsichord; the viola da gamba was played by Alfred Zighera; and the oboe d'amore by Louis Speyer.

The Breitkopf and Hartel edition was used.

The music is in keeping with its subject and most reverent throughout. One felt as though one had been at a religious observance rather than at a concert and applause seemed sacrilegeous.

For the reviewer it was a first live hearing of the music and a revelation.

* * *

THE WEATHER was perfect and the audience not only filled the 1,200-seat Theatre-Concert hall but overflowed in volume on the famous Tanglewood lawns.

The Saturday evening program, also all-Bach and conducted by Dr. Munch, was also held in the intimate hall but a Friday deluge forced the concert of that evening to be presented in the Shed.

Shed concerts with the full 104-piece Boston Symphony Orchestra will be inaugurated this Friday and will continue on Saturday evening and Sunday afternoon each weekend through Aug. 12.

TANGLEWOOD, within easy driving range of Schenectady, forms a source of inspiration for all who come under its magic spell.

The beauty of the grounds, the sincerity of the music making, the high caliber of the teaching, all contribute to the magic which all Tanglewood devotees know.

For many of us Tanglewood forms our chief summer music and we are more than grateful that one has such a marvelous choice of programming.

The Bach Passions were written for the Good Friday vesper services at St. Thomas Church in Leipzig and the St. John is believed to have had its first performance on Good Friday of 1723.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 16 1956

Record Audience At Lenox Hears Bach Selections

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Just outside the cool city of Bogotá, Colombia, lies the Bogotá Country Club, its grounds ending at the foot of the Andes. Besides the tennis courts and golf links, there are artificial lakes, gardens overrun with delphiniums, closed terraces, a heated indoor swimming pool framed in tender green tropical ferns. Turkish baths, and an immense dining room where dances are held twice a week. For the sporting set, the Club has a tavern where the drinks are served with banana chips and fried slivers of pork. The food is excellent and exceedingly expensive.

Vichy: This once fashionable spa has returned to its former glory, and a social life as busy as Newport's parallels the rigid water and diet regimens. (Many Europeans take a cure every year.) Parks are laid out with neat flower beds, bands play in pergolas, and down the central square, under a long, glassed-in pavilion, are fountains gushing the waters, where everyone brings his own cup, to drink. There are extravagant casinos with gambling, dancing, many excellent restaurants, good golf, good tennis, and lovely surrounding countryside. Hotels are run for the cures (which take at least three weeks), offering such attentions as being awakened with a glass of the water prescribed by a doctor on arrival; one's special diet served in the dining room (even a sliced tomato presented in the grand manner of a fine meal); beds always left turned down, ready for frequent naps. Among the many excellent hotels is the Pavillon Sévigné, once Madame de Sévigné's château.

Travellers know: To rent in London, for a month or a year, a flat, a house, a mews cottage, equipped with well-trained servants, theatre tickets bought, car hired, fire lighted upon arrival, write Jeanne Pelham Ltd., 22a Motcomb Street, London, S.W. 1. (Cable address for this luxury: Luxlon)....
A special European service that will get: for businessmen, anything from office space to a secretary; for families, a running house, a nurse, a school; for travellers, a guide, a car, reservations for anywhere—write Howarth Services, 226 East 70th Street, New York 21, N. Y....
For a quiet night's sleep, at London's Claridges Hotel, try for rooms overlooking the Mews. For a view all over Rome, at the Hassler Hotel, try for top-floor rooms with balconies.

[84]

SHED CONCERTS AT TANGLEWOOD START FRIDAY

Week's Programs Begin Wednesday With Brass Ensemble Recital

Lenox, July 16—The entire Boston Symphony Orchestra will inaugurate on Friday evening, July 20, the annual series of 12 weekend concerts of the Berkshire Festival in the 6000-seat Music Shed at Tanglewood. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony Orchestra during this, its 75th Anniversary season from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer; from Aaron Copland, Howard Hanson and Walter Piston. The American compositions will be played in Europe this fall when the Boston Symphony undertakes a five-and-a-half week tour of 13 countries, including a week in the USSR.

The third week of four Berkshire Festival concerts, July 18-22, comprises a joint recital by the Boston Symphony's Brass Ensemble and by Metropolitan Opera soprano Margaret Harshaw and pianist Ralph Berkowitz, on Wednesday evening, July 18, at 8.30, in the Theater-Concert Hall and in the Music Shed a program of Berlioz, Debussy, Ravel and Brahms by the Boston Symphony Orchestra, led by Dr. Munch, July 20, at 8.30 p. m.; Dr. Munch conducting a program featuring the first act of "Die Walkure," sung in concert version by Miss Harshaw, Metropolitan Opera tenor Albert Da Costa, and basso James Pease, July 21, at 8.30 p. m.; and a program of Rossini, Bartok and Schubert led by Pierre Monfeux, a regular guest on the Tanglewood podium since 1951, Sunday afternoon, July 22, at 2.30.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10 a. m., July 21, for which the nominal charge is made of $1, for the benefit of the orchestra's pension fund. The complete programs are:

Wednesday, July 18, 8.30 p. m., Theater-Concert Hall:
Gabrieli...Canzon Septimi Toni, No. 1, for Double Quartet of Bass
Bonelli...Toccata from "Ricercari e Canzoni"
Poulenc...Sonata for Horn, Trumpet and Trombone
Berezowsky.....Brass Suite for Seven Instruments. The Brass Ensemble of the Boston Symphony Orchestra, under the direction of Roger Voisin.
Wagner...Five Songs (Texts by Mathilde Wesendonck)
Richard Strauss .....Four Songs
Margaret Harshaw, soprano; Ralph Berkowitz, piano.

Friday, July 20, 8.30 p. m., Music Shed, Boston Symphony Orchestra:
Berlioz...Overture, The Roman Carnival
Debussy....Prelude to the Afternoon of a Faun
Ravel.. "Daphnis and Chloe," Suite No. 2
Brahms...Symphony No. 2, in D major
Charles Munch, Conductor.

Saturday, July 21, 8.30 p. m., Music Shed, Boston Symphony Orchestra:
Barber .....Adagio for Strings
Martinu.... "Fantasies Symphoniques"
Wagner..... "Die Walkure," Act 1
Soloists: Margaret Harshaw, soprano; Albert Da Costa, tenor; James Pease, bass. Charles Munch, Conductor.

Sunday, July 22, 2.30 p. m., Music Shed, Boston Symphony Orchestra:
Rossini..."Overture to "L'Italiana in Algeri"
Bartok .....Concerto for Orchestra
Schubert ..Symphony No. 7, in C major
Pierre Monteux, Conductor

Service Club Notes

Kiwanis Club—Wednesday, 12.15 p. m., Wendell-Sherwood Hotel; speaker, Capt. Raymond F. Coakley of the Pittsfield Police Department, who will conduct the members on an imaginary trip to the police station.

Lions Club — Wednesday 6.30 p. m., Lanesboro Camp.

Rotary Club — Thursday, 12.15 p. m., Wendell-Sherwood Hotel; speaker, Ralph Berkowitz, pianist, artist, and Dean of the Berkshire Music Center.

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COLUMBIA, S. C. STATE
JUN 17 1956

BPWC Sponsors Tanglewood Trip

Berkshire Playhouse Included in All-Day Outing

The Springfield Business and Professional Women's Club is planning a trip to Tanglewood and the Berkshire Playhouse on Saturday, July 28. The Boston Symphony Orchestra is featured in a Koussevitzky Memorial program under the direction of Charles Munch. Pianist Rudolf Serkin will be the guest soloist.

Seats have been reserved at the Playhouse for the matinee performance of "Heartbreak House" with Carmen Matthews. A chartered bus will leave the First Church at Court Square promptly at 7.45 a. m. Members are asked to take box lunch. Reservations should be made by Saturday, July 21, with Miss Eva Flagg or Miss Mary Kelley.

Guests will be welcome.

News (e)
SPRINGFIELD, Mass.
Democratic
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JUL 17 1956

SPBW Members Plan Trip to Tanglewood

Will Also Attend Matinee at Berkshire Playhouse

Members of the Springfield Business and Professional Women's Club are planning a trip to Tanglewood and Berkshire Playhouse Saturday, the 28th. Boston Symphony Orchestra will present a memorial program to the late Serge Koussevitzky, with Rudolf Serkin featured as guest pianist.

The group will attend the matinee performance at the Playhouse with Carmen Matthews appearing in "Heartbreak House."

A chartered bus will leave First Church, Court St., promptly at 7.45 a. m., and members are asked to provide their own box lunch. Reservations should be made by Saturday with Miss Eva Flagg or Miss Mary Kelley. Guests are invited.

New England Newsclip Agency, Inc.
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Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384
JUL 17 1956

Berkshire Music Festival Opens

Inspiring, relaxing music, amid the cool breezes of the beautiful Berkshire Hills is yours by simply visiting the famous Berkshire Music Festival, at enchanting Tanglewood, this weekend, beginning ~~July~~ 20.

Friday evening s 8:30 performance, according to the Massachusetts Department of Commerce, will feature works on Brahms, Berlioz, Debussy and Ravel. On Saturday, at the same time, a night of Wagner is in store for visitors to this music-lover's paradise. Sunday, the performance begins at 2:30 p.m. Works of Rossini, Bartok, as well as Schubert's Symphony No. 7 in C major, are scheduled.

Bring the entire family along for a memorable weekend in the Berkshires. Swimming, fishing, hiking, boating, picknicking and recreational facilities galore dot the natural playgrounds that make up the Hills.

Lenox, site of Tanglewood and the Festival, is located on Route 7, south of Pittsfield.

[85]

VISITING MOSCOW

U. S. and Russia Cooperating In Tour by Boston Symphony

BOSTON, Mass., June 16—(Special)—The Boston Symphony Orchestra has received and immediately accepted a formal invitation from the U.S.S.R. to include Soviet Russia in the tour of Europe the symphony will make during August and September.

The orchestra is also receiving the help of both the governments of the United States and the Soviet Union in financing visits to Moscow and Leningrad.

The invitation from the Ministry of Culture in Moscow was transmitted by Yuri Gouk, Cultural Attache of the Soviet Embassy in Washington, to the Orchestra's manager, Thomas D. Perry, Jr.

The Boston Symphony under the direction of Charles Munch will be the first American symphony orchestra to perform in Russia. Last August during the Geneva Conference the Orchestra, through the President of its Board of Trustees, Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its projected tour of Europe in the autumn of 1956.

The Russian invitation to the Boston Symphony Orchestra is to spend six days of its autumn tour within the Soviet border, and although details are not yet worked out, concerts are planned in Leningrad and Moscow. It is understood that the U.S.S.R., as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume the expenses of transportation of the 104 members of the Orchestra, Music Director Charles Munch and the Orchestra's staff and equipment from Helsinki, where a concert is planned on September 4; and to its next date, in Prague, capital of Czechoslovakia, on September 11. The U.S.S.R. will also pay a stipend for the concerts given within the Soviet territory.

The Boston Symphony Orchestra's tour of Europe, announced last January, is to be made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air and to help defray deficits to the Orchestra from concerts abroad. Private contributions have also been secured to help with the costs of the tour.

Both Mr. Cabot and Mr. Perry expressed their gratification, when the Soviet invitation was announced, for the cooperation of both governments in making this important cultural visit possible.

In December, Soviet violinist, David Oistrakh, was guest soloist at a Boston Symphony Pension Fund Concert. He made a recording with Mr. Munch and the Orchestra for RCA Victor and is known to have brought back to Russia high praise for the American orchestra.

The European tour of the Boston Symphony Orchestra will take place under the direction of Charles Munch, its Music Director, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass. whose dates are July 4 through August 12. Mr. Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to share the concerts abroad.

The Lively Arts

By Milton R. Bass

AUDIENCES sometimes steal the show from the performers. The verb steal is used advisedly because many of these people deserve jail sentences for the way they ruin the enjoyment of others. It only takes one jerk to pull the happiness out of a situation, and two jerks can cause a riot.

American audiences, as a whole, are too polite. They sit through the worst drivel imaginable most of the time without raising one scream of protest and usually wait for an intermission before running for their lives. Europeans are not so placid in their reactions. They whistle loudly at poor performances and are liable to tear up the joint if things get too dull for their taste. On the other hand, they are apt to be much more rapturous in their appreciation of good work than are the Americans.

* * *

I MUCH PREFER the good old U.S. approach in these matters because booing upsets me and cheering embarrasses me. A light, polite applause can be even more devastating than shouted abuse, and a solid burst of handclaps informs any artist that you love him.

Rote applause to me is just as annoying as the canned applause and laughter they use on radio and television. Why is it necessary to clap your hands when a well-known actor first appears on the stage? All it does is break the mood of the play. Why is it necessary to applaud after each solo in a jazz concert? All it does is drown out the bridge of the following soloist. Is it that people get so emotionally worked up they have to vent their energy or bust? Let them bust!

* * *

AUDIENCES seem to adjust their personalities to the event they are attending and their preconceived ideas are sometimes frightening to contemplate. When attending Tanglewood, they will dress conservatively and will act with funereal decorum. The men go so far as to wear suitcoats matching the pants and white shirts with ties. The same group will then do a whirling about-face and come to the jazz concerts in windbreakers, open sport shirts and a stomach full of martinis.

There is a minority which still associates jazz with the roaring speakeasies of the twenties. They feel you have to be half in the bag before attending a jazz concert and then you have to whoop it up when you get there. Saxophonist Paul Desmond of the Dave Brubeck group was forced to move his position on the stage at their recent concert here because a drunk in the first row was giving him a hard time. In a night club the musician can always say "You can go home now, your cage is clean" or some similar remark, but there is always a bouncer around to act as referee for the repartee. All we bounce around here are balls.

* * *

IT IS the responsibility of the management to protect innocent listeners from the onslaughts of the drunk, disorderly or insane. It can usually be done around here with little bloodshed. The success of the officious young guides at Tanglewood in browbeating guests is always a wonder to behold. These Ivy League storm troopers could cow Hans Schmidt into skimmed milk. However, they are just trying to do their job as they see it and the important thing is they keep things quiet.

If wishes were bullets there would be a lot of dead people piled around me. For instance, there are the people who eat popcorn in the row behind you and spit the kernels into the back of your neck. Or the old people in the movies who discuss the picture in loud voices. Or the groups of young toughs who enter a movie theater like Comanches hitting a wagon trail. Or the parents who bring children to an event which brings out the noise in them. Or the people who come to something because they think it is something they ought to come to. Just one look at their faces is enough to spoil a whole evening.

* * *

WHEN YOU get right down to it this list just about covers everybody who goes to anything. And without audiences there would be no performances. Therefore, ladies and gentlemen, I withdraw the curse made at midnight over the blood of a fresh-killed dog while the seven spirits were chanting the black magic words. Bring the bottle and we'll all have fun.

LEAD BOSTON SYMPHONY. Pierre Monteux, left, veteran orchestral and opera conductor, and Dr. Charles Munch, Boston Symphony conductor and Berkshire Festival musical director, in "Tanglewood." Monteux and Dr. Munch will conduct both in "Tanglewood" and on the forthcoming European tour of the orchestra.

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News (e)
SPRINGFIELD, Mass.
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JUL 17 1956

Noted Italian Composer Very Busy at Tanglewood

Goffredo Petrassi Will Have Concerto, Opera, Madrigal and Other Compositions Performed At Berkshire Music Festival This Summer

Lenox, July 17—Goffredo Petrassi, the distinguished Italian composer currently on his first teaching visit to the United States as this summer's guest instructor of composition at the Berkshire Music Center at Tanglewood, was born at Zagarolo near Rome on July 16, 1904. His Fifth Concerto for Orchestra, commissioned by the Boston Symphony Orchestra and

GOFFREDO PETRASSI

performed for the first time by this orchestra in Boston and on tour last December, will receive its Tanglewood premiere at a Berkshire Festival concert on Friday evening, the 27th, Charles Munch conducting. In addition, his opera, "Morte Dell' Aria," composed in 1949-1950, will be performed by the opera department of the Berkshire Music Center on Saturday afternoon, the 28th. Petrassi himself will conduct his 1948 composition, "Sonata Da Camera," at the concert of contemporary music under the auspices of the Fromm Music Foundation on the 23d, and Tanglewood's choral department will present his 1940-1941 work, "Coro di Morti," a dramatic madrigal for male chorus, three pianos, brass, double basses and percussion at Thursday concert by the student symphony orchestra.

Petrassi had experience in music before he systematically studied it, for he worked in a music shop and not until 1925 at the age of 21 did he take his first lessons in composition. He studied with Di Donato and in the class of Alessandro Bustini in the Santa Cecilia Conservatory in Rome and also took organ practice with Rienzi and Germani. In 1939 he became a professor of composition at the Santa Cecilia Academy and has remained in that position ever since. He recently completed a term as president of the International Society of Contemporary Music.

Although Petrassi's works were at first basically diatonic, he has arrived at using the 20-tone technique in a manner that is not radical and is wholly personal in expression. His critics have noted the influence of Hindemith and Stravinsky in his work, an influence needless to say almost inescapable in contemporary composition.

John N. Burk, program annotator for the Boston Symphony Orchestra, has written: "It could be said that the existence of the artist Petrassi has been made possible by the lively interest in instrumental, even in non-delineative, music in his own country today. The present 'symphonic Italy' intensively revives and nurtures the rich store of their own 17th century music, the works of Vivaldi, Corelli and a host of others. The popularity of purely instrumental music all but disappeared in Italy through the last two centuries while opera prevailed, with its vocal emphasis and eventually with its strength of verismo in Puccini, Mascagni and their fellows. Pioneers such as Sgambati (born 1841), Martucci (1856), Bossi (1861), and Sinigaglia (1868), whose instrumental works were a complement to their theatrical efforts, were in most cases more notable for what they started in others than for what they themselves composed. They were followed by a generation of conscious zealots in whom the theatre was kept incidental to the purely instrumental field: Respighi (born 1879), Pizzetti, (1880), Malipiero (1882), Casella (1883), Rieti (1898). Petrassi acknowledges a considerable debt to Casella who, like Malipiero, dedicated himself to the cause of pure neo-classicism. Since Petrassi's earliest compositions, he has nevertheless abandoned the neo-classical forms to seek a more liberal mode of expression, adhering to contemporary realism."

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Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,784

JUL 17 1956

Clem Norton Says—

HIRE

Fly to Miami and hire an auto at the airport. That's what ex-Gov. Dever of Massachusetts did last winter. 200,000 autos are rented out today in this country, as against an estimated 43,000 ten years ago. Greyhound, the nation's largest bus line is getting into the field. Hopes to have 10,000 autos and trucks to rent by the end of this year. 3000 companies lease out autos exclusively. The business has grown by leaps and bounds.

SPORTS

Why we fear the Soviets in the 1956 Australian Olympics. Their Amazonian women hold at least 10 world track and field records. Distance runner Vladimir Kuc, hurdler Jurri Lituev, hammer thrower Mikhail Krivonosiv are considered tops. Gymnastics is a Russian monopoly. Their soccer teams as a rule lick anything in Europe. They are strong in boxing, weight lifting and shooting. They have beaten the British at rowing. The Canadians at ice-hockey. The Scandinavians at skiing. At Helsinki, in 1952, they threw a scare into the U.S. in its own game of basketball.

POLYGAMY

Here is one of the causes of trouble in the past in French Morocco. Ismail, a former head of the Moroccan empire, had at least 549 wives and when he died he left 800 sons who fought for power among themselves, hence there was chaos for years. Ismail left no daughters, for they were strangled at birth. When Louis XIV of France sent his first ambassador, old Ismail asked for the hand of one of the king's daughters, to make his 550th wife, but this was refused. He had courage.

ORCHESTRA

The Boston Symphony Orchestra is one of the world's top musical outfits. The Soviets specifically asked the U.S. State Department to allow this orchestra to visit Russia, so it will.

MISSILES

Driving through New Jersey, a brilliant green flash appeared in the sky. Then followed a bright orange flame and a thundering reverberation. What was it? A routine testing of new rocket motors by Reaction Motors, Inc., who have been in the business for 15 years. Wake up! We are in the rocket age. Over 17,000 scientists are busy on rocket study today in this land, the end-product of which is the guided missile. General Tire & Rubber is in this line.

Our Berkshires

Music Repels the Hot Dog

By William S. Annin

AS I HAVE hinted before, I am not much given to order or method, and the vagaries of my filing system nearly caused me to fail to give my readers a vital piece of information. Even as it is, the information is somewhat late. It is that, for the first time, a National Hot Dog Month has been officially proclaimed, the month being none other than July, 1956. Who the officials are who have designated it, the communication I have received does not divulge, though it tells about everything else, including the hot dog's history.

* * *

THE MAIN ingredient of the hot dog is the frankfurter, which is named for Frankfort-on-Main, instead of Frankfort-on-Oder as I had previously supposed, because of its characteristic smell. It was, it seems, the collaborative effort of the local Butchers' Guild and the legend is that its shape was suggested by the lines of the Dachshund.

However, the American hot dog is of much later invention and dates back only to the Louisiana Purchase Exposition of 1904. The co-inventors were a pair of concessionaires named Sigmund and Otto. Sigmund was doing a big business in roasted sausages which came off the stove so hot he let the customers spear them with forks. He lost so many forks that he tried supplying gloves as a substitute, but the cost of the gloves also proved prohibitive. It was at this point that Otto, a baker, conceived the idea of inclosing the sausage in a bun designed for the purpose. The two have been associated ever since.

* * *

THE HOT DOG knows no geographic limitations, but there is one report I would like to have checked. It is that New Englanders will eat them raw. Now of course my experience with New England is largely confined to Berkshire County, which admittedly is not all New England, but I have yet to see anyone eat one raw. Of course this region is higher and cooler than much of New England, and perhaps along the seashore people just put them out to get a little sunburn, but around here everyone that I know cooks them. Still, if people will eat raw pork at the risk of getting trichinosis, I suppose they might eat raw, or cold dogs. Not I, however.

Otherwise it can be grilled, boiled, broiled, fried, barbecued, steamed, stewed or electrically cooked. During this summer the consumption will average 16 dogs per capita, which at an average length of six inches, means eight feet of hot dog for each person. On a national basis this is enough hot dog mileage to go to the moon and the equivalent of a billion pounds in weight; on a local basis, the hot dogs eaten here would stretch from Pittsfield to Philadelphia.

* * *

WHILE the hot dog is a national tradition and a national institution, it continues to spread. Long a favorite at drive-ins, picnics, ball parks, back yards, beaches, circuses and lunch-eonettes, and recently a commodity handled by a vending machine, it is being taken up and adapted by other peoples. In Finland it is being made of reindeer meat; in Moslem territory, religious dietary requirements cause it to be made of lamb; in other regions it is made of antelope or even whale meat. It seems to be only a matter of time when it will be taken up in Moscow and the Russians will claim to have invented it.

In fact, the only element that seems so far to have kept hot dogs at a distance is music. I have never heard of them being in evidence at the Metropolitan Opera House or at Symphony Hall in Boston. Come to think of it, I cannot recall ever seeing any eaten at Tanglewood, although the restaurant sells frankfurters and beans by the plate. This omission I applaud heartily. Much as I approve of the hot dog as a national institution, it does not seem to me that the Tanglewood audience munching hot dogs would add to either the atmosphere or the music. In fact it is encouraging to think of Tanglewood as the bulwark that hurls back the advance of the hot dog and commands, "Thus far can you go and no farther."

[86]

Capacity Crowd At Tanglewood

LENOX, Mass., July 15.—The Bach-Mozart concerts, which opened the first portion of the 1956 Berkshire Festival at Tanglewood, ended Sunday afternoon with a week-end attendance of 10,479, compared with 7,643 the previous week end, which was hard hit by inclement weather.

Sunday afternoon's audience of 3,741 and Saturday night's crowd of 4,530 filled the theater concert hall to overflowing.

Saturday night's concert by the chamber orchestra of the Boston Symphony, with Charles Munch conducting, proved to be the most popular of the six Bach-Mozart performances when William Kroll, violinist, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, appeared as soloists.

The chamber orchestra opened Saturday evening's concert with Bach's Brandenburg Concerto No. 2 in F Major, followed by the Violin Concert in F Major with Mr. Kroll as soloist. After intermission Mrs. Dwyer captivated her audience playing the flute solo in Bach's Suite No. 2 in B Minor. The evening's performance was concluded with Bach's Suite No. 3 in D Major.

Sunday afternoon's concert was devoted to the Tanglewood premiere of Bach's "The Passion According to St. John" in which the Boston Symphony's chamber orchestra was assisted by the festival chorus of students at the Berkshire Music Center, trained by Hugh Ross, head of the choral department, and five soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Mac Morgan and James Joyce, basses.

Full Orchestra Is At Tanglewood Now

The Berkshire Festival concerts at Lenox move into high gear this week as the entire Boston Symphony Orchestra of 106 pieces assembles at Tanglewood under the baton of Chas. Munch, Music Director. Having completed their two weeks of free Esplanade concerts on the Charles River under the leadership of Arthur Fiedler, 70 players of the Boston Symphony move to the Berkshires to join the 36 principals who have been teaching the orchestra's summer music school, the Berkshire Music Center, and performing as a chamber orchestra in the fortnight of "Bach-Mozart" concerts that traditionally opens the Festival.

The entire Boston Symphony Orchestra will inaugurate this Friday evening the annual series of twelve week-end concerts in the huge 6,000 seat Music Shed at Tanglewood, which is open on three sides so the music may spill out on the spacious lawns where additional thousands of music-lovers assemble under the tall pines. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9,028 persons.

This third week of Berkshire Festival concerts begins with a joint recital by the Boston Symphony's Brass Ensemble and by Metropolitan Opera soprano Margaret Harshaw and pianist Ralph Berkowitz, on Wednesday evening in the intimate Theatre-Concert Hall; followed on Friday evening by a program of Berlioz, Debussy, Ravel and Brahms in the Shed by the Boston Symphony Orchestra, led by Dr. Munch, then on Saturday, Dr. Munch will conduct a program featuring the first act of "Die Walkure", sung in concert version by Miss Harshaw, Metropolitan Opera tenor Albert DaCosta, and basso James Pease; and Sunday afternoon there will be a program of Rossini, Bartok and Schubert led by Pierre Monteux.

Evening concerts at Tanglewood are at 8:30 p. m.; the Sunday afternoon performance is at 2:30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a. m. for which a very small charge is made for the the benefit of the Orchestra's Pension Fund.

At Tanglewood This Week

Margaret Harshaw

Miss Harshaw, soprano of the Metropolitan Opera, who made her Tanglewood debut in 1955, returns to the Berkshire Festival for two concerts this week.

On Wednesday, July 18 (8:30 p.m., Theatre-Concert Hall), she will sing the Wesendonck Song Cycle of Wagner and a group of Richard Strauss songs, on the same program as a chamber music concert by The Brass Ensemble of the Boston Symphony.

On Saturday, July 21 (8:30 p.m. Music Shed), the soprano will be teamed with Metropolitan Opera tenor Albert Da Costa and basso James Pease in a concert version of Act 1 of "Die Walkure", with Chas. Munch conducting the Boston Symphony Orchestra.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 18 1956

Petrovec

MARGARET HARSHAW, Metropolitan Opera soprano, who will sing Wagner's Wesendonck Song Cycle this evening at 8:30 in the Theater Concert Hall at Tanglewood, goes over the score at rehearsal with Ralph Berkowitz, dean of the Berkshire Music Center. The opera star will appear on the same program with the Brass Ensemble of the Boston Symphony tonight with Roger Voisin conducting.

Joint Recital At Festival This Evening

TANGLEWOOD—The third week of concerts in the Boston Symphony Orchestra's 1956 Berkshire Festival will get under way this evening at 8:30 with a joint recital in the Theater-Concert Hall by the orchestra's brass ensemble under the direction of Roger Voisin, and by Metropolitan Opera soprano, Margaret Harshaw, with Ralph Berkowitz, piano.

Donating Services

Miss Harshaw and Mr. Berkowitz are donating their services for the benefit of the Berkshire Music Center.

Members of the Brass Ensemble are Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, French horns; Joseph Orosz and Kauko Kahila, trombones; and K. Vinal Smith, tuba. William Gibson, first trombone of the Boston Symphony Orchestra, will assist. The group will perform the Canzon Septimi Toni No. 1 for Double Brass Quartet by Giovanni Gabrieli (1557-1612), and a toccata from the first book of "Ricercari e Canzoni" by Gabrieli's contemporary, the 16th century composer, Aurelio Bonelli (1531-1612), along with two works by contemporary composers: the Sonata for Horn, Trumpet and Trombone by Francis Poulenc (1899-) and the Brass Suite for Seven Instruments by the late Nicolai Berezowsky (1900-1953).

After the intermission Miss Harshaw and Mr. Berkowitz will perform the Five Songs to texts by Mathilde Wesendonck by Wagner (Der Engel; Stehe still; Im Treibhaus; Schmerzen and Traume) and four songs by the late Richard Strauss (Befreit; Nichts; Ruhe, meine Seele! and Kling). Miss Harshaw made her Tanglewood debut last summer, singing in a concert version of "Fidelio" with the Boston Symphony.

Move to Shed Friday

On Friday evening Charles Munch and the full 106-piece Boston Symphony Orchestra will perform the first of this season's 12 Berkshire Festival concerts in the Music Shed. For Friday Dr. Munch has chosen a program comprised of Berlioz' Overture, "The Roman Carnival;" Debussy's Prelude to the Afternoon of a Faun; the Second Suite from Ravel's ballet, "Daphnis and Chloe;" and Brahms' Second Symphony. A new recording by Dr. Munch and the Orchestra of the Brahms Symphony has just been released by RCA-Victor.

Saturday evening, Dr. Munch conducts a concert performance of Act I of Wagner's "Die Walkure" with Miss Harshaw as Sieglinde, Albert Da Costa as Siegmund, and James Pease as Hunding; also, Samuel Barber's Adagio for Strings and the Tanglewood premiere of Brohuslav Martinu's Fantasies Symphonique.

Monteux Sunday

On Sunday afternoon Pierre Monteux makes his first appearance of this season at Tanglewood as guest conductor in a program made up of works by Rossini, Bartok and Schubert.

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Public Events

Tonight

8:30—Chamber music. The Brass Ensemble under Roger Voisin. Theater - Concert Hall, Tanglewood, Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 39,259

JUL 18 1956

PASSAGE TO RUSSIA: Asst. Manager Gail Rector of the Boston Symphony Orchestra, center, signs agreement with a KLM Royal Dutch Airlines agent, Dolph Bulterman, to fly the 106-man orchestra and its staff for a concert tour in 15 West European cities as well as Leningrad, Moscow, and Prague. Standing, is Thomas D. Perry Jr. of 66 Burditt Avenue, Hingham, manager of the first American orchestra to play in the Soviet Union since 1917.

Press (e)
BRISTOL, Conn.
Independent Republican
Circ. 12,670

JUL 18 1956

Music Festival This Week-End At Tanglewood

Inspiring, relaxing music, floating on the cool breezes that play in the rolling vistas of the beautiful Berkshire Hills — all this, and more, is yours by simply visiting the famous Berkshire Music Festival, at enchanting Tanglewood, this weekend, beginning July 20th.

Friday evening's 8:30 performance, according to the Massachusetts Department of Commerce, will feature works of Brahms, Berlioz, Debussy and Ravel. On Saturday, at the same time, a night of Wagner is in store for visitors to this music lovers paradise. Sunday, the performance begins at 2:30 p.m. Works of Rossini, Bartok, as well as Schubert's Symphony No. 7 in C major, are scheduled.

Bring the entire family along for a memorable weekend in the Berkshires. Swimming, fishing, hiking, boating picnicking and recreational facilities galore dot the natural playgrounds that make up the Hills.

Lenox, site of Tanglewood and the Festival, is located on Route 7, south of Pittsfield. Main east-west routes 2 - 9 and 20, all connect with Route 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 18 1956

Tanglewood Program

3d Concert Week Opening at Lenox

The third week of concerts in the Boston Symphony Orchestra's 1956 Berkshire Festival at Tanglewood in Lenox, Mass., will get under way tonight at 8:30 with a joint recital in Tanglewood's intimate Theatre-Concert Hall by the Orchestra's Brass Ensemble under the direction of Roger Voisin, and by Metropolitan Opera soprano, Margaret Harshaw, with Ralph Berkowitz, piano.

Miss Harshaw and Mr. Berkowitz are donating their services for the benefit of the Berkshire Music Center, the Summer school of music maintained by the Boston Symphony Orchestra in conjunction with the Berkshire Festival.

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Tanglewood, Lenox, Mass. • Concerts through Aug. 12

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

Wed., July 18 (Theatre) at 8:30, MARGARET HARSHAW; THE BRASS ENSEMBLE

SHED CONCERTS by the BOSTON SYMPHONY ORCHESTRA

FRI., July 20, at 8:30—BERLIOZ—DEBUSSY—RAVEL—BRAHMS (MUNCH)
SAT., July 21, at 8:30—BARBER—MARTINU—WAGNER (MUNCH)
SUN., July 22, at 2:30—ROSSINI—BARTOK—SCHUBERT (MONTEUX)

Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)

TICKET OFFICE, Tanglewood, Lenox, Mass. Phone LEnox 600

RCA Victor Records
Baldwin Piano

[87]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200
JUL 18 1956

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Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 18 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908
JUL 18 1956

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Music

Brass, Harshaw Share Tanglewood Stage

By JAY C. ROSENFELD

THE PROGRAM in the Theater-Concert Hall at Tanglewood last night was evenly divided between the "Brass Ensemble," under the direction of Roger Voisin, and Soprano Margaret Harshaw, assisted at the piano by Ralph Berkowitz. It was the third in the Wednesday evening chamber music concerts and marked the completion of half of the schedule in this series.

The Ensemble is composed of Boston Symphony Orchestra wind players and includes Voisin and Armando Ghitalla, trumpets; Harry Shapiro, who substituted on mere hours' notice for indisposed Harold Meek, and Paul Keaney, French horns; Josef Orosz and Kauka Kahila, trombones; and K. Vinal Smith, tuba. Trombonist William Gibson was an assisting artist.

* * *

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Gabrieli's "Canzon Septimi Toni, No. 1," was for double quartet of brass and the octet was separated on the stage to either side where statements and responses were lucidly exposed. The style of these compositions was in the nature of vocal works of that period with which most of us are more familiar, but these men were innovators in matters requiring contrasts and expanding the secular uses of instruments.

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Boston Herald
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 18 1956

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

JUL 18 1956

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Berkshire Eagle, Thursday, July 19, 1956

Music

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Boston Herald
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 19 1956

Music Fund Is Being Revived

Founded in 1948 At Tanglewood By Koussevtizky

The International Music Fund, founded at Tanglewood in 1948 by Serge Koussevitzky at a special benefit concert by the Boston Symphony Orchestra, is being revived on the occasion of the fifth anniversary of the passing of its founder, through cooperation with the International Music Council, the non-governmental organization affiliated with the United Nations Educational, Scientific and Cultural Organizations. The Fund, with an international office at UNESCO House in Paris, was founded as a means of aiding and encouraging the contemorary composer by the international exchange of contemporary music and by the exchange of composers between countries.

Inaugurating the fund's revived activities will be a special broadcast over Radio Station WQXR, New York (1560 KC) tomorrow evening from 10:05 to 11. The program will feature recordings by Dr. Koussevitzky and the Boston Symphony Orchestra and also an interview made by him on behalf of the International Music Fund at UNESCO House in 1950.

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Jewish Advocate
BOSTON, Mass.
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JUL 19 1956

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L.F.M.

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Christian Science Monitor (e)
BOSTON, Mass.
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[89]

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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JUL 19 1956

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Christian Science Monitor (e)
BOSTON, Mass.
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[89]

Tanglewood Boxholders Are Listed

Berkshire Festival Main Shed Concerts Will Begin Tomorrow

Area boxholders for the Berkshire Festival concerts this year at Tanglewood, Lenox, were announced today. Concerts in the main Shed will begin tomorrow evening at 8:30.

They are Mrs. William Felton Barrett of Egremont, James Phinney Baxter III of Williamstown, Frederick W. Beinecke of New York and Great Barrington, Alan J. Blau of 193 Bartlett Ave., Miss Mabel Choate of New York and Stockbridge, Mrs. Bruce Crane of Dalton and Mrs. Winthrop M. Crane Jr. of Dalton.

Also, Edward V. Dillon of 434 Williams St., Julius Fleischman of Cincinnati and Chatham, Mrs. Charles C. Griswold of New York and Stockbridge, Walter Hoving of New York, Mrs. Rodney Procter of New York and Stockbridge; Mrs. Bruce W. Sanborn of St. Paul, Minn., and Lenox and Mrs. John L. Senior of New York and Lenox.

Others are Miss Gertrude Robinson Smith of New York and Stockbridge; Mrs. Edgar B. Stern of New Orleans, La., and Lenox, Dr. Walter VonHorst of Rego Park, N.Y., and Housatonic, Robert K. Wheeler of Great Barrington, John S. Williams of Old Chatham, N.Y., Mrs. Serge Koussewitzky of Lenox, Robert B. Anderson of Housatonic and Mrs. William Whittlesey of 1 Crofut St.

Public Events

Tonight

8:40—"Concert for Connoisseurs." Berkshire Music Barn, Lenox.

8:40—"St. Joan." Williamstown Summer Theater.

8:45—"The Wayward Saint." Berkshire Playhouse, Stockbridge.

8:45—"The Solid Gold Cadillac." Malden Bridge (N.Y.) Playhouse.

9:00—Melissa Hayden and Francisco Moncion. Jacob's Pillow Dance Festival. Becket.

Tomorrow

10:00 a.m.—Young Audiences Concert. Dulcimore Quartet. South Mountain.

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Sun (e)
LOWELL, Mass.
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JUL 19 1956

Four County Residents Study at Tanglewood

Petroveo

Three Pittsfield residents and one from Stockbridge are studying this summer at the Berkshire Music Center at Tanglewood. Left to right are Miss Grace Henderson of 70 Harding St., who plays flute in the student orchestra; Miss Charlotte Eberwein of 52 Commonwealth Ave., who is in the Tanglewood study group; Miss Sue Erickson of Stockbridge, who sings in the festival chorus; and Ronald Hebert of 106 Cole Ave., who plays French h... are among 400 students.

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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140

JUL 19 1956

MUSIC

ALFRED W. BURKE

LOWELL—A change in policy will mark this year's schedule at the Organ Institute of Andover with the regular weekly series of recitals given on Thursday and Friday evenings. Previous to this Friday and Saturday were reserved for the series.

The opening concert this year will be played on Thursday evening, Aug. 2. There has been no official announcement, but it is certain that a program played on another instrument will be listed.

For the first time since the series was inaugurated, Arthur Howes, director of the Institute, will not appear in the artist series. His activities as a teacher and adviser will force him to be absent during the week - ends listed.

Largest Enrollment

There is much interest on the part of students in regards to the Institute this year. Possibly the largest enrollment yet recorded in the daily classes has been announced.

Possibly the interest in organ is growing and it could also be that the directing committee and faculty have made this possible. Aside from the large scale summer festivals, the Organ Institute has shown the largest growth.

One of the finest chamber music programs yet recorded in the history of the Berkshire festival was given at last Wednesday evening program. The Boston Symphony quartet conducted by the orchestra's concert master, Richard Burgin, marked the occasion.

The final movement of Haydn's "Quartet in E flat major" brought much sincere humor to those present. It seemed that this final expression on the part of the group more than sufficed for a not too interesting opening.

The evening's highlight occurred when the celebrated clarinetist, Benny Goodman, joined the group in a performance of Mozart's "Clarinet Quintet in A major."

Benny Goodman is one of the few who finds interest in both the long and short of it all. Basically, he is more at home in the lighter vein. However, in full credit to this fine musician, it is safe to say that if he did nothing else but play simple-styled scales, his knowledge of his chosen instrument is such that he musically speaks with great authority.

Tomorrow evening Charles Munch and the full 106-piece Boston Symphony orchestra will perform the first of this season's 12 Berkshire festival concerts in the giant music shed at Tanglewood. For this program, Dr. Munch has chosen Berlioz' overture, "The Roman Carnival"; Debussy's prelude to the Afternoon of a Faun; the Second Suite from Ravel's ballet, "Daphnis and Chloe"; and Brahm's Second Symphony.

Saturday evening, Dr. Munch conducts a concert performance of Act I of Wagner's "Die Walkure" with Miss Harshaw as Sieglinde, Albert Da Costa as Siegmund, and James Pease as Hundling; also, Samuel Barber's Adagio for Strings and the Tanglewood premiere of Brohuslav Martinu's "Fantasies Symphonique."

On Sunday afternoon, Pierre Monteaux makes his first appearance of this season at Tanglewood as guest conductor in a program made up of works by Rossni, Bartok and Schubert.

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Courant (m)
HARTFORD, Conn.
Republican
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JUL 17 1956

Main Events Starting At Tanglewood

The first of the major Berkshire Festival concerts by Charles Munch and the Boston Symphony Orchestra will be played at Tanglewood, Lenox, Mass., this weekend.

Series A opens Friday night in the big music shed at 8:30 o'clock. Mr. Munch will conduct the orchestra in Berlioz's "Roman Carnival" Overture; Debussy's Prelude to "The Afternoon Of A Faun"; Ravel's Rapsodie Espagnol; and Brahms' Second Symphony.

Monteux Scheduled

Saturday night, the program will include the Adagio For Strings, by Samuel Barber; Martinu's Symphony No. 6 (Fantajsies Symphoniques); and the first act of Wagner's "Die Walkuere," for which the soloists will be Margaret Harshaw, soprano, Albert da Costa, tenor, and James Pease, bass.

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A change has been announced for the Saturday evening program. Samuel Barber's "Adagio For Strings" will open the program and will be followed by "Fantaisies Symphoniques" (Symphony No. 6) by Bohuslav Martinu, called "the best new orchestral work presented in New York in 1955" by the New York Music Critics' Circle. The works replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love Death from "Tristan and Isolde."

In addition to the substitution, the concert will include the first act of "Die Walkure" with Margaret Harshaw, Albert Da Costa and James Pease as soloists.

On Sunday afternoon at 2:30 p.m. Pierre Monteux will conduct the Boston Symphony Orchestra in performances of the Rossini overture to "L' Italina In Algeri." The Bartok Concerto for Orchestra, with Ruth Posselt as soloist, and the Schubert Symphony No. 7 in C. major.

L.F.M.

[90]

Tanglewood Boxholders Are Listed

Berkshire Festival Main Shed Concerts Will Begin Tomorrow

Area boxholders for the Berkshire Festival concerts this year at Tanglewood, Lenox, were announced today. Concerts in the main Shed will begin tomorrow evening at 8:30.

They are Mrs. William Felton Barrett of Egremont, James Phinney Baxter III of Williamstown, Frederick W. Beinecke of New York and Great Barrington, Alan J. Blau of 193 Bartlett Ave., Miss Mabel Choate of New York and Stockbridge, Mrs. Bruce Crane of Dalton and Mrs. Winthrop M. Crane Jr. of Dalton.

Also, Edward V. Dillon of 434 Williams St., Julius Fleischman of Cincinnati and Chatham, Mrs. Charles C. Griswold of New York and Stockbridge, Walter Hoving of New York, Mrs. Rodney Procter of New York and Stockbridge; Mrs. Bruce W. Sanborn of St. Paul, Minn., and Lenox and Mrs. John L. Senior of New York and Lenox.

Others are Miss Gertrude Robinson Smith of New York and Stockbridge; Mrs. Edgar B. Stern of New Orleans, La., and Lenox, Dr. Walter VonHorst of Rego Park, N.Y., and Housatonic, Robert K. Wheeler of Great Barrington, John S. Williams of Old Chatham, N.Y., Mrs. Serge Koussevitzky of Lenox, Robert B. Anderson of Housatonic and Mrs. William Whittlesey of 1 Crofut St.

Public Events

Tonight

8:40—"Concert for Connoisseurs." Berkshire Music Barn, Lenox.

8:40—"St. Joan." Williamstown Summer Theater.

8:45—"The Wayward Saint." Berkshire Playhouse, Stockbridge.

8:45—"The Solid Gold Cadillac." Malden Bridge (N.Y.) Playhouse.

9:00—Melissa Hayden and Francisco Moncion. Jacob's Pillow Dance Festival. Becket.

Tomorrow

10:00 a.m.—Young Audiences Concert. Dulcimore Quartet. South Mountain.

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

JUL 19 1956

Four County Residents Study at Tanglewood

Petroveo

Three Pittsfield residents and one from Stockbridge are studying this summer at the Berkshire Music Center at Tanglewood. Left to right are Miss Grace Henderson of 70 Harding St., who plays flute in the student orchestra; Miss Charlotte Eberwein of 52 Commonwealth Ave., who is in the Tanglewood study group; Miss Sue Erickson of Stockbridge, who sings in the festival chorus; and Ronald Hebert of 106 Cole Ave., who plays French h[illegible] re among 400 students.

New England Newsclip Agency, Inc.
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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140

JUL 19 1956

MUSIC

ALFRED W. BURKE

LOWELL—A change in policy will mark this year's schedule at the Organ Institute of Andover with the regular weekly series of recitals given on Thursday and Friday evenings. Previous to this Friday and Saturday were reserved for the series.

The opening concert this year will be played on Thursday evening, Aug. 2. There has been no official announcement, but it is certain that a program played on another instrument will be listed.

For the first time since the series was inaugurated, Arthur Howes, director of the Institute, will not appear in the artist series. His activities as a teacher and adviser will force him to be absent during the week - ends listed.

Largest Enrollment

There is much interest on the part of students in regards to the Institute this year. Possibly the largest enrollment yet recorded in the daily classes has been announced.

Possibly the interest in organ is growing and it could also be that the directing committee and faculty have made this possible. Aside from the large scale summer festivals, the Organ Institute has shown the largest growth.

One of the finest chamber music programs yet recorded in the history of the Berkshire festival was given at last Wednesday evening program. The Boston Symphony quartet conducted by the orchestra's concert master, Richard Burgin, marked the occasion.

The final movement of Haydn's "Quartet in E flat major" brought much sincere humor to those present. It seemed that this final expression on the part of the group more than sufficed for a not too interesting opening.

The evening's highlight occurred when the celebrated clarinetist, Benny Goodman, joined the group in a performance of Mozart's "Clarinet Quintet in A major."

Benny Goodman is one of the few who finds interest in both the long and short of it all. Basically, he is more at home in the lighter vein. However, in full credit to this fine musician, it is safe to say that if he did nothing else but play simple-styled scales, his knowledge of his chosen instrument is such that he musically speaks with great authority.

Tomorrow evening Charles Munch and the full 106-piece Boston Symphony orchestra will perform the first of this season's 12 Berkshire festival concerts in the giant music shed at Tanglewood. For this program, Dr. Munch has chosen Berlioz' overture, "The Roman Carnival"; Debussy's prelude to the Afternoon of a Faun; the Second Suite from Ravel's ballet, "Daphnis and Chloe"; and Brahm's Second Symphony.

Saturday evening, Dr. Munch conducts a concert performance of Act I of Wagner's "Die Walkure" with Miss Harshaw as Sieglinde, Albert Da Costa as Siegmund, and James Pease as Hundling; also, Samuel Barber's Adagio for Strings and the Tanglewood premiere of Brohuslav Martinu's "Fantasies Symphonique."

On Sunday afternoon, Pierre Monteaux makes his first appearance of this season at Tanglewood as guest conductor in a program made up of works by Rossni, Bartok and Schubert.

New England Newsclip Agency, Inc.
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Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

JUL 17 1956

Main Events Starting At Tanglewood

The first of the major Berkshire Festival concerts by Charles Munch and the Boston Symphony Orchestra will be played at Tanglewood, Lenox, Mass., this weekend.

Series A opens Friday night in the big music shed at 8:30 o'clock. Mr. Munch will conduct the orchestra in Berlioz's "Roman Carnival" Overture; Debussy's Prelude to "The Afternoon Of A Faun"; Ravel's Rapsodie Espagnol; and Brahms' Second Symphony.

Monteux Scheduled

Saturday night, the program will include the Adagio For Strings, by Samuel Barber; Martinu's Symphony No. 6 (Fantaisies Symphoniques); and the first act of Wagner's "Die Walkuere," for which the soloists will be Margaret Harshaw, soprano, Albert da Costa, tenor, and James Pease, bass.

On Sunday, Pierre Monteux, conductor of the San Francisco Symphony, will lead the Boston Symphony in Rossini's Overture for "L'Italiana in Algeri"; the Bartok Concerto For Orchestra, and Schubert's Seventh Symphony.

St. John Passion Heard By Sellout Festival Audience

A sell-out Theater-Concert Hall audience heard an inspiring performance of the Passion According To St. John by Johann Sebastian Bach at the Sunday afternoon performance of the work by the Chamber Orchestra of the Boston Symphony Orchestra, the Festival Chorus, directed by Hugh Ross and a stellar lineup of vocal soloists, at the Berkshire Music Festival, Tanglewood, Lenox, Mass.

With the Hall filled to capacity, the large crowd spilled over onto the wide green lawns of Tanglewood to listen with rapt attention to the performance of the great devotional work by Bach.

With the impressive quality of musical and vocal artistry displayed at this well-attended concert, it is difficult to single out ony element or group, such as the orchestra, chorus, or soloists for praise in excess of the others.

The delicate blending of voices, the excellent harmony and the dept of emotion communicated by the Festival Chorus under the Direction of Hugh Ross was a magnificent portrayal of what Bach must have been trying to express when he penned the immortal work over two hundred years ago. It was first performed in Leipzig, shortly before Bach was installed as Cantor of St. Thomas Church there.

John McCollum's tenor voice as the Evangelist was an outstanding experience for the audience. He sang the role with power and deep understanding of the tragic theme. A high point in his performance, we think, was his Aria just preceding the intermission in the first part of the "Passion."

Florence Kopleff's solo contralto singing was an auditory delight as she showed great precision and power in executing some of the more rapid and difficult parts called for by her role.

The ever-popular artist Miss Adele Addison endeared herself to the audience with the pure tones of her soprano solo rendition.

James Joyce in the bass roles of Peter and Pilate; and Mac Morgan with his bass presentation of the part of Jesus, filled out the remainder of the group of vocal soloists with a high degree of artistic understanding.

The orchestra, under the direction of Charles Munch, was the unifying element in the lengthy work. Never overwhelming in volume, it struck a nice balance in giving the proper perspective and depth of feeling to the "Johannes-passion."

Instrumental soloists included Daniel Pinkham on Harpsichord, Louis Speyer on Oboe d'amore, Alfred Zighera on Viola de gamba and Edouard Nies-Berger on the Organ.

The setting at Tanglewood was ideal for the presentation with the towering white cumulus clouds over the green Berkshire Hills and the wind softly penetrating the tall pines of the beautiful estate creating an inspiring background for a monumental work singing the praises of God.

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In addition to the substitution, the concert will include the first act of "Die Walkure" with Margaret Harshaw, Albert Da Costa and James Pease as soloists.

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L.F.M.

[90]

Boston Symphony Schedules 27 Concerts In 13 Countries

The Boston Symphony Orchestra will play twenty-seven concerts in thirteen countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry, Jr., announced recently.

Under the baton of Charles Munch, its Music Direc-

Continued on Page Five

Boston Symphony Orchestra

Continued from Page One

tor for the past seven years, the 106 players of the Bostor Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on August 12.

The first of two concerts in Ireland will be played in Cork on Friday evening, August 24, followed by a matinee in Dublin the next day. Five concerts will be given at Usher Hall, Edinburgh, as part of the Edinburgh Festival, August 26-30, then the Symphony will visit Scandinavia for four days.

A highlight of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the Board of Trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, September 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow. The U.S.S.R. will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts. It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres (where the orchestra has been invited to play in the famous Cathedral), Leeds and London.

Pierre Monteux, once regular music director of the Boston Symphony (1919-1924), has been invited by his friend and colleague, Dr. Munch, to conduct some ten of the orchestra's 27 concerts abroad.

The Boston Symphony Orchestra's tour of Europe is to be made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad, to help cover the cost of trans-Atlantic transportation by air, and to help defray deficits to the orchestra from concerts abroad.

The six-week 24 concert schedule of the Berkshire Festival which opened last week terminates on Sunday afternoon, August 12. On Tuesday afternoon, August 14, a K.L.M. Royal Dutch Airlines chartered Super Constellation will transport 79 persons from Logan Airport, Boston, to Shannon Airport, Ireland. Some 40 persons will sail simultaneously, along with the orchestra's 16,000 pounds of instruments and scores and baggabe aboard the Nieuw Amsterdam, of the Holland-American Line, from Boston to Cobh, Ireland. A 59-passenger K.L.M. Constellation will bring the rearguard of the orchestra to Ireland on August 22. Included in total party will be a staff of ten, some wives and members of the orchestra, and newspaper critics.

At the conclusion of the second London concert in Festival Hall on September 25, two chartered planes again will fly the Boston Symphony's tour personnel across the Atlantic and a special air freighter will return their equipment simultaneously for the opening of the orchestra's 76th season in Boston's Symphony Hall on Friday, October 5.

New England Newsclip Agency, Inc.
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Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490

JUL 19 1956

Berkshire Music Festival To Open Week End of July 20

The famous Berkshire Music Festival, at Tanglewood, opens this weekend, July 20.

Friday evening's 8:30 performance, according to the Massachusetts Department of Commerce, will feature works on Brahms, Berlioz, Debussy and Ravel. On Saturday, at the same time, a night of Wagner is in store for visitors to this music lovers paradise. Sunday, the performance begins at 2:30 p.m. Works of Rossini, Bartok, as well as Schubert's Symphony No. 7 in C major, are scheduled.

The entire family will enjoy a weekend in the Berkshires. Swimming, fishing, hiking, boating, picnicking and recreational facilities galore dot the natural playgrounds that make up the Hills.

Lenox, site of Tanglewood and the Festival, is located on Route 7, south of Pittsfield. Main east-west routes 2-9 and 20, all connect with Route 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
ROCKVILLE, Conn.
Weekly Republican
Circ. 3,549

JUL 19 1956

SCHEDULE GIVEN FOR TANGLEWOOD THIS WEEKEND

Work on Brahms, Berlioz, Debussy and Ravel will be featured Friday at 8:30 p.m. at the Berkshire Music Festival at Tanglewood. On Satuprday at the same time; a night of Wagner is in store for visitores. Sunday the performance begins at 2:30 p.m. Works of Rossini, Bartok, as well as Schubert's Symphony No. 7 in C major, are scheduled.

Swimming, fishing, hiking, boating, picknicking and recreational facilities also dot the natural playgrounds that make up the Hills, the Massachusetts Department of Commerce says.

Lenox, site of Tanglewood and the Festival, is located on Route 7, south of Pittsfield. Main east-west routes 2-9 and 20, all connect with Route 7.

Harshaw Soloist In 'Tanglewood'; Center Benefit

Margaret Harshaw, Metropolitan Opera soprano, and Ralph Berkowitz, pianist, donated their services in concert in "Tanglewood" last night for the benefit of the Berkshire Music Center summer school of music maintained by the Boston Symphony. The orchestra's Brass Ensemble, led by Roger Voisin, also performed.

Miss Harshaw

Tomorrow night, Dr. Charles Munch and the full 106-piece orchestra will present the first of this season's 12 Berkshire Festival concerts in the Music Shed in "Tanglewood." Dr. Munch has chosen a program comprised of Berlioz's Overture, "The Roman Carnival"; Debussy's "Prelude to the Afternoon of a Faun"; the Second Suite from Ravel's ballet, "Daphnis and Chloe"; and Brahms' Second Symphony. A new recording by Dr. Munch and the orchestra of the Brahms Symphony has just been released by RCA-Victor.

Pease

Da Costa

Saturday night Dr. Munch conducts a concert performance of Act I of Wagner's "Die Walkure" with Miss Harshaw as Sieglinde, Albert Da Costa as Siegmund, and James Pease os Hunding; also Samuel Barber's Adagio for Strings and the "Tanglewood" premiere of Brohuslav Marinu's "Fantasies Symphonique." On Sunday afternoon Pierre Monteux makes his first appearance of this season at "Tanglewood" as guest conductor in a program made up of works by Rossini, Bartok and Schubert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
CRANSTON, R. I.
Weekly Independent
Circ. 4,724

JUL 19 1956

Berkshires Scene Of Music Festival This Weekend

LENOX, MASS., — Inspiring, relaxing music, floating on the cool breezes that play in the rolling vistas of the beautiful Berkshire Hills — all this, and more, is yours by simply visiting the famous Berkshire Music Festival, at enchanting Tanglewood, this weekend, beginning July 20th.

Friday evening's 8:30 performance, according to the Massachusetts Department of Commerce, will feature works on Brahms, Berlioz, Debussy and Ravel. On Saturday, at the same time, a night of Wagner is in store for visitors to this music lovers paradise. Sunday, the performance begins at 2:30 p.m. Works of Rossini, Bartok, as well as Schubert's Symphony No. 7 in C major, are scheduled.

Bring the entire family along for a memorable weekend in the Berkshires. Swimming fishing, hiking, boating, picnicking and recreational facilities galore dot the natural playgrounds that make up the Hills.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Review
DARIEN, Conn.
Weekly Independent
Circ. 3,094

JUL 19 1956

OPERA AT TANGLEWOOD

An evening comprising acts from five 19th Century operas will be given by students of the opera department of the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, on Monday, July 30, at 8:30 p.m. in the Theatre-Concert Hall at Tanglewood in Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

JUL 19 1956

Festival Concerts Move Into High Gear

Entire Boston Symphony Will Be Heard Friday

Orchestra to Inaugurate Seventy-fifth Anniversary Year Tomorrow Night With Music of Berlioz, Ravel and Brahms.—Other Programs Set for Saturday and Sunday.

The Berkshire Festival concerts at Lenox move into high gear this week. The entire Boston Symphony Orchestra will inaugurate tomorrow evening the annual series of 12 week-end concerts in the huge 6000-seat Music Shed at Tanglewood. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9028 persons.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony Orchestra during this, its 75th anniversary season, from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer; from Aaron Copland, Howard Hanson and Walter Piston. Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas.

During the Shed season his podium will be shared by Pierre Monteux, who was conductor of the orchestra from 1919-1924 and who has been invited by Dr. Munch to share the conducting during the forthcoming European tour; by Richard Burgin, concertmaster of the orchestra since 1920; by Leonard Bernstein, who has headed the Berkshire Music Center's department of orchestra and conducting since 1946; and by Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, who is filling Mr. Bernstein's post on the music school's faculty during the latter's sabbatical this summer.

Friday's program of Berlioz, Debussy, Ravel and Brahms by the Boston Symphony Orchestra, will be led by Dr. Munch. He also will conduct an all-Wagner program, featuring the first act of "Die Walkure," sung in concert version by Miss Harshaw, Metropolitan Opera tenor Albert Da Costa, and basso James Pease on Saturday, and a program of Rossini, Bartok and Schubert led by Mr. Monteux, a regular guest on the Tanglewood podium since 1951, will be given Sunday afternoon.

Music performed during the week for the first time at Berkshire Festival concerts will be: Wagner, "Faust Overture" and Act I. "Die Walkure" on Saturday; and Rossini, Overture to "L'Italiana in Algeri" and Bartok, Concerto for Orchestra on Sunday.

A bonus for festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. Saturday, for which a nominal charge is made for the benefit of the Orchestra's Pension Fund.

The fourth week of Berkshire Festival concerts will commence with a program of chamber music of Mendelssohn, Ravel and Brahms by The Beaux Arts Trio, Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano, on Wednesday, July 25, in the Theatre-Concert Hall. In the Music Shed Charles Munch will conduct the Boston Symphony Orchestra Friday evening, July 27, in works by Beethoven, Petrassi and Tchaikovsky, and Saturday evening, July 28, in music by Hanson, Schuman, Honegger and Debussy, with Rudolph Serkin as piano soloist. The Sunday afternoon, July 29, Music Shed concert is conducted by Richard Burgin, with Ruth Posselt as violin soloist, music by Prokofieff, Hindemith and Mahler.

[91]

FAMOUS FACE . . . Charles Munch, internationally known conductor of the Boston Symphony Orchestra, will again be the chief director at Tanglewood concerts in the big shed this summer. Tomorrow evening marks the opening of the big shed part of the Berkshire Festival.

PROGRAM LISTED AT TANGLEWOOD

This weekend's Music Shed concerts at Tanglewood, in Lenox, by the Boston Symphony Orchestra are: Saturday evening, July 21: Samuel Barber: *Adagio for Strings;* Bohuslav Martinu: *Fantaisies Symphoniques;* Wagner: *Die Walkure,* Act I, with soloists Margaret Harshaw, Albert Da Costa, James Pease; Charles Munch, conductor. Sunday afternoon, July 22: Rossini: Overture to *L'Italiana in Algeri;* Bartok: *Concerto for Orchestra;* Schubert: *Symphony No. 7, in C Major;* Pierre Monteux, conductor.

Next week the Berkshire Festival moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by The Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall on July 25.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 27 and Saturday (July 28) evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon (July 29).

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood, the Berkshire Music Center.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, New York.

Both the Petrassi *Concerto for Orchestra, No. 5,* on Friday night and the Hanson *Elegy in Memory of Serge Koussevitzky* on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current, 75th, anniversary of the orchestra, and were introduced to audiences during the past winter in Boston.

Rudolf Serkin, the celebrated pianist will be soloist in Schumann's *Piano Concerto in A Minor,* on July 28.

Richard Burgin's Sunday afternoon concert consists fo music by Prokofieff, Hindemith and Mahler, with Ruth Posselt — in private life, Mrs. Burgin — as soloist in Hindemith's *Violin Concerto.* Mr. Burgin, with William Kroll, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

TANGLEWOOD — FRIDAY
By A. C. S.

Those who braved the rain on Friday evening were richly rewarded for their efforts. A program of music by Mozart featured three piano concertos. Boris Goldovsky, well-known in the operatic field, appeared as both conductor and performer. His uncle, Pierre Luboshutz, also undertook the double role.

Considering his many activities, the performance of Mr. Goldovsky in the *Piano Concerto in A Major* was a very high standard, thoughtful, well-wrought, often exciting. As a conductor he handled the orchestra with an artist's hand, always maintaining a perfect balance of forces, selecting the suitable tempo, and communicating to musicians and audience alike a spirit thoroughly attuned to the work at hand. There was strength and vitality, warmth and song, all adding up to a fruitful reading.

The seldom heard *Concerto in F Major for Three Pianos* found Mr. Goldovsky and the piano team of Luboshutz and Nemenoff in delightful rapport. The duo also gave an excellent performance of the popular *Concerto in E Flat Major.* Portions of the *D Major Serenade* opened the program.

TANGLEWOOD
SATURDAY AND SUNDAY
By A. C. S.

Those who say they cannot stand Bach would have been converted Saturday evening in the Theater-Concert Hall at Tanglewood. With Charles Munch on the podium and the able assistance of members of the Boston Symphony, music from the "Coethen period" was presented.

The *Brandenburg Concerto No. 2* opened the program. Roger Voisin managed the difficult and exciting high trumpet part expertly, while Doriot Dwyer, Ralph Gomberg, and Richard Burgin gave excellent account of the other solo instruments: flute, oboe, and violin.

William Kroll, famous for his work in chamber music, appeared as soloist in the *E Major Violin Concerto.* He displayed a fine technique but, with the exception of the slow movement, seemed only to skim the surface of the work.

Mrs. Dwyer was triumphant as usual in the delightful *Suite No. 2 for Flute and Strings.* As is often the case, the final movement of the suite had to be repeated to satisfy the demands of the large audience. Mr. Munch chose a burst of Baroque splendor, the *Suite No. 3,* for the close.

The Sunday offering was a finely wrought performance of Bach's *St. John Passion.* John McCollum was in excellent voice for the exacting role of the Evangelist. Great expressivity and clarity of diction marked his presentation. Adele Addison, soprano, Florence Kopleff, contralto, and James Joyce, bass, also made outstanding vocal contributions in solo parts. Mac Morgan, in the role of Jesus, was often barely audible. Even *soto voce* singing must have projection. The Festival Chorus, prepared by Hugh Ross, was beautifully trained and utterly responsive to the direction of Charles Munch.

A word should be said about occasional imbalance in the various musical elements. It was a pity that the organ should protrude at intervals, and that the strings should sometimes fail to match the wondrous piannissimos of the chorus. These tended to detract from the otherwise inspiring performance.

[92]

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 19 1956

Brass Ensemble, Margaret Harshaw In Feature Roles

The ninth program of the Tanglewood season was given in the Theatre-Concert Hall last night for a relatively small audience of 1483.

The Boston Symphony brass ensemble presented the first half of the program, with music from the 1600s to the 20th century.

The ensemble was under the direction of Roger Voisin who, with Armando Ghitalla played trumpets. Harold Shapiro and Paul Keaney were heard on the French horns, Josef Orosz and Kauko Kahila, trombones and K. Vinal Smith on the tuba. They played first a Canzon Septimi Toni, No. I, for Double Quartet of Brass by Gabrielli (1557-1612) and second a Toccata from "Ricercari e Canzoni," (First Book) by Bonelli (1531-1612). Both these works were typical of those written for antiphonal brass choirs as used in churches of the day. The echoing from one side to the other, the mellow blending of the brass sounds and the wonderfully predictable harmonies, made these two works the outstanding moments of the evening.

They were followed by a Sonata for Horn, Trumpet and Trombone by Poulenc which was quite delightful for its conversational ease and humorous rapport between the instruments.

A Berezowsky Brass Suite for Seven Instruments was played next. This began with an amusing Fanfare and Galop followed by a Lullaby which was played with muted instruments. The effect was as though you could only catch snatches of the music from a distance. The tuba player was the only one who did not quite succeed in sounding muted. He sounded rather like an unsuccessfully muffled "oom pah pah in the old town band."

Following the intermission Margaret Harshaw, who is with the Metropolitan Opera, sang two groups of songs, one by Wagner and the other by Strauss. We did not stay for more than one of the Strauss lieder but among the Wagner Songs found the Beautiful "traume" easiest to listen to undoubtedly because of its familiarity. Miss Harshaw has an effortless, even boring manner of delivery remarkable control and beautiful tone. It was difficult however to wade through the impact of the German words to get to the melody or voice. Ralph Berkowitz assisted Miss Harshaw very ably at the piano. The intimacy and informality of the theatre concert hall concerts is felt anew each time one attends a concert there, especially after hearing one in the enormous shed. The Wednesday night concerts are all in the smaller hall and are well worth a mid-week trip to Tanglewood for the different sort of musical treat which is offered.—F.M.R.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 19 1956

BRASS GROUP, SOPRANO GIVE FINE CONCERT

Symphony Ensemble, Miss Harshaw Perform Effectively at Tanglewood

By WILLARD M. CLARK

Tanglewood, July 18—Entering the third week of chamber music recitals in the concert-theater shed, a tremendously interesting program was presented tonight by a brass ensemble and a great American Wagnerian soprano.

The ensemble was made up of the first desk men of the Boston Symphony Orchestra, directed by Roger Voisin, and it included such virtuoso as Armando Ghitalla, trumpet; Harry Shapiro, replacing the ailing Harold Meek; Joseph Oroz and Kauko Kahila, trombones, and Vinal Smith, tuba. William Gibson was the assisting trombonist.

Margaret Harshaw, soprano of the Metropolitan Opera Association and Ralph Berkowitz, pianist, gave their services for this concert so that all proceeds might go to the revolving scholarship fund.

It was a clear, cold night and there were very few people outside the concert-theater hall. Those inside were treated to something quite different as the brass ensemble went through a program which included works by Gabrieli, Bonelli, Poulenc and Berezowsky. There was a stunning ensemble tone and the blending of instruments was perfect.

Another particularly provocative work was the brass suite for seven instruments by Berezowsky. Its four movements encompass a charming lullaby, a delightful waltz and a glittering rondo, to say nothing of the opening fanfare and galop. The audience was obviously delighted with this portion of the program.

Margaret Harshaw is an American singer and a very good one. The voice is large and admirably projected. We still feel that voices of this sort are heard to better advantage with orchestra accompaniment. Tonight she sang the five "Wesendonck" songs by Wagner. The texts are written by Mathilde Wesendonck, hence the nomenclature. Had Miss Harshaw been able to command the colors and beauty of tone which Ralph Berkowitz provided in accompaniment, the song cycle would have had an ideal interpretation, for Miss Harshaw has the voice and the understanding of text. She was particularly effective in "Schmerzen" and "Traume," the latter giving a bit of an idea as to how Miss Harshaw will sing "Tristam and Isolde." She is the logical successor of Flagstad and one may expect great results from this very fine artist.

In a group of songs by Richard Strauss, superbly accompanied by Mr. Berkowitz, we found Miss Harshaw impressive in such songs as "Ruhe, Meine Seele," and "Kling." There was also a delightful charm to "Nights."

Friday night the opening concert in the shed promises to lure a huge audience. Charles Munch will conduct and he has chosen some of his finest interpretations, including Debussy's "Prelude a l'Apres-Midi D'un Faun" and Ravel's "Daphnis et Chloe," "Ballet, Second Suite." The program will conclude with the second symphony of Brahms.

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Break Ground For New Shadowbrook

Tuesday, July 31st which marks the 400th Anniversary of the death of St. Ignatius of Loyola, will be ground-breaking day for the new Shadowbrook - St. Stanislaus Novitiate - at Lenox, Mass. The ceremonies will begin at 1:30 P. M. The trustees of the Boston Symphony Orchestra and the Tanglewood Music Festival Association have kindly loaned the use of their facilities at Tanglewood for the ceremonies at which Archbishop Richard J. Cushing D.D. will deliver the address.

Berkshire Eagle, Friday, July 20, 1956

Petrovec

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Mr. Pease is a former Berkshire Music Center student returning to Tanglewood after European triumphs in the Wagner repertory with the Hamburg Opera Company. The Saturday night program also includes two Tanglewood first performances by the orchestra: Samuel Barber's Adagio for Strings and Bohuslav Martinu's Symphonic Fantasies. The latter was commissioned by Dr. Munch for the Boston Symphony's 75th anniversary.

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(Time Magazine)

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Westbury Music Fair Goes 2 Shows a Night on Saturday

DAILY MIRROR FRIDAY JULY 20 1956

Lee Guber, Frank Ford and Shelly Gross, producers of the Westbury (L.I.) Music Fair, announce that they will institute a new policy of presenting two performances on Saturday nights, one at 6 p.m., another at 9:30 p.m., beginning Saturday night with the final performances of "Kismet."

This policy of two Saturday night shows continues throughout the Summer, and the Saturday matinees are, henceforth, eliminated.

* * *

NEXT WEEK'S ATTRACTION, starting Monday, is "Guys and Dolls," starring Phil Foster, Marilyn Ross, Slapsie Maxie Rosenbloom and Joey Faye. It will play through Saturday night, Aug. 4.

William and Jean Eckart have been commissioned to design the settings for the forthcoming musical comedy, "Li'l Abner." They currently are represented by "Damn Yankees" for which they created both the settings and costumes. "Li'l Abner" opens here in the early Fall.

Jack Kirkland's stage version of "The Man With the Golden Arm" concludes a nine-week extended run at the Cherry Lane Theatre Sunday evening. It will have played 73 times.

CAROL GUSTAFSON, Zolya Talma and Robert Ellenstein have the leading roles in "Anastasia," which opens at the Hyde Park (NY) Playhouse, Monday, for one week.

The Bill Tabbert of "South Pacific and "Fanny" fame will sing in the Rodgers and Hammerstein Concert at Lewisohn Stadium, July 28.

* * *

TOMI ROMER, currently appearing with the American Shakspeare Festival in Stratford, Conn., has been set for a leading role in the Lee Pelzman production of Evan Hunter's "On the Seventh Day."

Marion Marlowe will represent the singers' division of the entertainment committee being formed to welcome Italy's famed Carabinieri Band of Rome. The musical aggregation is due here for a national tour Oct. 3.

Jerry the Clown, a veteran of Ringling Brothers and Barnum-Bailey circus, has joined the Storyland Village staff and will be at the park daily to greet youngsters. Storyland Village, Asbury Park, N. J., now open daily from noon to dusk, is the largest children's attraction on the Atlantic seaboard.

* * *

BECAUSE THEIR presentations of Mozart's "The Marriage of Figaro" and Rossini's "The Turk in Italy," done in music-theatre style, have met with such solid acclaim at the Green Mansions Theatre, Warrensburg, N. Y., owners Lena Barish and Sam Garlen are contemplating bringing the double-bill to an off-Broadway theatre early in October. The theatre gives four performances a week from now through the end of September.

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TIMES-UNION *** Albany, Fri., July 20, 1956

OVERFLOW AUDIENCE AT TANGLEWOOD

This is part of an overflow crowd which couldn't get into the 6,000-seat Music Shed at Tanglewood for concerts. Sponsors would be happy if tonight's concert of the Boston Symphony Orchestra produces similar results.

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Evening Globe
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JUL 20 1956

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Miss Harshaw made her Tanglewood debut last Summer with the Boston Symphony in a concert performance of Beethoven's "Fidelio." Da Costa, singing with the Boston Symphony and at Tanglewood for the first time, is a young tenor who made a sensational debut at the Metropolitan last season in "Die Meistersinger," a role he will sing at the final Tanglewood concert August 12.

FORMER STUDENT

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Sunday afternoon Pierre Monteux, 81-year-old former regular conductor of the Boston Symphony Orchestra returns to Tanglewood for the first of two appearances this Summer, marking the fifth consecutive year that he has been guest conductor at the Berkshire Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
THOMSONVILLE, Conn.
Weekly Independent
Circ. 3,800

JUL 19 1956

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A SOLOIST TOMORROW at Tanglewood will be soprano Margaret Harshaw.

[94]

Westbury Music Fair Goes 2 Shows a Night on Saturday

Lee Guber, Frank Ford and Shelly Gross, producers of the Westbury (L.I.) Music Fair, announce that they will institute a new policy of presenting two performances on Saturday nights, one at 6 p.m., another at 9:30 p.m., beginning Saturday night with the final performances of "Kismet."

This policy of two Saturday night shows continues throughout the Summer, and the Saturday matinees are, henceforth, eliminated.

* * *

NEXT WEEK'S ATTRACTION, starting Monday, is "Guys and Dolls," starring Phil Foster, Marilyn Ross, Slapsie Maxie Rosenbloom and Joey Faye. It will play through Saturday night, Aug. 4.

William and Jean Eckart have been commissioned to design the settings for the forthcoming musical comedy, "Li'l Abner." They currently are represented by "Damn Yankees" for which they created both the settings and costumes. "Li'l Abner" opens here in the early Fall.

Jack Kirkland's stage version of "The Man With the Golden Arm" concludes a nine-week extended run at the Cherry Lane Theatre Sunday evening. It will have played 73 times.

* * *

CAROL GUSTAFSON, Zolya Talma and Robert Ellenstein have the leading roles in "Anastasia," which opens at the Hyde Park (NY) Playhouse, Monday, for one week.

The Bill Tabbert of "South Pacific and "Fanny" fame will sing in the Rodgers and Hammerstein Concert at Lewisohn Stadium, July 28.

* * *

TOMI ROMER, currently appearing with the American Shakspeare Festival in Stratford, Conn., has been set for a leading role in the Lee Pelzman production of Evan Hunter's "On the Seventh Day."

Marion Marlowe will represent the singers' division of the entertainment committee being formed to welcome Italy's famed Carabinieri Band of Rome. The musical aggregation is due here for a national tour Oct. 3.

Jerry the Clown, a veteran of Ringling Brothers and Barnum-Bailey circus, has joined the Storyland Village staff and will be at the park daily to greet youngsters. Storyland Village, Asbury Park, N. J., now open daily from noon to dusk, is the largest children's attraction on the Atlantic seaboard.

* * *

BECAUSE THEIR presentations of Mozart's "The Marriage of Figaro" and Rossini's "The Turk in Italy," done in music-theatre style, have met with such solid acclaim at the Green Mansions Theatre, Warrensburg, N. Y., owners Lena Barish and Sam Garlen are contemplating bringing the double-bill to an off-Broadway theatre early in October. The theatre gives four performances a week from now through the end of September.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JUL 20 1956

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUL 20 1956

OVERFLOW AUDIENCE AT TANGLEWOOD

This is part of an overflow crowd which couldn't get into the 6,000-seat Music Shed at Tanglewood for concerts. Sponsors would be happy if tonight's concert of the Boston Symphony Orchestra produces similar results.

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Press
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A SOLOIST TOMORROW Tanglewood will be soprano Margaret Harshaw.

[94]

"ANASTASIA" - JACOB'S PILLOW DANCE FESTIVAL, II - TANGLEWOOD

By MARLENE A. BURNS

Melodrama and artistic phenomena, in strikingly similar manifestations, were seen at the Berkshire Playhouse, Jacob's Pillow, and Tanglewood during the July 4th weekend.

Moments of the second act of "Anastasia," when the defensively unapproachable Dowager Empress and the enigmatic young girl who claims to be her granddaughter, the Grand Duchess Anastasia, penetrate into the confused and tragedy-stricken heart of one another, seemed strangely akin to the ballet histrionics of Vladimir Dokoudovsky in the closing movement of his ballet set to Schumann's Spring (B flat) Symphony. In the last movement, "Farewell to Spring," Mr. Dokoudovsky, as Schumann, exposed to the full view of his wife the physical impact of her fleeting love in his own sudden death. The drama of "Anastasia" sounds more plausible and striking than that of "Spring Symphony"; and indeed it was, although both works were never removed from melodrama.

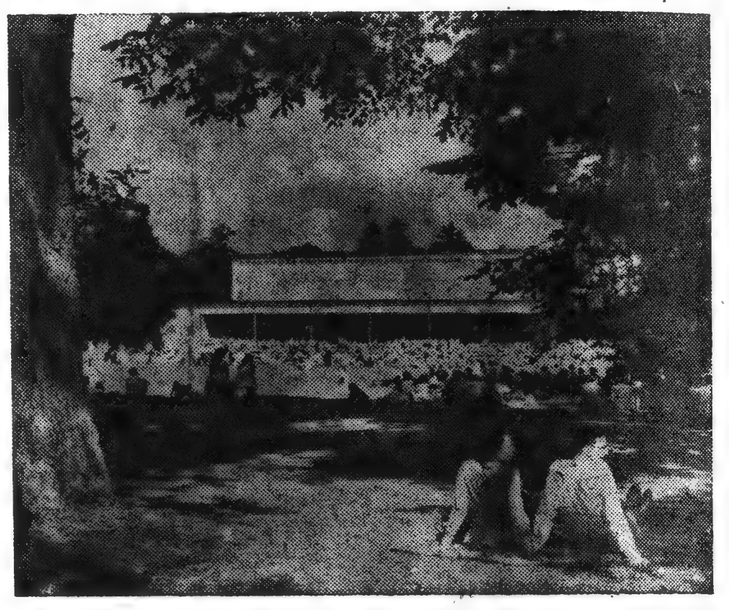
The artistic phenomena occurred at Jacob's Pillow, where Ruth St. Denis showed her ageless artistry in four historic solos; and at Tanglewood, where jazz clarinetist Benny Goodman turned to Mozart's Concerto for Clarinet, K.622, and was a resounding musical and popular success.

* * *

In addition to the excitement produced by the presence of Benny Goodman on the Tanglewood scene, the all-Mozart evening was a brisk-paced and stimulating one because of the spirited performances of the Symphonies in G Minor and D Major, conducted by Dr. Charles Munch. The somber and stirring Molto Allegro of the Symphony in G Minor was as sharply etched and complete in itself as its opposite the sustained and superbly controlled Andante of the Symphony in D. Major. Between the two symphonies, as a refreshing difference, came the Clarinet Concerto. The first notes were as dramatic as the very promise of the performance. Mozart and the clarinet are not generally associated together, but after the novelty was gone and the personality of the soloist overlooked, the beauty of the music itself filled the theatre-concert hall.

* * *

Unlike the holiday week, the week of July 16th will not be marked by unespected dramatic presences; but, as before, it will be marked by outstanding artistic performances. The fourth Jacob's Pillow program will include Geoffrey Holder and his company, featuring Carmen de Lavallada; Melissa Hayden and Francisco Moncion, soloists with the New York City Ballet; and the familiar face of Myra Kinch, and her company. During the same week, there will be a noticeable absence of Mozart music at Tanglewood; instead, the music of Gabrieli, Bonelli, Poulenc, Borozowsky, Wagner, Strauss, Berlioz, Debussy, Ravel, Brahms, Rossini, Bartok, and Schubert will be performed. "The Wayward Saint" will be seen at the Berkshire Playhouse during this time.



THE BERKSIRE FESTIVAL of the Boston Symphony Orchestra is in its 19th summer of music in the hills of Western Massachusetts, the 17th in which the orchestra has participated under the direction of Charles Munch. The 1956 season of 24 concerts extends for six weeks, from July 4-August 12. In 1955 Festival concerts attracted a record-breaking total attendance of 136,087 music lovers. Its chamber orchestra concerts in the intimate 1,200-seat Theatre-Concert Hall averaged an attendance of 3,032 persons. An average of 9,028 persons attended performances in the huge Music Shed at Tanglewood (capacity 6,000) with crowds overflowing on the spacious lawns.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 21 1956

BERKSHIRE FESTIVAL

Hail! Boston Symphony

By CYRUS DURGIN

LENOX, July 20—The Boston Symphony Orchestra began the main series of concerts of the 19th annual Berkshire Music Festival tonight in the Music Shed at Tanglewood.

Though the day had been threatening, and some rain had managed to suggest a damp evening, the weather behaved itself and the evening was dry, if cool and cloudy. An audience estimated at 6200 persons attended, which was a very good figure, indeed, under the meteorological circumstances of the day.

Charles Munch conducted a program of familiar and exceedingly popular items: "The Roman Carnival" overture of Berlioz; Debussy's "Prelude to the Afternoon of a Faun"; the second suite from Ravel's ballet, "Daphnis and Chloe," and the second symphony of Brahms.

The crowd was a genuinely enthusiastic one, and the applause which followed each number, and which at the end of Brahms' symphony burst out a second or two before the last chord had sounded, was, indeed, tremendous.

The orchestra was in magnificent form, apart from a few untidy locks of tonal hair, to be noted hereafter. To one who has not enjoyed the fine precision and the oceanic tonal richness of the full numbers of the Boston Symphony for a few months, such a concert sends a thrill up and down the back. So it happened again tonight.

Everyone has a few extra-vivid memories of musical experiences, and some of mine relate to Ravel's "Daphnis and Chloe" suite here in the days of Serge Koussevitsky. Tonight's reading of the same score, by Mr. Munch, was a dazzlement and revelation, such a glorious blend of technical finesse, glittering orchestration and sheer wonderful sound, that it will take its place in the gallery of musical interludes never to be forgotten.

One thing which impressed itself upon the carefully listening ear through most of the evening was the increased silkiness in the Boston Symphony tone, something which Mr. Munch has restored in the past two or three years. Especially was this true in the tenderness of the strings during the slow movement of Brahms' symphony. This was, in fact, one of the finest performances of the symphony in my memory—up to the finale.

The finale, for good reason, seems to over-excite Mr. Munch, and tonight it carried him away into slight hardness of tone and hurried pace. As a result, there were some entrances less than right on the beat, and a lack of delicate balance between the various sections of the orchestra. This was, however, but a relatively minor blemish upon a superb achievement.

Doriot Anthony Dwyer deservedly was singled out by the conductor for special and personal applause, after her beautiful "singing" performance of the flute part in Debussy's glowing score.

Rudolf Serkin will give a recital at Castle Hill in Ipswich, Mass., tonight. He will appear with the Boston Symphony Orchestra at Tanglewood on Saturday night, July 28, and will be heard with Martial Singher, baritone, in Schubert's "Die Schöne Müllerin" at the Stratford, Ont., festival on Tuesday evening, Aug. 7.

Fourth Week At Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks with a concert of chamber music by Mendelssohn, Ravel, and Brahms by the Beaux Arts Trio on Wednesday evening in the Theater Concert Hall.

Charles Munch, music director of the Boston Symphony, will conduct two of the weekend's three concerts in the Music Shed on the evenings of Friday (July 27) and Saturday (July 28). The orchestra's associate conductor and concertmaster, Richard Burgin, will take the podium with the orchestra Sunday afternoon (July 29).

Dr. Munch's Friday program will include tthe Beethoven "Leonore" Overture No. 2, Tchaikovsky's Fourth Symphony, and the Tanglewood première of a work by Goffredo Petrassi, noted Italian composer, who is guest teacher of composition this summer.

The Saturday evening concert will be composed of Schumann's A minor Piano Concerto, Honegger's Symphony No. 5, Debussy's "La Mer," and the first Tanglewood performance of a contemporary work by Haward Hanson.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current 75th anniversary of the orchestra.

Rudolf Serkin, pianist, will be soloist in Schumann's Piano Concerto in A minor on July 28.

Mr. Burgin's Sunday afternoon concert will consist of Prokofiev's "Romeo and Juliet," Hindemith's Violin Concerto, and Mahler's First Symphony, with Ruth Posselt as soloist in the Hindemith.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 20 1956

Tanglewood Students From Area

Studying at Tanglewood this summer, four residents of Springfield and vicinity cluster on the grass before the Music Shed with the assistant director of the Tanglewood Study Group. From left to right, James Fitzpatrick of 114 McKinstry Ave., Chicopee, studying orchestral conducting; Stephen H. Podgorski, Jr., of 194 Main St., West Springfield, a trombonist in the student orchestra; Carol Dunbar of 19 Rochelle St., West Springfield, a flautist in the orchestra; Mrs. Elihu Glass of 30 Bellevue Ave., Springfield, a member of the Tanglewood Study Group; and Florence Dunn of Williamstown, assistant director of the study group.

taking a general music study course.

Stephen Podgorski of 194 Main St., West Springfield, an Air Force vet with wide experience as trombonist. He's worked with the Springfield, Pioneer Valley, and Boston Civic Symphonies, graduated from Boston University. He hopes to get an MA this year.

Carol Dunbar of 19 Rochelle St., West Springfield. She taught music in Chicopee schools last year, is another flutist, and has appeared with the Springfield Symphony. A graduate of Eastman School, she studies at Tanglewood with Doriot Anthony.

James Fitzpatrick of 114 McKinstry St., Chicopee. He studies in the audit department at the center.

Ronald Hebert of 106 Cole Ave., Pittsfield, a member of both the Albany and Berkshire Symphonies. He studies the horn.

Grace Henderson of 70 Harding St., Pittsfield, still another flutist. She too is a Boston University grad.

Charlotte Eberwein of 52 Commonwealth Ave., Pittsfield. A public school teacher in New York, she is a violinist, works in the study group.

Sue Erickson, 18, of Stockbridge, who sings soprano in the Festival Chorus under Hugh Ross. She's a student at Ohio's Oberlin College.

Florence Dunn of Williamstown, an assistant director of the study group.

About 400 students work at the center under Ross, Eleazar De Carvalho, Richard Burgin, Aaron Copland, Boris Goldovsky, Geoffredo Petrassi and others.

Western Mass. Residents Are Studying in Lenox

World Famous Berkshire Music Center Attracts Prominent Teachers and Outstanding Students

Lenox, July 19—The Berkshire Music Center is famous world-round.

First under the direction of Serge Koussevitzky, late conductor of the Boston Symphony Orchestra, and now under Charles Munch, the orchestra's present leader, the center has attracted a prominent teaching staff and an outstanding enrollment.

Once a pupil at the center at Tanglewood, for instance, was Lukas Foss, a top-rate pianist and conductor who two weeks ago directed a Sunday afternoon concert which he finished with a scintillating performance of a Mozart piano concerto.

Several men and women from Western Massachusetts are students at the center this year. And one of their instructors is Lukas Foss, who has moved from learning to teaching.

Among area students at Tanglewood are:

Beverly Mason, 21, of 17 Morgan St., Springfield, who takes classes with Hugh Ross to study choral conducting. A graduate of Classical High School, she's a student at New England Conservatory.

Mrs. Elihu Glass of 30 Bellevue Ave., Springfield, an amateur flutist. Mrs. Glass, wanting background for her theater work, is

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

JUL 21 1956

Jesuit Head Thanks Symphony Trustees

The Very Rev. William E. FitzGerald, S.J., provincial of the Jesuit Order, yesterday thanked the trustees of the Boston Symphony Orchestra and the Tanglewood Music Festival for providing the facilities of Tanglewood for the groundbreaking ceremonies for the Shadowbrook Novitiate July 31.

With their former novitiate a pile of ashes as the result of the March 10 fire, the Jesuits lacked facilities for the ceremonies. When the need became know the buildings of the Berkshire Festival adjacent to the Shadowbrook land were offered by the Boston Symphony trustees.

Archbishop Cushing will deliver the address and the Most Rev. Christopher J. Weldon, bishop of the Springfield diocese, will preside.

First Berkshire Festival Concert In Shed Tonight

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Last season the 12 Shed concerts attracted a total attendance of 108,336, for an average of 9028.

On Saturday, Dr. Munch conducts the Tanglewood premiere of the first act of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, soprano, and Albert Da Costa, tenor, both of the Metropolitan Opera, and James Pease, basso.

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

JUL 20 1956

FIRST OF SHED SERIES TO BE GIVEN TONIGHT

Munch to Conduct Berlioz, Ravel, Brahms in Tanglewood Program

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Wagner Tomorrow

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Mr. Pease is a former Berkshire Music Center student returning to Tanglewood after European triumphs in the Wagner repertory with the Hamburg Opera Co. The Saturday night program also includes two Tanglewood first performances by the Orchestra: Samuel Barber's "Adagio for Strings" and Bohuslav Martinu's "Symphonic Fantasies." The latter was commissioned by Dr. Munch for the Boston Symphony's 75th anniversary.

Monteux Sunday

Sunday afternoon Pierre Monteux, 81-year-old former regular conductor of the Boston Symphony Orchestra who has been invited by Charles Munch to share some of the conducting with him on the forthcoming European tour of the orchestra, returns to Tanglewood for the first of two appearances this summer, marking the fifth consecutive year that he has been guest conductor at the Berkshire Festival.

Remaining seats for tonight's concert, as well as for all remaining concerts in this summer's Berkshire Festival, are now on sale at the Tanglewood boxoffice and telephone reservations are accepted—Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

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Traveler (e)
BOSTON, Mass.
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JUL 21 1956

WAGNERIAN SOPRANO Margaret Harshaw will sing in a concert version of "Die Walkure," Act I, tonight at 8:30 as the Boston Symphony opens the giant shed at Tanglewood.

Union (m)
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JUL 20 1956

Tanglewood Students From Area

Studying at Tanglewood this summer, four residents of Springfield and vicinity cluster on the grass before the Music Shed with the assistant director of the Tanglewood Study Group. From left to right, James Fitzpatrick of 114 McKinstry Ave., Chicopee, studying orchestral conducting; Stephen H. Podgorski, Jr., of 194 Main St., West Springfield, a trombonist in the student orchestra; Carol Dunbar of 19 Rochelle St., West Springfield, a flautist in the orchestra; Mrs. Elihu Glass of 30 Bellevue Ave., Springfield, a member of the Tanglewood Study Group; and Florence Dunn of Williamstown, assistant director of the study group.

taking a general music study course.

Stephen Podgorski of 194 Main St., West Springfield, an Air Force vet with wide experience as trombonist. He's worked with the Springfield, Pioneer Valley, and Boston Civic Symphonies, graduated from Boston University. He hopes to get an MA this year.

Carol Dunbar of 19 Rochelle St., West Springfield. She taught music in Chicopee schools last year, is another flutist, and has appeared with the Springfield Symphony. A graduate of Eastman School, she studies at Tanglewood with Doriot Anthony.

James Fitzpatrick of 114 McKinstry St., Chicopee. He studies in the audit department at the center.

Ronald Hebert of 106 Cole Ave., Pittsfield, a member of both the Albany and Berkshire Symphonies. He studies the horn.

Grace Henderson of 70 Harding St., Pittsfield, still another flutist. She too is a Boston University grad.

Charlotte Eberwein of 52 Commonwealth Ave., Pittsfield. A public school teacher in New York, she is a violinist, works in the study group.

Sue Erickson, 18, of Stockbridge, who sings soprano in the Festival Chorus under Hugh Ross. She's a student at Ohio's Oberlin College.

Florence Dunn of Williamstown, an assistant director of the study group.

About 400 students work at the center under Ross, Eleazar De Carvalho, Richard Burgin, Aaron Copland, Boris Goldovsky, Geoffredo Petrassi and others.

Western Mass. Residents Are Studying in Lenox

World Famous Berkshire Music Center Attracts Prominent Teachers and Outstanding Students

Lenox, July 19—The Berkshire Music Center is famous worldround.

First under the direction of Serge Koussevitzky, late conductor of the Boston Symphony Orchestra, and now under Charles Munch, the orchestra's present leader, the center has attracted a prominent teaching staff and an outstanding enrollment.

Once a pupil at the center at Tanglewood, for instance, was Lukas Foss, a top-rate pianist and conductor who two weeks ago directed a Sunday afternoon concert which he finished with a scintillating performance of a Mozart piano concerto.

Several men and women from Western Massachusetts are students at the center this year. And one of their instructors is Lukas Foss, who has moved from learning to teaching.

Among area students at Tanglewood are:

Beverly Mason, 21, of 17 Morgan St., Springfield, who takes classes with Hugh Ross to study choral conducting. A graduate of Classical High School, she's a student at New England Conservatory.

Mrs. Elihu Glass of 30 Bellevue Ave., Springfield, an amateur flutist. Mrs. Glass, wanting background for her theater work, is

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JUL 21 1956

Jesuit Head Thanks Symphony Trustees

The Very Rev. William E. FitzGerald, S.J., provincial of the Jesuit Order, yesterday thanked the trustees of the Boston Symphony Orchestra and the Tanglewood Music Festival for providing the facilities of Tanglewood for the groundbreaking ceremonies for the Shadowbrook Novitiate July 31.

With their former novitiate a pile of ashes as the result of the March 10 fire, the Jesuits lacked facilities for the ceremonies. When the need became know the buildings of the Berkshire Festival adjacent to the Shadowbrook land were offered by the Boston Symphony trustees.

Archbishop Cushing will deliver the address and the Most Rev. Christopher J. Weldon, bishop of the Springfield diocese, will preside.

First Berkshire Festival Concert In Shed Tonight

Lenox, July 19—The Berkshire Festival moves to the Music Shed Friday night when the first of this season's concerts by the full 106-piece Boston Symphony Orchestra will be given at 8.30.

Charles Munch, the orchestra's music director, will conduct a program comprised of Berlioz' Overture, "The Roman Carnival," Debussy's Prelude to the Afternoon of a Faun, the Second Suite from Ravel's ballet, "Daphnis and Chloe," and Brahms' Second Symphony, which has just been released by RCA-Victor in a new recording by Dr. Munch and the Boston Symphony Orchestra.

As in the last two seasons, there will be 12 concerts in the Shed by the full Boston Symphony Orchestra, all of them concentrated in the final four week ends of the Festival, on Friday and Saturday evenings, and Sunday afternoons.

Last season the 12 Shed concerts attracted a total attendance of 108,336, for an average of 9028.

On Saturday, Dr. Munch conducts the Tanglewood premiere of the first act of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, soprano, and Albert Da Costa, tenor, both of the Metropolitan Opera, and James Pease, basso.

The Saturday night program also includes two Tanglewood first performances by the orchestra: Samuel Barber's Adagio for Strings and Bohuslav Martinu's Symphonic Fantasies.

On Sunday afternoon Pierre Monteux returns to Tanglewood for the first of two appearances this summer, marking the fifth consecutive year that he has been guest conductor at the Berkshire Festival.

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JUL 21 1956

WAGNERIAN SOPRANO Margaret Harshaw will sing in a concert version of "Die Walkure," Act I, tonight at 8:30 as the Boston Symphony opens the giant shed at Tanglewood.

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JUL 20 1956

FIRST OF SHED SERIES TO BE GIVEN TONIGHT

Munch to Conduct Berlioz, Ravel, Brahms in Tanglewood Program

Lenox, July 20—The 1956 Berkshire Festival moves across the spacious lawn at Tanglewood tonight from the intimate theater-concert hall to the great Music Shed, when the first of this season's concerts by the full 106-piece Boston Symphony Orchestra will be given at 8.30. Charles Munch, the orchestra's music director, will conduct a program comprised of Berlioz' Overture, "The Roman Carnival," Debussy's prelude to the "Afternoon of a Faun," the second suite from Ravel's ballet, "Daphnis and Chloe," and Brahms' second symphony, which has just been released by RCA-Victor in a new recording by Dr. Munch and the Boston Symphony Orchestra.

As in the last two seasons there will be 12 concerts in the Shed by the full Boston Symphony Orchestra, all of them concentrated in the final four week ends of the Festival, on Friday and Saturday evenings, and Sunday afternoons. Last season the 12 Shed concerts attracted a total attendance of 108,336, for an average of 9028—one and one-half times the seating capacity (6000), the overflow picnicking on the Tanglewood lawns under the stars or in Sunday sunshine.

Wagner Tomorrow

Tomorrow night Dr. Munch conducts the Tanglewood premiere of the first act of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, soprano, and Albert Da Costa, tenor, both of the Metropolitan Opera, and James Pease, basso. Miss Harshaw made her Tanglewood debut last summer with the Boston Symphony in a concert performance of Beethoven's "Fidelio." Mr. Da Costa, singing with the Boston Symphony and at Tanglewood for the first time, is a young tenor who made a sensational debut at the Metropolitan last season in "Die Meistersinger," a role he will sing at the final Tanglewood concert Aug. 12.

Mr. Pease is a former Berkshire Music Center student returning to Tanglewood after European triumphs in the Wagner repertory with the Hamburg Opera Co. The Saturday night program also includes two Tanglewood first performances by the Orchestra: Samuel Barber's "Adagio for Strings" and Bohuslav Martinu's "Symphonic Fantasies." The latter was commissioned by Dr. Munch for the Boston Symphony's 75th anniversary.

Monteux Sunday

Sunday afternoon Pierre Monteux, 81-year-old former regular conductor of the Boston Symphony Orchestra who has been invited by Charles Munch to share some of the conducting with him on the forthcoming European tour of the orchestra, returns to Tanglewood for the first of two appearances this summer, marking the fifth consecutive year that he has been guest conductor at the Berkshire Festival.

Remaining seats for tonight's concert, as well as for all remaining concerts in this summer's Berkshire Festival, are now on sale at the Tanglewood boxoffice and telephone reservations are accepted—Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

[96]

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

Sunday

July 22

Tanglewood

10:00—Chamber Music. Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.

Overture to "L'Italiana in Algeri" — *Rossini*
Concerto for Orchestra — *Bartok*
Symphony No. 7 in C major — *Schubert*

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

Berkshire Music Barn

8:40—Wilbur de Paris and New Orleans Jazz with Sidney de Paris and Omer Simeon

Music Mountain

4:00—Berkshire Quartet. Assisting artist, Marie Zorn, harpsichord.

Quartet in C major, K.465 — *Mozart*
Italian Concerto for Harpsichord — *Bach*
Concerto for Harpsichord and Strings in G minor — *Bach*
Quartet in A major, Op. 41, No. 3 — *Schumann*

Continuing: Malden Bridge Playhouse, 7:00

July 29

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Richard Burgin. Music Shed.

"Romeo and Juliet," Suite No. 2 — *Prokofieff*
Violin Concerto — *Hindemith*
Soloist: Ruth Posselt
Symphony No. 1 in D major — *Mahler*

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

New York Pro Musica Antiqua

3:30—Concert of Renaissance and Early Barouque music under auspices of the Williamstown Theater Foundation. Adams Memorial Theater, Williamstown.

Music Mountain

4:00—Berkshire Quartet. Assisting artist, Natasha Magg, piano.

Quartet in B flat major, K.458 — *Mozart*
Sonata for Cello and Piano in G minor — *Chopin*
Quartet in F minor, Op. 95 — *Beethoven*

Berkshire Music Barn

8:40—Tommy and Jimmy Dorsey and band, with Louis Belsen and Charlie Shavers

Continuing: Malden Bridge Playhouse, 7:00

August 5

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphonic Ode — *Copland*
Violin Concerto — *Tchaikovsky*
Soloist: Zino Francescatti
Symphony No. 2 in C major — *Schumann*

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:40—Sarah Vaughan and Trio

Continuing: Malden Bridge Playhouse, 7:00

August 12

Tanglewood

10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 3 ("Eroica") — *Beethoven*
"Die Meistersinger," Act 3 (opening and final scene) — *Wagner*
Chorus and Soloists: James Pease, Albert da Costa, Marguerite Willauer

New York Pro Musica Antiqua

3:30—Tudor and Elizabethan music
At South Mountain Temple of Chamber Music, Pittsfield.

Berkshire Music Barn

8:40—Modern Jazz Quartet and Chris Connors

Music Mountain

4:00—Berkshire Quartet.

Continuing: Malden Bridge Playhouse, 7:00

August 19

New York Pro Musica Antiqua

3:30—Claudio Monteverdi, sacred and secular works (At South Mountain Temple of Chamber Music, Pittsfield)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Errol Garner Trio

Continuing: Malden Bridge Playhouse, 7:00

August 26

New York Pro Musica Antiqua

3:30—Music of the German Reformation and Baroque (At South Mountain Temple of Chamber Music, Pittsfield)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Glenn Miller Orchestra with Ray McKinley

Continuing: Malden Bridge Playhouse, 7:00

September 2

New York Pro Musica Antiqua

3:30—The Old Testament in Early Music
(At South Mountain Temple of Chamber Music, Pittsfield)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Modern Jazz Quartet, with Jerry Mulligan, Jimmy Giuffre and Lee Becker and Jazz Dance Group

Continuing: Malden Bridge Playhouse, 7:00

Monday

July 23

Tanglewood

8:30—Modern Chamber Music. Members of Boston Symphony and guest artists. Auspices, Fromm Music Foundation. (Friends)

Berkshire Playhouse

8:45—"Heartbreak House," with Carmen Mathews, Larry Gates

July 30

Tanglewood

8:30—Dept. 4 Opera. Four complete acts from 19th century operas. (Friends—special tickets required)

Berkshire Playhouse

8:45—"The Happy Time," with Paul Lipson

August 6

Tanglewood

8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends — special tickets required)

Berkshire Playhouse

8:45—"The Good Fairy," with Deirdre Owens

August 13

Berkshire Playhouse

8:45 — "A Roomful of Roses," with Francesca Bruning

August 20

Berkshire Playhouse

8:45—"Made in Heaven," with Richard Arlen

August 27

Berkshire Playhouse

8:45—"The Little Foxes," with Ruth Chatterton

September 3

Tuesday

July 24

Tanglewood

8:30—Dep. 4 Opera. Scenes from Mozart operas. Theater-Concert Hall. (Friends)

Williamstown Summer Theater

8:40—"Mrs. McThing"

Malden Bridge Playhouse

8:45—"The Solid Gold Cadillac" (second week)

Sharon Playhouse

8:40—"Heartbreak House"

Jacob's Pillow

9:00—San Francisco Ballet. "Concerto Barocco"; world premiere of "The Dryad"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

July 31

Tanglewood

8:30—Dept. 2 Chorus, Tanglewood Choir. Theater-Concert Hall. (Friends)

Williamstown Summer Theater

8:40—Premiere of new play

Malden Bridge Playhouse

8:45—"Tea and Sympathy"

Sharon Playhouse

8:40—"Anastasia"

Jacob's Pillow

9:00—San Francisco Ballet. "The Tarot"; "Jinx"; "A Masque of Beauty and the Shepherd"

Continuing: Berkshire Playhouse, 8:45

August 7

Tanglewood

8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater

8:40—"Point of No Return"

Malden Bridge Playhouse

8:45—"The Seven-Year Itch"

Sharon Playhouse

8:40—"The Importance of Being Earnest"

Jacob's Pillow

9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

August 14

Williamstown Summer Theater

8:40—"The Flowering Peach"

Malden Bridge Playhouse

8:45—"Bus Stop"

Sharon Playhouse

8:40—"The Rainmaker"

Continuing: Berkshire Playhouse, 8:45

August 21

Williamstown Summer Theater

8:40—"The Glass Menagerie"

Malden Bridge Playhouse

8:45—"Bus Stop" (second week)

Sharon Playhouse

8:40—"Love Is a Two-Way Street," with Albert Dekker, Edith Atwater (new play)

Continuing: Berkshire Piayhouse, 8:45

August 28

Williamstown Summer Theater

8:40—"Tiger at the Gates"

Malden Bridge Playhouse

8:45—"Anastasia"

Sharon Playhouse

8:40—"Blithe Spirit"

Continuing: Berkshire Playhouse, 8:45

September 4

Malden Bridge Playhouse

8:45—"The Festival"

Wednesday

July 25

Tanglewood

8:30—Chamber music. The Beaux Arts Trio. Theater-Concert Hall.

Trio in D minor — *Mendelssohn*
Trio in A minor — *Ravel*
Trio in C minor — *Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 1

Tanglewood

8:30—Chamber Music. Rudolf Serkin and the Boston Symphony Woodwind Quartet. Theater-Concert Hall.

Symphonic Etudes — *Schumann*
Quintet for Piano and Woodwinds, K.452 — *Mozart*
"Carnaval" — *Schumann*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 8

Tanglewood

8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.

Violin Sonata No. 1 — *Faure*
Violin Sonata — *Ravel*
Violin Sonata — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 15

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Brindge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

August 22

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

August 29

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

September 5

Continuing: Malden Bridge Playhouse, 8:45

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type***.

HOW TO GET THERE: **TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; BERKSHIRE MUSIC BARN, southeast of Tanglewood between Routes 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sharon, Conn., on Route 4 toward Amenia. JACOB'S PILLOW, off Jacob's Ladder section of Route 20 in the village of West Becket.**

Thursday

July 26

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs." Chico Hamilton Quintet

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 2

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Playhouse

3:00—Anna Russell, concert.

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 9

Tanglewood

Tanglewood on Parade.

6:00—Student Orchestra, Opera Scenes, Chorus, Chamber Music.

8:15—Shed Concert.
Boston Symphony Orchestra. Conductor, Eleazar de Carvalho.
Overture: "The Russian Easter" — *Rimsky-Korsakoff*
Chorus No. 10 (Rasga o coracoa) — *Villa Lobos*
Boston Pops Orchestra. Conductor, Arthur Fiedler.
La Boutique Fantasque — *Rossini-Respighi*
Piano Concerto in F — *Gershwin*
Soloist: Jesus Maria Sanroma
Bolero — *Ravel*

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 16

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Evening of Calypso, West Indian and Cuban music.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 23

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 30

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Jam Session.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

September 6

Continuing: Malden Bridge Playhouse, 8:45

Friday

July 27

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Overture, "Leonore" No. 2 — *Beethoven*
Concerto for Orchestra, No. 5 — *Petrassi*
Symphony No. 4 in F minor — *Tchaikovsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 3

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Music Shed.
"La Kermesse" — *Barraud*
"The Three-Cornered Hat" — *Falla*
Piano Concerto — *Ravel*
Soloist: Jocy de Oliveira
Ballet, "Petrouchka" (complete) — *Stravinsky*

Berkshire Playhouse

3:00—Anna Russell, concert.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Symphony No. 102 in B-flat major — *Haydn*
Symphony No. 6 — *Piston*
"Don Juan" — *Strauss*
"L'Apprenti Sorcier" — *Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

August 17

Jacob's Pillow

9:00 and 9:00—Irina Borowska, Alan Howard, Emy St. Just & Company. Tommy Marlowe. Rebecca Harris

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 24

Jacob's Pillow

4:00 and 9:00—Nina Novak and Leon Danielian. Anna Sokolov's Theater Dance Company. Gina, dances of India.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 31

Jacob's Pillow

4:00 and 9:00—Louis Smith and David Adams. Myra Kinch & Company. Lotte Goslar

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

September 7

Continuing: Malden Bridge Playhouse, 8:45

Saturday

July 28

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Elegy in Memory of Serge Koussevitzky — *Hanson*
Piano Concerto in A minor — *Schumann*
Soloist: Rudolf Serkin
Symphony No. 5 — *Honegger*
"La Mer" — *Debussy*

South Mountain

3:30—Claremont String Quartet
Quartet, Op. 74 No. 1 — *Haydn*
Quartet, Op. 92 No. 5 — *Shostakovich*
Quartet, Op. 95 — *Beethoven*

Berkshire Music Barn

4:00—Folk Music Festival. Marais and Miranda

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 4

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 3 Composers' Forum. Chamber Music Hall. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Leonard Bernstein. Music Shed. (Concert in memory of Serge Koussevitsky).
Mass in C minor (K.427) Kyrie and Gloria — *Mozart*
Chorus and Soloists: Phyllis Curtin, Soprano; Eunice Alberts, Contralto; John McCollum, Tenor
Symphony No. 5 — *Prokofieff*

South Mountain

3:30—Beaux Arts Trio
Trio in B flat, Op. 97 ("Archduke") — *Beethoven*
Trio in D minor, Op. 120 — *Faure*
Trio in B flat, Op. 99 — *Schubert*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 11

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 1 Orchestra. Music Shed. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.
Festival Overture — *Freed*
Symphony No. 3 in F major — *Brahms*
Suite for Orchestra, Op. 9 — *Enesco*
Suite from "Der Rosenkavalier" — *Strauss*

South Mountain

3:30—John Corigliano, New York Philharmonic Quartet
Sonata for Violin and Piano — *Strauss*
Serenade for Violin, Viola and Cello — *Beethoven*
Piano Quartet in G minor, Op. 25 — *Brahms*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 18

South Mountain

3:30—Claremont String Quartet
Quartet, Op. 39, No. 1 — *Boccherini*
Quartet Op. 70 — *Ernest Toch*
Quartet, Op. 51, No. 1 — *Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 25

South Mountain

3:30—Robert Goldsand, piano.
Partita in C minor — *Bach*
Sonata in G minor, Op. 22 — *Schumann*
"Gaspard de la Nuit" — *Ravel*

Continuing: Berkshire Playhouse, 2:30 and 8:45 Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

September 1

South Mountain

3:30—Trio Concertante (Eda K. Loeb Foundation Memorial Concert)

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

September 8

Continuing: Malden Bridge Playhouse, 8:45

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: **TANGLEWOOD**, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); **SOUTH MOUNTAIN** on Route 7 just south of Pittsfield; **MUSIC MOUNTAIN**, off Route 7 in Falls Village, Conn.; **BERKSHIRE PLAYHOUSE**, off Route 7 on Route 102 near center of Stockbridge; **MALDEN BRIDGE PLAYHOUSE**, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); **WILLIAMSTOWN SUMMER THEATER**, on Main Street in Williamstown; **BERKSHIRE MUSIC BARN**, southeast of Tanglewood between Routes 7 and 183; **SHARON PLAYHOUSE**, just off Main Street in Sharon, Conn., on Route 4 toward Amenia. **JACOB'S PILLOW**, off Jacob's Ladder section of Route 20 in the village of West Becket.

Thursday

July 26

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Music Barn

8:40—"Concert for Connoisseurs." Chico Hamilton Quintet

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 2

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Playhouse

3:00—Anna Russell, concert.

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 9

Tanglewood

Tanglewood on Parade.

6:00—Student Orchestra, Opera Scenes, Chorus, Chamber Music.

8:15—Shed Concert.
Boston Symphony Orchestra. Conductor, Eleazar de Carvalho.
Overture: "The Russian Easter" — *Rimsky-Korsakoff*
Chorus No. 10 (Rasga o coracoa) — *Villa Lobos*
Boston Pops Orchestra. Conductor, Arthur Fiedler.
La Boutique Fantasque — *Rossini-Respighi*
Piano Concerto in F — *Gershwin*
Soloist: Jesus Maria Sanroma
Bolero — *Ravel*

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 16

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Evening of Calypso, West Indian and Cuban music.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 23

Berkshire Music Barn

8:40—"Concert for Connoisseurs"

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 30

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Jam Session

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

September 6

Continuing: Malden Bridge Playhouse, 8:45

Friday

July 27

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Overture, "Leonore" No. 2 — *Beethoven*
Concerto for Orchestra, No. 5 — *Petrassi*
Symphony No. 4 in F minor — *Tchaikovsky*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 3

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Music Shed.
"La Kermesse" — *Barraud*
"The Three-Cornered Hat" — *Falla*
Piano Concerto — *Ravel*
Soloist: Jocy de Oliveira
Ballet, "Petrouchka" (complete) — *Stravinsky*

Berkshire Playhouse

3:00—Anna Russell, concert.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Symphony No. 102 in B-flat major — *Haydn*
Symphony No. 6 — *Piston*
"Don Juan" — *Strauss*
"L'Apprenti Sorcier" — *Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

August 17

Jacob's Pillow

4:00 and 9:00—Irina Borowska, Alan Howard, Emy St. Just & Company. Tommy Marlowe. Rebecca Harris

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 24

Jacob's Pillow

4:00 and 9:00—Nina Novak and Leon Danielian. Anna Sokolov's Theater Dance Company. Gina, dances of India.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 31

Jacob's Pillow

4:00 and 9:00—Louis Smith and David Adams. Myra Kinch & Company. Lotte Goslar

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

September 7

Continuing: Malden Bridge Playhouse, 8:45

Saturday

July 28

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Elegy in Memory of Serge Koussevitzky — *Hanson*
Piano Concerto in A minor — *Schumann*
Soloist: Rudolf Serkin
Symphony No. 5 — *Honegger*
"La Mer" — *Debussy*

South Mountain

3:30—Claremont String Quartet
Quartet, Op. 74 No. 1 — *Haydn*
Quartet, Op. 92 No. 5 — *Shostakovich*
Quartet, Op. 95 — *Beethoven*

Berkshire Music Barn

4:00—Folk Music Festival. Marais and Miranda

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 4

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 3 Composers' Forum. Chamber Music Hall. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Leonard Bernstein. Music Shed. (Concert in memory of Serge Koussevitsky).
Mass in C minor (K.427) Kyrie and Gloria — *Mozart*
Chorus and Soloists: Phyllis Curtin, Soprano; Eunice Alberts, Contralto; John McCollum, Tenor
Symphony No. 5 — *Prokofieff*

South Mountain

3:30—Beaux Arts Trio
Trio in E flat, Op. 97 ("Archduke") — *Beethoven*
Trio in D minor, Op. 120 — *Faure*
Trio in B flat, Op. 99 — *Schubert*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 11

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 1 Orchestra. Music Shed. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.
Festival Overture — *Freed*
Symphony No. 3 in F major — *Brahms*
Suite for Orchestra, Op. 9 — *Enesco*
Suite from "Der Rosenkavalier" — *Strauss*

South Mountain

3:30—John Corigliano, New York Philharmonic Quartet
Sonata for Violin and Piano — *Strauss*
Serenade for Violin, Viola and Cello — *Beethoven*
Piano Quartet in G minor, Op. 25 — *Brahms*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 18

South Mountain

3:30—Claremont String Quartet
Quartet, Op. 39, No. 1 — *Boccherini*
Quartet Op. 70 — *Ernest Toch*
Quartet, Op. 51, No. 1 — *Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 25

South Mountain

3:30—Robert Goldsand, piano.
Partita in C minor — *Bach*
Sonata in G minor, Op. 22 — *Schumann*
"Gaspard de la Nuit" — *Ravel*

Continuing: Berkshire Playhouse, 2:30 and 8:45 Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

September 1

South Mountain

3:30—Trio Concertante (Eda K. Loeb Foundation Memorial Concert)

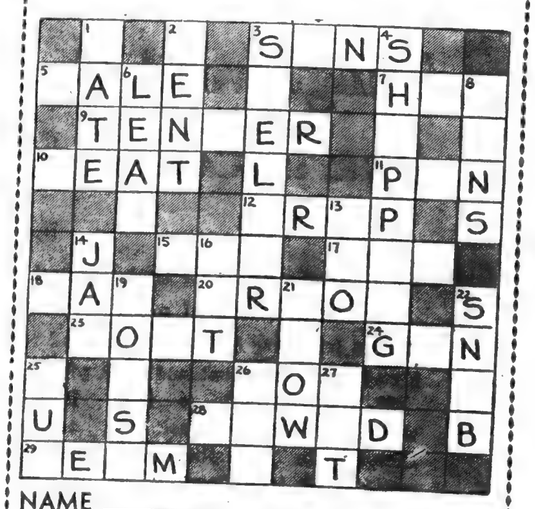
Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

September 8

Continuing: Malden Bridge Playhouse, 8:45

Cut on Dotted Line to Fit Postcard

'PRIZE PUZZLE' NO. 22



NAME _____

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This Week's Prize Worth $1,000 (WITH BONUSES)

PASTE HERE >>>> Winners will receive DOUBLE their money if the marker with words "PRIZE PUZZLE No. 22 SPECIAL BONUS"—which will appear in The Knickerbocker News on Monday—is pasted in this space.

Paste on postcard and mail to "PRIZE PUZZLE," The Knickerbocker News, Albany, N. Y. Entries must be postmarked on or before midnight Tuesday, July 24 to be eligible. Entries received later will not qualify.

CLUES ACROSS:

3. Wicked —— can throw a shadow over a household.
5. It is quite normal for a woman to show interest in a —— of silk.
7. You'll remark many an American —— in London this year again.
9. Good actresses know how to play up the —— moments in a drama.
10. What the butcher sells.
11. A rusty one may take a lot of cleaning.
12. A mouse may be caught in one.
15. In certain games it may be hard at times to —— the ball.
17. Not bright.
18. An engineer could explain to you how it functions.
20. Felonious burning.
23. Often used with a nut.
24. Goes off with a bang.
26. It certainly reduces visibility.
28. When a boat is pulled it is said to be this.
29. Pour with rain.

CLUES DOWN:

1. May help decide when a ship is to sail.
2. It certainly won't improve the appearance of a baby carriage.
3. Naturally people would rather do this than freeze in an icy wind.
4. Common sense can overcome many —— problems.
6. At a sports meet, a terrific —— will certainly excite the spectators.
8. Where certain things are concerned, it's convenient to sell them in ——.
13. "Much —— About Nothing."
14. Short, sharp blow.
16. Consume food.
19. You'll find a —— in any zoo.
21. If he can —— his opponent up, a man gains a definite advantage.
22. Might make a quick-tempered man speak his mind.
25. What a boxer may be as a result of a vicious swing to the head.
26. Army leader preparing to attack would find this a menace.
27. Obtain or secure.

Prize Puzzle Contest Rules

Here are the rules for The Knickerbocker News Prize Puzzle contest:

1—The contest is open to everyone except employes of The Knickerbocker News and their families.

2—Contestants are required to solve each weekly Prize Puzzle as they would any crossword puzzle. The puzzle will be published every Saturday in The Knickerbocker News. Correct solutions and names of winners, if any, will be published each Friday.

3—Contestants may submit as many entries as they wish on the official entry blank in the paper. Facsimile copies may be submitted, but they must be exact size, and in fairness to all contestants, no more than 5 facsimile entries may be submitted by any one family. Copies of the puzzle and coupon, mimeographed or otherwise mechanically reproduced, will not be accepted.

After the Prize Puzzle has been completely filled in, paste it on a two-cent postcard, and mail it in time to bear a postmark on or before midnight, Tuesday, July 24. You may mail your solution of the puzzle in an envelope if you wish, but winning entries which have been enclosed in envelopes will under no circumstances be eligible for the 25% bonus.

5—Winning entries bearing the marker "PRIZE PUZZLE No. 22 SPECIAL BONUS" clipped from The Knickerbocker News on Monday, July 23, 1956, will be eligible and receive DOUBLE THE AMOUNT OF THE REGULAR PRIZE.

6—One prize of $25 will be awarded to the winner of each weekly Prize Puzzle. If more than one correct answer is received, the prize will be equally divided among the winners. If no correct solution is received, the $25 will be added to the following week's award.

7—There is only one correct solution to Prize Puzzle and only a correct solution can win. Neatness will be a factor, and the decision of the judges will be final. Only one prize will be permitted to a family unit.

8—Entries should be mailed to The Knickerbocker News, 18 Beaver St., Albany 1, New York, and must bear a postmark no later than midnight Tuesday following publication of the puzzle OR deposited in the Contest Box in the lobby of The Knickerbocker News before 8 p. m. on Tuesday.

Langford Has New Record

By DICK KLEINER
NEA Staff Writer

IF you've been saying to yourself "Whatever happened to Frances Langford?" you may rest easy. She's been cavorting around the Caribbean and the Gulf of Mexico in a cute little 120-foot yacht.

Langford

It's been 11 years since she made a record and well over a year since her last nightclub or TV appearance. And all you Langford fans will be happy to know that the lean period is over. She's back — pretty blonde hair, Florida dray, rich voice, 120-foot yacht and all.

She's just made her first record since '45. It's called "Rockin' in the Rocket Room" and it's on the new Unique label.

Frances, looking tanned as befits a yachtswoman, reports that it feels very nice to make a record again. She quit after dissatisfaction with her last effort and, although she's had offers in the meantime, just sort of never got around to acting on any of them.

For quite a few years she did a lot of TV—notably the very successful "The Bickersons" with Lew Parker—and made the rounds of the better night clubs and hotel rooms.

"Then I was so tired," she says, "that I finally took a vacation. I hadn't had a vacation since I started singing when I was 17. Well, the vacation has lasted a year and I guess that's long enough. I must admit that I've grown used to being lazy."

She sure has a nice backdrop for her laziness. She and her husband, outboard motor magnate Ralph Evinrude, "practically live" on their yacht, Chanticleer. It has a crew of seven, including a chef, air-conditioning and the latest movies and TV and hi-fi and, presumably, a keel.

This summer, after she launches her record, they're going to cruise through the Erie Canal and the Great Lakes to Milwaukee, then down the Mississippi River system to New Orleans and across the Gulf of Mexico to their home base in Florida.

• • •

DICK'S PICKS: Julie London could have another hit in "Lonely Girl" on Liberty. Others: "The Little Magician" (**Carole Bennett**, Capitol); "Pin of Gold" (**Dick Noel**, Fraternity); "Jungle Drums" (Esquivel Orchestra, RCA); "No Rock 'n' Roll Tonight" (**Dorothy Collins**, Coral); "The Beat" (**Billy May**, Capitol); "Lola's Theme" (**Muir Mathieson**, Columbia); La Riffi" (**Larry Adler**, Capitol).

A NEW RECORD IN THE MAKING—Benny Goodman, "The King of Swing," and Charles Munch, one of the world's great conductors of classical music, combine at Tanglewood to cut a record for RCA Victor of Mozart's "Clarinet Concerto." Goodman is backed up by the chamber group of the Boston Symphony Orchestra, which Munch conducts. On the reverse side of the record, the release date of which has not been announced, is "Clarinet Quintet."

The Disc Jockeys Report

'Allegheny Moon' Rises To Top in K-N Tune Poll

A new name tops the list in The Knickerbocker News disc jockey poll this week as "Allegheny Moon," Patti Page's biggest record in many months, sent last week's leader in the Top 10 Tunes, Gogi Grant's "The Wayward Wind," tumbling all the way to fourth place.

Miss Page's record received either first or second place votes from all but one of the six radio platter-spinners participating in the poll to gain a decisive edge over its nearest contender, Vic Damone's "On the Street Where You Live."

Both Johnny Lawrence of WOKO and John Mounteer of WTRY went all the way with the Page record. Bob Wolf of WPTR placed it second to the Damone success with Earle Pudney making it his second choice behind Doris Day's fast-climbing disc, "Whatever Will Be, Will Be".

Mary Ellen Farrell of WABY gave her top vote to Elvis Presley's "I Want You, I Need You," but this record figured in the ballot of only one other panel member and wound up in a tie for 10th with Nat (King) Cole's latest, "That's All There Is to That."

Bruce Bradley of WROW liked Pat Boone's "I Almost Lost My Mind" well enough to give this record his No. 1 vote.

Panel members taking a look at other new tunes on their library shelves offered these predictions on future hits:

Mary Ellen Farrell: Carmen McCrae's record of "You Don't Know Me" and Al Hibbler's "After the Lights Go Down Low" are comers.

Johnny Lawrence: Nelson Riddle's theme from "The Proud Ones" may make the top 10.

Bob Wolf: Andy Williams' "Canadian Sunset" can't miss.

Bruce Bradley: Carol Richards' "Intrigue" is intriguing.

John Mounteer: Perry Como's "Somebody Up There Likes Me" is just getting started.

Top 10 Records

Here are the top 10 records of the week as chosen by The Knickerbocker News panel of disc jockeys (last week's rating is in parentheses):

1 (5) — **Allegheny Moon (Patti Page, Mercury).**
2 (2) — **Street Where You Live (Vic Damone, Columbia).**
3 (3) — **I Almost Lost My Mind (Pat Boone, Dot).**
4 (1) — **Wayward Wind (Gogi Grant, Era).**
5 (6) — **Standing on the Corner (Four Lads, Columbia).**
6 (7) — **Whatever Will Be Will Be (Doris Day, Columbia).**
7 (4)—**Born to Be With You (Chordettes, Cadence).**
8 — **Sweet Old Fashioned Girl (Teresa Brewer, Coral).**
9 — **Ivory Tower (Cathy Carr, Fraternity).**
10 (10)—**I Want You, I Need You (Elvis Presley, Victor).**
10 (tie)—**That's All There is to That (Nat Cole, Victor).**

*Here are top tunes in other parts of the country as reported in Variety:

Nationwide — Wayward Wind.

New York City — Moonglow from "Picnic" (Morris Stoloff, Decca).

Boston—I Almost Lost My Mind.

Philadelphia — Street Where You Live.

Chicago — I Almost Lost My Mind.

Galveston, Tex. — That's All There is to That.

Rutland, Vt. — I'm in Love Again (Fats Domino, Imperial).

Los Angeles — Wayward Wind.

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19x

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METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

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A5

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PRECISION[SM] RESOLUTION TARGETS

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A Noteworthy Thought for Dr. Knox

Tanglewood Conductor, Once Sailor, Charts Course for Music Education

By DUANE LA FLECHE

THE folks up at the State Education Department who are a bit concerned these days with the teaching of music in public schools (they have a committee working on it) might take a trip over to Tanglewood and talk to a South American sailor. He would give them a bit of encouragement and a bit of advice.

If they should go over there, they want to ask for Eleazar de Carvalho. His name isn't as familiar as "Elvis Presley," but it isn't entirely unknown, for that South American sailor is:

The composer of two operas and a symphony, together with lesser works.

Founder of a musical movement for youth in Brazil.

A director of an international musical youth movement.

Permanent conductor of the Brazil Symphony Orchestra.

A teacher of conducting and a trainer of orchestras.

And guest conductor with such orchestras as the Boston Symphony, the New York Philharmonic, the London Philharmonic. (He will be in Germany this winter to conduct during the Festival of Berlin.)

Mr. deCarvalho would tell Dr. Warren Knox, assistant education commissioner for instructional services (who named the committee that is seeking a better way to open the ears of children to music) to set an All-American course, and to bear in mind that while musical education in the United States is only a half dozen points better than horrible, it is, nevertheless, the best in the world.

But if Mr. de Carvalho is a conductor and musical educator, why did we call him a South American sailor?

• • •

WE have to go back a few (but not too many) years for that.

It was along about 1925 that a farm family moved from the interior of Northern Brazil to a seacoast city, and Papa de Carvalho bought 10-year-old Eleazar a pair of shoes and sent him off to school.

Young Eleazar raised hell.

And since school didn't quite agree with Eleazar, Papa de Carvalho (he had 11 other children to think about) looked for a way out. He decided to send Eleazar to sea, and enrolled him in a school for apprentice seamen.

There had to be a little manipulation in that move, for Eleazar was too young and so he was enrolled under the birth certificate of an older brother. But he did get into the school.

And there he heard his first brass band!

Hearing that brass band sent him on a voyage that lasted 20 years and five minutes. And in the five minutes he traveled almost as far as he did in the 20 years.

The school band aroused his interest in music. The school saw to it that he was trained as an ordinary seaman, and off to sea he went. (Reminded the other day that Rimsky-Korsakov had been a sailor too, Mr. de Carvalho replied with gusto:

"Yes, but he was an admiral. I was swabbing decks").

But he did get to join the Navy band, playing the contrabass; then, beginning in 1929 while on shore duty, he started his serious studies in music at the National School of Music of the University of Brazil. He served in the Navy and the National Corps in Rio de Janeiro until 1936.

The next four years saw him doing these things:

Winning a degree as doctor of music.

Playing a tuba in a circus and in casinos and cabarets.

Studying dentistry at night for three years. (He never really got his teeth into dentistry, maybe because he had got all the drilling he wanted in the Navy.)

And becoming a permanent member of the orchestra of the Teatro Municipal in Rio.

It wasn't long before he was conductor of the orchestra and wrote his two operas (one of them won him a $4,000 award.) Mr. de Carvalho had arrived—but only in Brazil.

• • •

IT was in 1946 that he first came to the United States and—as he admits now—with both a bit of ignorance and a bit of arrogance went to an agent and asked simply that the agent get him a job as guest conductor of the Boston, Philadelphia or New York Symphonies.

Mr. de Carvalho didn't discourage easily, but came the day he headed home, pretty much convinced that neither Boston, Philadelphia nor New York were yearning for him.

Then, before he sailed, it was suggested that he go to Tanglewood to see the late Serge Koussevitzky (conductor of the Boston Symphony and founder of the Berkshire School of Music.)

To Tanglewood he went, on the day before the opening of classes. But Koussevitzky would have none of him.

He would not accept Mr. de Carvalho as a conductor pupil.

He would not consider him as a guest conductor.

He would not even listen to Mr de Carvalho's glowing account of Mr. de Carvalho.

But finally, his back to the wall (probably the only time in his life Koussevitzky had his back to the wall), Koussezitsky gave Mr. de Carvalho five minutes to conduct the student orchestra.

The work was Rimsky-Korsakoff's "Russian Easter" Overture.

Mr. de Carvalho raised his baton, the student orchestra sounded the first measures, and Koussevitzky was entranced.

• • •

MR. DE CARVALHO stayed at Tanglewood for the summer. A bit later he conducted the Boston Symphony in Symphony Hall. He had added a second continent to his conquests. Shortly after it was Europe.

This summer he is back again at Tanglewood as acting head of the department of orchestra and conducting. It was as a music educator that New York State's problem of musical education in the public schools was put to him.

In quick order then, Mr. de Carvalho:

Expressed his regret that the United States has remained aloof from the international organization, Jeunesses Musicales, that is working on the very problem of musical education.

Stressed that better training of teachers to teach music must be the first step in any program to improve the "taste and sensibility" of youth. (Everyone is pretty much in agreement on that.)

Urged that methods be followed in teaching that would avoid the "confusion of music."

Emphasized that training in the enjoyment of music must begin in the very first years. ("High school is much too late.")

And then he said:

"The teaching of musical taste and sensibility should start with the music of contemporary composers. In the United States it should start with the contemporary American composers, men like Piston and Aaron Copland, Lukas Foss and Randall Thompson. Men composing in an American idiom.

"Only after the ready ears of children have learned to hear their contemporaries should an effort be made to go back through musical history, era by era, to the masters."

• • •

MR. DE CARVALHO was asked:

"But won't the children find it hard to hear modern music? We adults sometimes find it so."

And he replied:

"Not at all. Youth is ready for anything!"

Mr. de Carvalho would leaven his musical curriculum of contemporary classicists with folk music and such, but there would be no place in it for popular music, so called.

"Children can hear that everywhere, and all the time," he says.

Perhaps, of course, the Education Department's committee studying musical education has had all the advice it can either assimilate or bear up under and won't go to Tanglewood to talk to Mr. de Carvalho at all.

But maybe some Albany folks would like to hear the Boston Symphony under his baton. They can, if they wish, the night of Aug. 3 when Mr. de Carvalho will conduct a rather modern program, Falla's "The Three Cornered Hat," Stravinsky's "Petrouchka," Barraud's "La Kermesse," and the Ravel Piano Concerto.

Soloist for the concerto will be Jocy de Oliveira, attractive, young, blonde and Brazilian.

She will be in tune with the occasion, in rapport with Ravel, in harmony with the conductor. . . .

She had better be. She is Mrs. de Carvalho.

Teacher-Student Harmony— Senor De Carvalho also heads the Music Center's student orchestra and conducting departments during the six week festival season. Above he is shown with two of his orchestra-conducting pupils, Clayton Westermann, center, and Kenneth Schermerhorn, Schenectady.

Family Harmony— Brazilian conductor Eleazar de Carvalho and his wife, Jocy de Oliveira, a concert pianist, review the score of Ravel's "Piano Concerto" in a shaded spot on the grounds of the Berkshire Music Center at Tanglewood in preparation for a festival concert Aug. 3.

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PRECISION℠ RESOLUTION TARGETS

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A Noteworthy Thou

Tanglewood Conductor, Once Sailor, Charts Course for Music Education

By DUANE LA FLECHE

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The work was Rimsky-Korsakoff's "Russian Easter" Overture.

Mr. de Carvalho raised his baton, the student orchestra sounded the first measures, and Koussevitzky was entranced.

• • •

MR. DE CARVALHO stayed at Tanglewood for the summer. A bit later he conducted the Boston Symphony in Symphony Hall. He had added a second continent to his conquests. Shortly after it was Europe.

This summer he is back again at Tanglewood as acting head of the department of orchestra and conducting. It was as a music educator that New York State's problem of musical education in the public schools was put to him.

In quick order then, Mr. de Carvalho:

Expressed his regret that the United States has remained aloof from the international organization, Jeunesses Musicales, that is working on the very problem of musical education.

Stressed that better training of teachers to teach music must be the first step in any program to improve the "taste and sensibility" of youth. (Everyone is pretty much in agreement on that.)

Urged that methods be followed in teaching that would avoid the "confusion of music."

Emphasized that training in the enjoyment of music must begin in the very first years. ("High school is much too late.")

And then he said:

"The teaching of musical taste and sensibility should start with the music of contemporary composers. In the United States it should start with the contemporary American composers, men like Piston and Aaron Copland, Lukas Foss and Randall Thompson. Men composing in an American idiom.

"Only after the ready ears of children have learned to hear their contemporaries should an effort be made to go back through musical history, era by era, to the masters."

• • •

MR. DE CARVALHO was asked:

"But won't the children find it hard to hear modern music? We adults sometimes find it so."

And he replied:

"Not at all. Youth is ready for anything!"

Mr. de Carvalho would leaven his musical curriculum of contemporary classicists with folk music and such, but there would be no place in it for popular music, so called.

"Children can hear that everywhere, and all the time," he says.

Perhaps, of course, the Education Department's committee studying musical education has had all the advice it can either assimilate or bear up under and won't go to Tanglewood to talk to Mr. de Carvalho at all.

But maybe some Albany folks would like to hear the Boston Symphony under his baton. They can, if they wish, the night of Aug. 8 when Mr. de Carvalho will conduct a rather modern program, Falla's "The Three Cornered Hat," Stravinsky's "Petrouchka," Barraud's "La Kermesse," and the Ravel Piano Concerto.

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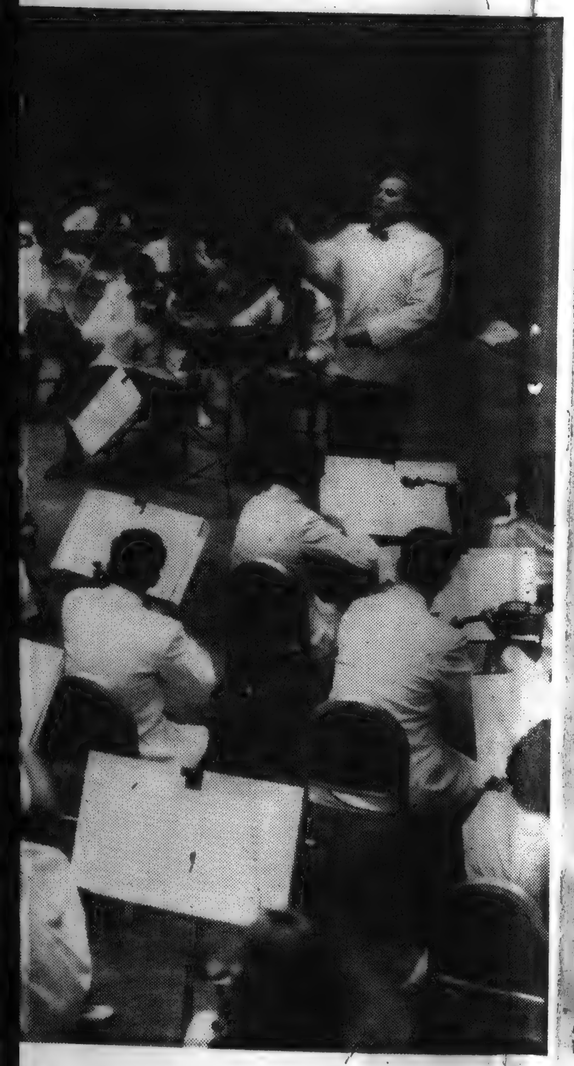

Continued on Page 9

6203 AT FIRST HUB SYMPHONY SHED CONCERT

Orchestra, Conductor Appear Inspired in Opening Program

By WILLARD M. CLARK

Tanglewood, July 20—With the opening concert in the big shed, the Berkshire Music Festival really seems to get under way. There is something about the huge, 6000-seat shed and the 106 members of the Boston Symphony Orchestra which gives the real feeling of a music festival. Tonight some 6203 people were on hand to welcome Charles Munch and the orchestra.

Mr. Munch divided the program into two parts. The first part was devoted to the works of Berlioz, Debussy and Ravel, the latter part to the "Symphony No. 2 in D Major," by Brahms. The distinguished French conductor is a particularly fine interpreter of French orchestral literature and he provided some rewarding readings tonight. The program opened with the overture, "The Roman Carnival," by Berlioz. This is always a sure-

Continued On Page 9

6203 at First

Continued From Page 1

fire hit. It has tremendous verve and climax and Mr. Munch was never more compelling than tonight. He demanded, and received, huge climaxes, but there was also meticulous attention to detail.

Debussy's "Prelude a L'Apres-midi d'un Faun" can become just about anything a conductor desires. Mr. Munch saw in the work sheer poetry and beauty. The work has always been one of the finest accomplishments of the Boston Orchestra, but tonight it seemed that both conductor and orchestra were inspired. There were colors of every hue, a range of dynamics which seemed limitless and a never ending flow of beautiful tone.

Ravel's "Daphne et Chloe" (second suite) is quite the richest score Ravel wrote. It is a vast musical fresco which pictures the ways of innocent but inquisitive young love. Mr. Munch offered the most vivid and exciting performance we have ever heard. It had tremendous power and audience impact. In fact, there were bravos aplenty after it ended and prolonged applause. Mr. Munch worked hard, we have seldom seen him so active on the podium, but he got the results he wanted and the audience benefited.

Notable Performance

It is not necessary to go into detail concerning the playing of the Second Symphony of Brahms. Suffice to relate that Mr. Munch stressed both its strength and inate romanticism. Where the First Symphony revelled in its immensity, the second offers a variety of moods in which charm, strength and deep feeling mingle. Each of its four movements has a definite message which amounts to a notable whole. The Boston players provided a performance that was notable for the full communication of the moods within the work.

Tomorrow night Mr. Munch will lead the orchestra in a program which opens with the "Adagio for Strings" by Samuel Barber. This and the "Symphony No. 6" by Marinu, written for the 75th anniversary of the orchestra, will comprise the first portion of the program. The second part will be devoted to the first act of Wagner's "Die Walkuere" with Margaret Harshaw, soprano; Albert Da Costa, tenor, and James Pease as soloists.

Jesuits Thank Tanglewood For Ceremony Site Offer

Shadowbrook Ground-Breaking to Be at Adjacent Music Festival Property July 31

The Jesuits of New England yesterday thanked a famed neighbor in Lenox—Tanglewood for offering the site of the music festival for ceremonies marking the ground-breaking of the Shadowbrook Novitiate on July 31.

Lauds Neighborly Act

Very Rev. William E. Fitz-Gerald, S. J., provincial, lauded the "immediate and friendly assistance" of neighbors at the time of the fire which raxed the disclosed that "again our Lenox neighbors are answering our needs."

"The Jesuits and their friends," he said, "gratefully acknowledge the courtesies of the trustees of the Boston Symphony Orchestra and the Tanglewood Music Festival in providing the facilities of Tanglewood for the ceremonies."

With the former Novitiate a pile of ashes and rubble, the Jesuits lacked facilities for the event which will include an address by Archbishop Richard J. Cushing of Boston and participation by most of the Catholic Hierarchy of New England.

Persons attending will proceed from Tanglewood to the site of the new Novitiate near the ruins of the old for the actual ground-breaking by the Bishop Christopher J. Weldon of Springfield. Memorial services for the four Jesuits who perished in the fire will be held at the cemetery adjacent to the ruins.

Meanwhile, Joseph Sullivan of Lowell, national chairman of the appeal for $3,000,000 to rebuild the Novitiate, announced that $2,045,000 has been donated to date.

Berkshire Eagle, Saturday, July 21, 1956

Thursday August 9th ● Events From 6 to 11 P.M.

RAIN OR SHINE

TANGLEWOOD — LENOX, MASS.

"Tanglewood on Parade"

Shed Concert at 8:15 by the

BOSTON SYMPHONY ORCHESTRA

Conducted By ELEAZAR DE CARVALHO

Overture: "The Russian Easter" — Rimsky-Korsakoff
Chorus No. 10 (Rasga o coracoa) — Villa Lobos
Berkshire Festival Chorus

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, Conductor

In a Typical Pops Program

La Boutique Fantasque — Rossini-Respighi
Piano Concerto in F — Gershwin
Soloist: Jesus Maria Sanroma
Bolero — Ravel

(Encores May be Expected)

Lawn Party ★ Picnic Supper ★ Door Prizes

TICKETS: Box Seats $5; Front Sections (All seats reserved) $4 and $3; Unreserved Section $2.50.

All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock:

Symphony Orchestra ★ Opera Scenes
The Chorus ★ Chamber Music

—REMAINING FESTIVAL CONCERTS—
Fri. and Sat. Eves., Sun. Afts., July 27, 28, 29; Aug. 3, 4, 5; Aug. 10, 11, 12
(Chamber Concerts—Wed. Eves., July 25, Aug. 1, 8)
Wed. Eve. Chamber Concerts—$2, $3; Fri. Eve., Sat. Eve and Sun. Aft. Shed Concerts—$2.50, $3, $3.50, $4, $5.50
Box Seats $6.50) Admission $2.00
Write or Phone
TICKET OFFICE, Tanglewood, Lenox, Mass. (Lenox 600)
Baldwin Piano — RCA Victor Records

[99]

GREAT HANDS AT CONDUCTING, Pierre Monteux, left, and Dr. Charles Munch, will share the podium at the Berkshire Festival concerts in the Music Shed at Tanglewood over the weekend. Mr. Monteux, 81-year-old former conductor of the Boston Symphony, has been invited by the BSO musical director to share some of the conducting with Dr. Munch on the orchestra's forthcoming tour of Europe. He will make his first Tanglewood appearance tomorrow afternoon. Dr. Munch will conduct BSO tonight.

Tanglewood Benefit

Sanroma Coming to Parade As Soloist With Boston Pops

TANGLEWOOD — Eleazar de Carvalho, the Brazilian conductor, who is heading the student orchestra department at the Berkshire Music Center this season, Arthur Fiedler and the Boston Pops, and Jesus Maria Sanroma, the noted pianist, will appear on the program with the Boston Symphony Orchestra at Tanglewood on Parade Thursday, Aug. 9.

This annual gala concert, which benefits the Music Center, will be held in the Music Shed. Mr. de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra, will conduct the BSO in the first half of the program. The performance will include Rimski-Korsakov's "Russian Easter Overture" and a work by de Carvalho's countryman, the Brazilian composer Heitor Villa-Lobos, the Chorus No. 10, titled in Portuguese, "Rasga o coracao." Assisting in the Villa-Lobos performance will be the Festival chorus of the Music Center students trained by Hugh Ross, head of the choral department.

Third Appearance

After the intermission, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive Tanglewood on Parade appearance. Mr. Sanroma, who will be a soloist with the Pops orchestra, will be making his first appearance at Tanglewood since 1942. He will introduce to the Festival audience the Piano Concerto in F by Gershwin.

In addition, Mr. Fiedler will conduct a suite from the ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and other works from the Pops repertory. As is customary at the Boston Pops concert, encores may be expected.

Starts at 4 p.m.

Ticket holders for the evening concert are invited to performances by the various departments of the Berkshire Music Center starting at 4 p.m. in the formal gardens and barn. At 5:45 p.m. there will be a fanfare and formal welcoming address by Ralph Berkowitz, dean of the Berkshire Music Center, on the lawns outside the Music Shed, and at 6 p.m. simultaneous performances in the Shed, Theater and Chamber Music Hall by students of the orchestral, opera and composition departments. At 7 p.m., while concertgoers eat their picnic suppers on the lawn, the Tanglewood Chorus, under the direction of Hugh Ross, will present an informal concert on the porch of the main house. The gala concert by the Boston Symphony Orchestra will begin promptly at 8:15 p.m. and at its conclusion, at approximately 10:30 p.m., there will be waltzing on the lawn.

Tickets for Tanglewood on Parade are now on sale at the box office.

U.N. Visitors Here for Seventh Year

Group Representing 19 Nations Guests Of County Families

Thirty-four United Nations visitors from 19 different countries arrived last night by bus for the seventh annual U.N. visit to Pittsfield, sponsored by the Workshop for World Understanding and other community groups.

Boston Symphony concerts at Tanglewood tonight and tomorrow afternoon will be the featured scheduled events, with the hosts providing informal entertaining and sightseeing today.

An open house for hosts and friends was slated for this afternoon, and again after tonight's concert, at the Castle at Pontoosuc Lake.

Picnic Tomorrow

Tomorrow will see the group picnicking on the lawn at Tanglewood, with the luncheon being served by the Merry-Mates of the First Baptist Church, under the direction of Mrs. Raymond Warner.

The Boston Symphony Assn. is again providing tickets for Shed seats for the group.

Twenty individual Pittsfield families have opened their homes to the U.N. Secretariat members, many of whom are special internes, selected by their countries for one-year assignments at the U.N.

The group will board the bus for the return trip after tomorrow's concert.

Mrs. R. S. Schoonmaker is chairman of the hosts' committee, with Mrs. F. M. Myers in charge of the U.N. arrangements. K. K. Paluev is arranging the Tanglewood visits and Miss Peggy Parsons handled the U.N. end of the hospitality visit, which has seen some 400 U.N. people come to the Berkshires since the first trip in 1950.

Guests Listed

The guests, their nationality, and their hosts follow: Miss Edith Meyer, Chile, and Miss Jean Ward, Mexico, Mr. and Mrs. William Abrams, Canaan, N.Y.; Miss Laila Faris, Lebanon, Mr. and Mrs. Fred Boughton, Canaan, N.Y.; Nemesio Gomez, Philippines, Mr. and Mrs. Sidney Buckheim, 42 Lexington Pkwy.; Cheng Ho, China, and Albert S. St. Laurent, Canada, The Castle; Mr. and Mrs. Angel Bonomini, Argentina, Mr. and Mrs. Francis Conroy, 40 Revilla Ter.

Also Miss Albertina Martinez, Dominican Republic, and Miss Rosa Guerra, Mexico, Catherine and Elisabeth Derivan, 117 Livingston Pkwy.; Miss Helen Black, New Zealand, Mr. and Mrs. Walter Finch, Canaan, N.Y.; Dr. and Mrs. Edward Lal, China, Mr. and Mrs. Nicholas Galitsine, Stockbridge; Miss Parsons, U.S.A., and Miss Ghita Newfeld, South Africa, Mr. and Mrs. Ben Hermann, Pontoosuc Lake; Mr. and Mrs. Loh Chu-Fen Hang, China, Mr. and Mrs. Lee Hill, 84 Tor Ct.; Mrs. Nora Norton, United Kingdom, Miss Dorothy Koepke, 39 Allendale Rd.

Also, Dr. Robert Harpignies, Belgium, and G. K. Robinson, United Kingdom, Mr. and Mrs. F. M. Myers, 106 Crofut St.; Haiti Tarcut, Turkey, and Amos Melamede, Israel, Mr. and Mrs. Harry Ross, 145 Barbara Ave.; Miss Marlen de Vries, Argentina, and Miss Sylvette Loesch, Luxembourg, Mr. and Mrs. Schoonmaker; Miss Eugenie Bulachowski, France, and Miss Sally Handasyde, United Kingdom, Mr. and Mrs. J. B. Skole, 531 Crane Ave.

Also, Robustiano Espiritu, Philippines, and Ismael Osman, Afghanistan, A. E. Schubert, 892 West St.; Miss Marianne Stein, Chile, Miss May Thayer, 395 West Housatonic St.; Mrs. Flora Dawes, Mr. and Mrs. Morton Wayne, 397 Partridge Rd.; and Ernest Perl, Dr. K. L. Hirschmann, 88 Tor Ct.

Social Briefs

Miss Charlotte G. Salzman of Cleveland, Ohio, will arrive tomorrow to spend a few days with her brother and sister-in-law, Rabbi and Mrs. Harold I. Salzmann of 48 Revere Pkwy.

Here for the weekend Berkshire Festival concerts are Mr. and Mrs. George H. Judd of Cannonsville, N.Y., who are staying with Mr. Judd's son, William M. Judd of Glendale. George Judd is retired manager of the Boston Symphony Orchestra.

Among guests of the Boston Symphony Orchestra for the weekend Berkshire Festival concerts are Francis Madeira of Providence, conductor of the Rhode Island Philharmonic Orchestra, and T. K. Hebert, Netherlands consul, of Boston.

Mrs. Ralph A. Bridges of 40 Pollock Ave. has returned from New Bedford, where she spent three weeks with her son and daughter-in-law, Mr. and Mrs. Neill Bridges.

Mr. and Mrs. Lawrence K. Miller, 500 Williams St., have as their weekend guests for the Tanglewood concerts, Mrs. K. S. Choate of Topsfield and Judge Raymond S. Wilkins of Boston. Judge Wilkins, who is a member of the Massachusetts Supreme Judicial Court, is a trustee of the Boston Symphony Orchestra.

Guest of Mrs. John L. Senior of Under Mountain Road, Lenox, this weekend will be her son, J. L. Senior Jr. of Redgeberry, Conn.

Mr. and Mrs. Edward A. Taft of Boston are staying at the Lenox Club this weekend for the Berkshire Festival. Mr. Taft is a trustee of the Boston Symphony Orchestra.

Visiting Dr. and Mrs. Thomas Flournoy of 153 South St. are their son and daughter-in-law, Mr. and Mrs. John M. Flournoy of Darien, Conn., and another son, Thomas N. Flournoy of New York. The John Flournoys' son, Peter, is spending the summer at Camp Hazen, Chester, Conn.

What's Going On?

TONIGHT:

8:30—Tanglewood. Boston Symphony Orchestra. Conductor, Charles Munch. Shed.

8:40—Williamstown Summer Theater. Final Performance, "St. Joan."

8:40—Sharon (Conn.) Playhouse. Final performance, "Shadow and Substance."

8:45—Berkshire Playhouse. Final performance, "The Wayward Saint."

8:45—Malden Bridge (N.Y.) Playhouse. "The Solid Gold Cadillac."

9:00—Jacob's Pillow. Melissa Hayden and Francisco Moncion. Myra Kinch & Company, with Ted Shawn. Geoffrey Holder & Company of Trinidad, with Carmen de Lavallade.

For complete schedule of outstanding cultural events in Berkshire for the next seven weeks, see the Berkshire Summer Calendar in the second section of today's Eagle.

Berkshire Week

Entire page from ↓

Munch, Monteux To Conduct At Weekend Festival Concerts

TANGLEWOOD — Dr. Charles Munch and Pierre Monteux will conduct the Boston Symphony Orchestra in concerts tonight and tomorrow afternoon to conclude the first weekend concerts in the Music Shed here, when the Berkshire Festival comes to the halfway mark.

Tonight's program, starting at 8:30, revised from the all-Wagner concert announced originally, lists the "Adagio for Strings," by Samuel Barber and Bohuslav Martinu's "Fantaisies Symphoniques" on the first part of the program.

Tanglewood Premiere

The Martinu score, commissioned by Dr. Munch for the 75th anniversary of the Boston Symphony Orchestra, was given its premiere by the orchestra in January, 1955, and performed later that month by Dr. Munch and the orchestra in New York and other cities. Earlier this year it received the award of the New York Music Critics' Circle as the best new orchestral work performed in New York during 1955. Tonight's performance will be its Tanglewood premiere.

After the intermission Dr. Munch and the orchestra, with three vocal soloists, will be heard in a concert presentation of the first act of Wagner's "Die Walkure." Soloists will be Margaret Harshaw, soprano, and Albert Da Costa, tenor, both of the Metropolitan Opera Company, and James Pease, bass, of the Hamburg Opera Company. Mr. Da Costa, a native of nearby Amsterdam, N.Y., who scored in the Wagner repertory at the Metropolitan Opera in the season just past, will be making his Tanglewood debut. Both Miss Harshaw and Mr. Pease are well known at Tanglewood for their past appearances here. Mr. Pease, a student at the Berkshire Music Center in 1946, 1948, 1949 and 1951, appeared in Festival concerts with the Boston Symphony Orchestra on numerous occasions during that period. Miss Harshaw made her Tanglewood debut at a Festival concert by Pierre Monteux in 1953 and returned last summer to sing under the direction of Dr. Munch.

Sunday's Program

Mr. Monteux has chosen an all-orchestral program for his concert tomorrow afternoon at 2:30—The Overture to Rossini's opera, "L'Italiana in Algeri," Bartok's Concerto for Orchestra, and the C Major Symphony No. 7 by Schubert. The Bartok score, a contemporary classic, was commissioned by Serge Koussevitzky for the Koussevitzky Music Foundation and given its world premiere performance by the Boston Symphony Orchestra under Dr. Koussevitzky's direction in December, 1944. Its performance at tomorrow afternoon's concert will be its first at the Berkshire Festival.

Since celebrating his 81st birthday in April, Mr. Monteux has conducted concerts in several European cities. He also spent a week in Rome conducting a recording of Verdi's opera, "La Traviata," which will be released by RCA Victor in the fall. Returning to the United States at the end of June, Mr. Monteux conducted the first two weeks of the Lewisohn Stadium concerts in New York and then journeyed to Chicago for three concerts with the Chicago Symphony Orchestra at the Ravinia Festival.

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THE KNICKERBOCKER NEWS
Albany, N.Y., Sat., July 21, [illegible]

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This Week In Music

SUNDAY

BERKSHIRE FESTIVAL, Tanglewood, Mass., 2:30 p. m. Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux.

Overture to L'Italiana in Algeri . Rossini
Concerto for Orchestra ..... Bartok
Symphony No. 7 in C Major .... Schubert

BERKSHIRE MUSIC BARN, Lenox, Mass., 8:40 p. m., Wilbur de Paris and New Orleans jazz, with Sidney de Paris and Omer Simeon.

EMPIRE STATE MUSIC FESTIVAL, Ellenville, 3:30 p. m. Symphony of the Air conducted by Milton Katims.

Overture Euryanthe ..... Weber
Symphony No. 2 in D Minor ..... Dvorak
Concerto No. 2
(Earl Wild, pianist ..... Rachmaninoff
Roumanian Rhapsody No. 1 Enesco

MAVERICK SUNDAY CONCERTS, Woodstock, 4 p. m., chamber music program: Christiane Nazzi, flute; Gerald Kunz, viola; Cynthia Eddy, cello; Ilse Sass, piano.

Sonata for Flute, Cello and Piano in C Major ..... Lotti
Variations for Cello and Piano . Bethovan
Contertino for Flute, Viola and Piano
Sonata for Flute, Cello and Piano in B Minor ..... Bloch
Trio for Fluet, Viola and Cello . Roussel

SOUTHERN VERMONT ART CENTER, Manchester, Vt., 3:30 p. m., Dance Drama Company, in "At the Still Point" (music by Debussy), "The Ballad of the False Lady," "Haunted Moments" and "Play in Four Times."

MONDAY

BERKSHIRE FESTIVAL, 8:30 p. m. Theater-Concert Hall, modern chamber music by members of the Boston Symphony Orchestra.

Works by Barber, De Falla, Milhaud, Petrassi.
Quintet for Bassoon and Strongs . . . Leland Smith.
Himnus ad Galli Cantum . . . Julian Orbon.

TUESDAY

JACOB'S PILLOW DANCE FESTIVAL, Lee Mass., 9 p. m., San Francisco Ballet, Lew Christensen, director.

Concerto Barocco . . . Bach-Balanchine
The Dryad . . . Schubert-Christensen
Con Amore . . . Rossini-Christensen

TURNAU OPERA PLAYERS, Woodstock, 8:30 p. m., Byrdcliffe Theater, "In a Garden" and "I Pagliacci."

WEDNESDAY

BERKSHIRE FESTIVAL, 8:30 p. m., Theater-Concert Hall, chamber music by the Beaux Arts Trio: Daniel Guilet, violin; Bernard Greenhouse, Cello; Menahem Pressler, piano.

Trio in D Minor . . . Mendelssohn
Trio in A Minor . . . Ravel
Trio in C Minor . . . Brahms

EMPIRE STATE, 8:30 p. m., Symphony of the Air conducted by Thor Johnson.

London Symphony No. 104 in D Major . . . Haydn.
Concerto No. 2 in G Minor for Violin and Orchestra . . . Prokofieff.
Italian Symphony No. 4 in A Major, Op. 90 . . . Mendelssohn.

JACOB'S PILLOW, 9 p. m., San Francisco Ballet, repetition of Tuesday's program.

THURSDAY

BERKSHIRE MUSIC BARN, 8:40 p. m., Concert for Connoisseurs.

EMPIRE STATE, 8:30 p. m., Bizet's "Carmen" conducted by Tibor Kozmar and with a cast including Gloria Lane, Guilio Gari, Frank Guarrera and Maria Ferriero.

JACOB'S PILLOW, 4 p. m. San Francisco Ballet, repetition of Tuesday's program.

FRIDAY

BERKSHIRE FESTIVAL, 8:30 p. m., Music Shed, Boston Symphony Orchestra conducted by Charles Munch.

Overture to Leonore No. 2 . . . Beethoven.
Concerto for Orchestra No. 5 . . Petrassi.
Symphony No. 4 in F Minor . . . Tchaikovsky.

JACOB'S PILLOW, 4 p. m., 9 p. m., San Francisco Ballet, repetition of Tuesday's program.

TURNAU OPERA PLAYERS, 8:30 p. m., "The Telephone" and "Cupid and Psyche."

NEXT SATURDAY

BERKSHIRE FESTIVAL, 8:30 p. m., Music Shed, Boston Symphony Orchestra conducted by Charles Munch.

Elegy in Memory of Serge Koussevitsky . . . Hanson.
Piano Concerto in A Minor (Rudolf Serkin, soloist) . . . Schumann.
Symphony No. 5 . . . Honegger.
Le Mer . . . Debussy.

BERKSHIRE MUSIC BARN, 4 p. m., folk music by Marais and Miranda.

EMPIRE STATE, 8:30 p. m., Carmen, same as Thursday's program.

JACOB'S PILLOW, 4 p. m., 9 p. m., San Francisco Ballet, repetition of Tuesday's program.

SOUTH MOUNTAIN TEMPLE, Pittsfield, Mass., 3:30 p. m., Claremont String Quartet.

POLARI GALLERY, Woodstock, 8 p. m., classical guitarist Manuel Gayol.

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PIERRE MONTEUX and Charles Munch, the one with the walrus moustache and the other with the Boston Symphony Orchestra, are as thick as two Frenchmen in a bistro.

Mr. Monteux got his first sip of the Boston group in 1919-24, when he was director. Since then, he has barely been able to stay away, and a lucky thing it is for New England music lovers.

Mr. Monteux substitutes for Dr. Munch on occasion during the orchestra's winter season, and he drops in at Tanglewood every summer to poke about the Berkshire Festival and conduct several of its concerts.

The 81-year-old Gaul takes the baton for the first time this summer tomorrow afternoon in the Music Shed, where, also for the first time this summer, a concert will

Music Shed Concerts Start this Week End

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre Concert Hall on July 25.

Charles Munch, Music Director of the Boston Symphony, conducts two of next week end's three concerts in the huge Music Shed, on Friday (July 27) and Saturday (July 28) evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon (July 29).

This week end's Music Shed concerts by the Boston Symphony Orchestra are: **Saturday evening, July 21:** Samuel Barber: Adagio for Strings; Bohuslav Martinu: Fantaisies Symphoniques; Wagner: "Die Walkure," Act I, with soloists Margaret Harshaw, Albert Da-Costa, James Pease; Charles Munch, conductor.

Sunday afternoon, July 22: Rossini: Overture to "L'Italiana in Algeri;" Bartok: Concerto for Orchestra; Schubert: Symphony No. 7, in C major; Pierre Monteux, conductor.

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Official Send-Off For Symphony Director Aug. 13

Boston will give an official send-off to the Boston Symphony Orchestra on the eve of the European departure for tours of principal cities abroad.

Conductor Charles Munch and trustees of the orchestra will meet with Mayor Hynes Monday, Aug. 13, at City Hall.

A flag of the City of Boston will be presented the conductor to be flown in all concert halls. The conductor also will receive autographed copies of "Boston . . . America's Home Port," for presentation to mayors of cities to be visited.

Munch will also receive a surprise gift from the mayor.

The sketch book by Jack Frost contains illustrations of Greater Boston historic, commercial and industrial landmarks.

The orchestra's first concert will be in Cork, Ireland, Aug. 24. Other countries to be visited are Scotland, Denmark, Norway, Finland, Sweden, Austria, Germany, Switzerland, France, England, Russia and Czecho-Slovakia.

Nieuw Amsterdam, Calling at Boston, Has Choice Space

Many better rooms are available on the special sailing of the Holland-America Line flagship Nieuw Amsterdam Aug. 14 from Boston, according to Theodore K. Hebert, the company's district passenger manager here.

A number of accommodations at either end of the first class range may be had, while cabin class offers a wide choice of rooms, he said. However, in noting the popularity of past Nieuw Amsterdam sailings from Boston, Mr. Hebert urged prospective passengers to book promptly to be sure of obtaining space.

This year's trip will be the third postwar sailing the flagship has made from Commonwealth Pier. Abp. Richard J. Cushing acted as spiritual leader of a national Catholic pilgrimage which crossed to Europe in 1954 on the vessel. The Most Rev. Jeremiah F. Minihan, auxiliary bishop of Boston, led a similar group on last year's trip of the liner.

On this latest crossing, Abp. Cushing will be traveling as spiritual director of the first major American Catholic pilgrimage to Germany. Sailing with him will be Bishop John J. Wright of Worcester who will lead another Catholic group on a visit to the Joan of Arc country in Southern France.

The many members of the Boston Symphony Orchestra also sailing on this trip will offer special concerts en route, under the direction of guest conductor Pierre Monteux. The orchestra is scheduled to play 27 engagements abroad before returning home at the end of September.

Petrassi, Hanson Music at Tanglewood

Two scores commissioned for the 75th anniversary season of the Boston Symphony Orchestra will be heard at the Berkshire Festival at Tanglewood next week-end. They are Goffredo Petrassi's Concerto for Orchestra, No. 5, and Howard Hanson's Elegy in Memory of My Friend, Serge Koussevitzky. Programs for the coming week are as follows:

Wednesday at 8:30, Theatre—Concert Hall, The Beaux Arts Trio. Mendelssohn: Trio in D minor; Ravel: Trio in A minor; Brahms: Trio in C minor.

Friday at 8:30, Music Shed, Boston Symphony Orchestra, conducted by Charles Munch. Beethoven: Overture, "Leonore" No. 2; Petrassi: Concerto for Orchestra, No. 5 Tanglewood premiere); Tchaikovsky: Fourth Symphony.

Saturday at 8:30, Music Shed, Boston Symphony Orchestra, conducted by Charles Munch. Hanson: Elegy in Memory of My Friend, Serge Koussevitzky (Tanglewood premiere); Schumann: Piano Concerto in A minor, soloist: Rudolf Serkin; Honegger: Fifth Symphony; Debussy: "La Mer."

Sunday, July 29, at 2:30, Music Shed, Boston Symphony Orchestra, Richard Burgin conducting. Prokofieff: "Romeo and Juliet." Suite No. 2; Hindemith: Violin Concerto, soloist: Ruth Posselt; Mahler: First Symphony.

Festival-goers are invited to a free concert, on a non-reserved seat basis, of contemporary chamber music, donated to the Berkshire Music Center by the Forum Music Foundation, Chicago, in the Theatre-Concert Hall Monday at 8:30 p.m. Principals of the Boston Symphony Orchestra will participate, assisted by guest artists Sylvia Marlowe, harpsichord; Marjorie McClung, soprano; Norma Farber, reciter, in works by Manuel de Falla, Leland Smith, Julian Orbon, Goffredo Petrassi, Samuel Barber and Darius Milhaud.

entire page

75TH ANNIVERSARY WORK IS PLAYED IN TANGLEWOOD SHED

Boston Symphony in Martinu Selection; 'Walkure' Portion Sung

By WILLARD M. CLARK

Tanglewood, July 21—It is beginning to look as though nature had no interest in music. The treatment we have received here has been very poor. It rained Friday night and again tonight, which meant a relatively small crowd of 5753.

However, the music and performances we are hearing are not affected. Tonight Charles Munch opened proceedings with a very beautiful performance of Samuel Barber's "Adagio for Strings." It was a bit on the very slow side, but the sound of the Boston Symphony Orchestra strings would be difficult to equal. This is a work of sheer melody and it came as a welcome relief from some of the music we have beard.

Dedicated to Munch

Bohuslav Martinu is one of our significant contemporary composers, and he has written for the 75th anniversary of the Boston Symphony his sixth symphony which he titled "Fantasies Symphoniques." It is dedicated to Charles Munch and a composer

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75TH ANNIVERSARY

(Continued From Page 1A)

could hardly have a finer interpreter than this admirable French conductor. As to the work itself. It is one of those works which demand more than one hearing for complete assimilation. Martinu relies on a constant and prominent melodic line, often backed by startling rhythms and colorful figures. There is much to enjoy in this work, enough for us to wish to hear it again. The performance was vital, colorful and compelling.

The final portion of the program was given over to the first act of Wagners' "Die Walkure" with Sieglinde was sung by Margaret Harshaw; Siegmund by Albert DaCosta; and Hunding by James Pease. The first act of this opera is a story which might well be the first of the mythological family triangles. Hunding is the husband, Sieglinde, the wife, and Siegmund the unknown party, and there is also a sword imbedded in a tree; a deal of music is heard

GROUP FROM UN ENJOYING VISIT TO BERKSHIRES

Members Taking Part in Tours, Picnic at Tanglewood

Pittsfield, July 21—Thirty-five representatives of the Secretariat of the United Nations are spending the week end in Pittsfield as guests in local homes.

This is the seventh annual visit, and to date more than 400 UN people representing all UN member nations have spent a week end here. The current group included representatives from 19 different countries.

The group arrived last night by chartered bus. Today, they were taken on scenic tours and attended an open house at The Castle, summer home of a group of GE engineers at Pontoosuc Lake. Tonight and tomorrow afternoon, the visitors will be guests of Tanglewood, and a picnic will precede tomorrow's concert, arranged by the Merry Mates of First Baptist Church.

Annual visits have brought together socially many persons who have become good friends, and have resulted in better understanding among the representatives of many different countries, according to K. T. Paluev, chairman. The trip is sponsored by the Workshop for World Understanding and the United Nations Volunteer Services.

On Mr. Paluev's committee are Mrs. F. M. Myers, Mrs. R. S. Schoonmaker and Mrs. Raymond Warner of Pittsfield and Miss Margaret Parsons of New York.

Tanglewood Premieres Of Contemporary Works

Concerto for Orchestra by Petrassi to be Performed Friday, 'Elegy in Memory of Serge Koussevitzky' by Hanson Saturday — Serkin Soloist

Lenox, July 21—The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theater-Concert Hall on the 25th.

Charles Munch, music director of the Boston Symphony, will conduct two of the week end's three concerts in the huge Music Shed, next Friday (July 27) and Saturday (July 28) evenings, while the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon (July 29).

Tanglewood Firsts

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at the Berkshire Music Center.

The Saturday evening festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, N. Y.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current 75th anniversary of the orchestra, and were introduced to audiences during the past winter in Boston.

Serkin Soloist

Rudolf Serkin, the celebrated concert pianist who apeared at Tanglewood in 1955 for the first

RUDOLF SERKIN

time at a Berkshire Festival concert, and who attracted a near-record audience of 15,624, will be soloist in Schumann's Piano Concerto in A minor, Saturday night.

Richard Burgin's Sunday afternoon concert July 29 consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life Mrs. Burgin—as soloist in Hindemith's Violin Concerto. Burgin, with William Kroll, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

Tanglewood concerts are at 8.30 p. m. on Fridays and Saturdays, and the Sunday afternoon concert is at 2.30 p. m. General admissions to the grounds, enabling overflow audiences to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (July 28), for which a nominal charge is made of $1, for the benefit of the orchestra's pension fund. The complete programs:

Wednesday, July 25 — 8.30 p. m.
Theatre-Concert Hall
Chamber Music
Trio in D minor ..... Mendelssoon
Trio in A minor ..... Ravel
Trio in C minor ..... Brahms
Beaux Arts Trio
(Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano)

Friday, July 27 — 8.30 p. m.
Music Shed
Boston Symphony Orchestra
Overture, "Leonore," No. 2 .. Beethoven
Concerto for Orchestra, No. 5 .. Petrassi
Symphony No. 4, in F minor .. Tchaikovsky
Charles Munch, Conductor

Saturday, July 28 — 8.30 p. m.
Music Shed
Boston Symphony Orchestra
Elegy in Memory of Serge Koussevitzky ..... Hanson
Piano Concerto in A minor .. Schumann
Soloist ..... Rudolf Serkin
Symphony No. 5 ..... Honegger
"La Mer" ..... Debussy
Charles Munch, Conductor

Sunday, July 29 — 2.30 p. m.
Music Shed
Boston Symphony Orchestra
"Romeo and Juliet," Suite No. 2 ..... Prokofieff
Violin Concerto ..... Hindemith
Soloist ..... Ruth Posselt
Sympnony No. 1, in D major .. Mahler
Richard Burgin, Conductor

Tomorrow afternoon's concert in the Music Shed will be conducted by Pierre Monteux. The program will include Rossini's Overture to "L'Italiana in Algeri," Bartok's Concerto for Orchestra, and Schubert's Symphony No. 7. Two events will be held tomorrow in the Chamber Music hall, a concert of chamber music by students of Dept. 1 at 10 a. m., and a composers' forum by students of Dept. 3 at 8.30 p. m.

TWO PREMIERES TOMORROW NIGHT

Lenox, July 21—Festival-goers are invited to a free concert, on a nonreserved seat basis, of contemporary chamber music, donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, which will be held in the Theater-Concert Hall on Monday at 8:30 p. m.

except this

NEW YORK POST, SUNDAY, JULY 22.

WORDS and MUSIC

By Harriett Johnson

Munch Opens Lenox Shed Concerts

Lenox, Mass., July 21—The Berkshire Festival opened four weeks of concerts in its 6,000-seat music shed here at Tanglewood last night with a program which would rival the Goldman Band concerts in Central Park for circulating in the "pop" genre. Opening with the smash-bang Berlioz Overture, "The Roman Carnival," Charles Munch, conducting the Boston Symphony, then proceeded to Debussy's "Prelude to the Afternoon of a Faun," Ravel's Second Suite from "Daphnis and Chloe" followed with Brahms' Second Symphony providing the conclusion.

With the exception of the Berlioz, all of the above can be considered great music, and obviously it would be carping to damn such choices because they are familiar.

Having just come from the youthful Empire State Festival at Ellenville, however, one cannot help but compare the admirable courage and convictions of this new venture with the current summer policy of its well-established, solvent Massachusetts neighbor.

During four weeks of operation, the Symphony of the Air has played one world premiere, the Villa-Lobos ballet, "The Emperor Jones," and a U. S. premiere, Orff's musical score for Shakespeare's "Midsummer Night's Dream."

Sunday Music . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

The Bostonians, on the other hand, find themselves playing no premieres during the month of shed concerts, but instead highlighting such favorites as the Tchaikovsky Violin Concerto and the Schumann Piano Concerto.

Daphnis and Chloe Exciting

This is not to say that the Berkshire opening did not have its share of musical excitement. Especially in the "Daphnis and Chloe," which alternated between shimmer and excitement, and the Brahms Symphony, which projected much beautiful and luscious sound, did Munch achieve his best.

The conductor's dynamic personality communicated a sense of drama to the Ravel Suite that brought a picturesque vividness and intensity to its chameleon-like moods. During the first movement of the Brahms, the tempo was deliberate and relaxed with a tendency toward exaggerated ritards. But the interpretation of this most lyrical of the four Brahms symphonies was, at the same time, in the atmosphere of a summer night and altogether pleasureable. The "Allegretto Grazioso" had such delicacy in the pizzicato portions it was pixie-like and altogether wonderful in its effect.

Considering the unlimited seating capacity of the Tanglewood grounds, the audience was small, only 6,203 listeners, including a couple of thousand outside on the grass.

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BERKSHIRE MUSIC CENTER REUNION SITE OF FRIENDS

Eleazar de Carvalho and James Stagliano Meet There Again

Tanglewood, July 21 — Widely separated places of the world have long been joined here at the Berkshire Music Festival. This season is no exception. Notable personalities of the Music Center and the Festival Concerts have renewed close friendships made here a decade ago. The conductor of the Rio de Janeiro Symphony—Eleazar de Carvalho, who has in recent years toured Europe, and his friend and associate, James Stagliano of the Boston Symphony Orchestra, are enjoying a reunion here this summer after some five years and 100,000 miles of travel in opposite directions.

Widely Traveled

Both have flown over 50,000 miles since they last met here at Tanglewood. De Carvalho has been guest conductor throughout Europe, Stagliano has traveled with the Boston Symphony Orchestra on its European tour, and a year ago this past spring was guest soloist with the NBC Symphony that toured the Orient. With the close of the Berkshire Music Festival, both will take to the air once again. Stagliano goes with the BSO to Ireland, the continent and on the Russian tour. De Carvalho will return to Brazil for three weeks and then fly to Europe where he will again meet his BSO friends in Paris on Sept. 19.

As de Carvalho puts it, this is his 10th jubilee with the BSO at Tanglewood. It is his wife Jocy's first visit to the United States. Although July and August are usually his busiest time as conductor of the Rio de Janeiro Symphony—for this is the winter time in his native Brazil—the popular conductor relates that it was sentimental reasons that induced him to come here to Tanglewood to follow in the footsteps of Serge Koussevitzky as director of the classes in conducting at the Berkshire Music Center.

It was with this same Boston Symphony that de Carvalho made a host of friends and gained his first prestige outside of Brazil, 10 years ago this summer. It is for this reason that he attaches much sentiment to the Berkshire Music Festival. Furthermore, the Berkshire mountains and lakes are to him the same atmosphere as he enjoys in Brazil.

Both de Carvalho and Stagliano are married to noted soloists. Mrs. de Carvalho, known professionally as Jocy de Oliveira, will be piano soloist with the Boston Symphony in the Music Shed Concert of Friday night, Aug. 3, in Ravel's concerto. On the podium that night will be her husband as guest conductor. Mrs. Stagliano, known to the music world as singer Marguerite Willauer, will be soloist in Wagner's "Die Meistersinger von Nurnberg, Act 3," on the Sunday afternoon program of August 12, the Festival finale.

Stagliano, who occupies a first chair with the BSO, was French horn soloist with the BSO and de Carvalho conducting in Strauss' Horn Concerto five years ago here at Tanglewood.

While he has been instructing horn classes at the Music Center, his wife has been engaged this summer as the soprano at the Pittsburgh (Pa.) Opera.

On the few off-nights enjoyed by de Carvalho and Stagliano during the busy schedule of the Festival season, both have been renewing their old friendship as the eminent Brazilian conductor, quite a chef by hobby, prepares Brazilian dishes for his BSO friend.

At present Stagliano is also endeavoring to map another Oriental tour, this time with a chamber music group of first-chair men of the BSO who are at leisure during May when the Pops are scheduled in Boston.

TIGHT BINDING

Second Thoughts on Music

Boris Goldovsky Doubles As Pianist and Conductor

Luboshutz and Nemenoff Also Heard in Program Of Three Mozart Concertos; Bach 'Passion According to St. John' Ends Sunday Series

By WILLARD M. CLARK

Lenox, July 21—Boris Goldovsky, the genial head of the Opera Department at the Berkshire Center here at Tanglewood, had his innings this week but it wasn't in opera. Goldovsky appeared as soloist and conductor in an all-Mozart program, along with his uncle Pierre Luboshutz and his aunt Genia Nemenoff. Because of rain the concert was moved from the small hall into the Shed.

The program consisted of the three-piano concerto in F major, the two-piano concerto in E-flat major and the piano concerto in A major. Goldovsky opened the program with a vigorous reading of three movements from the "Serenade in D major." Luboshutz and Nemenoff have played many years together and have achieved a fine balance of tone and unity of thought. Their playing of the two-piano concerto was a model of elegance and fine musicianship. They received fine support from the orchestra.

Goldovsky Conducts

The three-piano concerto in which Goldovsky joined the duo received a first rate performance. It was ably and musically conducted from the piano by Goldovsky, who seemed very happy about the whole thing. In the solo concerto, he played fluently and displayed complete understanding of the style of the work.

An all-Bach program drew 4200 people to Tanglewood on one of the few pleasant nights we have had. Those who came were amply repaid for Charles Munch has a way with Bach and the program enlisted the talents of violinist William Kroll in the F-major concerto and of Boriot Anthony Dwyer in the Suite No. 2 in B minor for flute and strings.

Mr. Munch opened the program with a studied performance of the second Brandenburg concerto. Aside from the pitch troubles encountered by Roger Voisin in the first movement the performance was rewarding. Mr. Kroll is a distinguished violinist whose tone sounds better with orchestral accompaniment than it sometimes does with the members of the Kroll String Quartet. There was authority in his performance of the concerto and his playing was of the type that won him a real ovation from the orchestra.

Boriot Anthony Dwyer repeated her success of last season in the Suite for flute and strings. It was a splendid performance with a real burst of virtuosity in the finale. She was called back time after time and finally Mr. Munch came on and the finale was repeated. The concert concluded with an admirable performance of the "Suite No. 4 in D major for orchestra."

Last of Series

Sunday afternoon these chamber orchestra concerts devoted primarily to the music of Bach and Mozart came to an end with a beautiful performance of "The Passion According to Saint John." It was a performance scaled to the size of the concert hall with emphasis primarily on beautiful sound. Mr. Munch cut the work considerably but it went smoothly. John McCullum, tenor, sang the role of the Evangelist and sang it in superb fashion. His voice is quite the finest we have heard in late years and his command of the oratorio style seems complete.

Mac Morgan's fine baritone was admirably used and his interpretation was well thought out and admirably projected. Adele Addison, soprano and Florence Kopleff, contralto, sang their solos with required style and fine communication. James Joyce used his resonnant bass to advantage. The Festival Chorus is much better this year than it was last summer. There is a better balance of parts and a finer total tone. Hugh Ross had prepared the singers for his work which was sung in acceptable German.

Pierre Monteux, veteran French conductor and former conductor of the Boston Symphony orchestra, will make his initial appearance of the season with the orchestra tomorrow afternoon. His program includes the overture to "L'Italina in Algeri," Rossini; Concerto for Orchestra, Bartok and Symphony in C major, No. 7 by Schubert.

PIERRE MONTEUX CONDUCTS TODAY'S CONCERT IN SHED

Schubert, Bartok, Rossini Works to Be Heard This Afternoon

Lenox, July 21—Tomorrow afternoon (July 22) Pierre Monteux, (eighty-one) year-old former regular conductor of the Boston Symphony Orchestra, who has been invited by Charles Munch to share some of the conducting with him on the forthcoming European tour of the Orchestra, returns to Tanglewood for the first of two appearances this

PIERRE MONTEUX

summer, marking the fifth consecutive year that he has been guest conductor at the Berkshire Festival.

Pierre Monteux has chosen an all orchestral program for his concert tomorrow afternoon—the Overture to Rossini's opera, "L'Italiana in Algeri," Bartok's Concerto for Orchestra, and the great C Major Symphony No. 7 by Schubert. The Bartok score, a contemporary classic, was commissioned by Serge Koussevitzky for the Koussevitzky Music Foundation and given its world premiere performance by the Boston Symphony Orchestra under Dr. Koussevitzky's direction in Dec. 1944. Its performance at tomorrow afternoon's concert will be its first at the Berkshire Festival. The Sunday program begins at 2.30 p. m.

Since celebrating his (eighty-first) birthday in April, Mr. Monteux has conducted concerts in several European cities, including a week's stay in Rome during which he conducted a recording of Verdi's opera, "La Traviata," which will be released by RCA Victor in the fall. Returning to the United States at the end of June, Mr. Monteux conducted the first two weeks of the Lewisohn Stadium concerts in New York and then journeyed to Chicago for three concerts with the Chicago Symphony Orchestra at the Ravinia Festival.

In Forthcoming Concerts at Berkshire Festival

The Beaux Arts Trio, pictured here at left, will present a concert of chamber music by Mendelssohn, Ravel and Brahms in the Theater-Concert Hall at Tanglewood next Wednesday night, July 25. The trio comprises Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano. One week from this afternoon, in the Music Shed, Richard Burgin and his wife, Ruth Posselt, seen in picture at right, will appear. Mr. Burgin will be the conductor of the Boston Symphony program on that July 29 afternoon. The program will include Hindemith's Violin Concerto, with Ruth Posselt as soloist.

Tanglewood On Parade Will Take Place Thursday, Aug. 9

Boston Symphony to Be Heard in First Half of Program and Then Boston Pops Orchestra

Lenox, July 21—The program details are announced for Tanglewood on Parade, the gala concert to be played by the Boston Symphony Orchestra in the giant Music Shed at Tanglewood, here, on Thursday night, Aug. 9. The concert climaxes the annual celebration which benefits the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival Concerts.

DeCarvalho and Fiedler

The first half of the program will be conducted by Eleazar de Carvalho, Artistic Director and Permanent Conductor of the Brazil Symppony Orchestra and guest conductor at this summer's Berkshire Festival concerts, who is acting head of the school's department of orchestra and conducting. Mr. de Carvalho will conduct the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and a work by his countryman, the Brazilian composer Heitor Villa-Lobos the Choros No. 10, titled in Portuguese "Rasga o coracao." Assisting in the Villa-Lobos performance will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, head of the choral department.

After the intermission, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive Tanglewood on Parade appearance, bringing with them the well-known piano virtuoso, Jesus Maria Saroma, who will play at Tanglewood for the first time since August, 1942, and who will introduce to the Berkshire Festival the Piano Concerto in F by Gershwin. In addition, Mr. Fiedler will conduct a suite from the Ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and other works from the Pops repertory. As is customary at a Boston Pops concert, encores may be expected—and undoubtedly will be performed—on this part of the program.

Other Attractions

As in former years, ticket holders for the evening concert are invited to performances by the various departments of the Berkshire Music Center starting at 4.00 p. m. in the Formal Gardens and Barn by students of the opera department and Tanglewood Study Group respectively. At 5.45 p. m. there will be a fanfare and formal welcoming address by Ralph Berkowitz, Dean of the Berkshire Music Center, on the lawn outside the great Music Shed, and at 6.00 p. m. simultaneous performances in the Shed, Theater and Chamber Music Hall by students of the orchestral, opera and composition departments.

At 7.00 p. m., while concert-goers eat their picnic suppers on the lawn, the Tanglewood Chorus, under the direction of Hugh Ross, will present an informal concert on the porch of the Main House. The gala concert by the Boston Symphony Orchestra will begin promptly at 8.15 p. m. and at its conclusion, at approximately 10.30 p. m., there will be waltzing on the lawn.

Tickets for Tanglewood on Parade are now on sale at the box office. Telephone reservations may be made by calling Lenox (Mass.) 600.

New York, July 21—The tradition that the annual Gershwin concert at New York's Lewisohn Stadium will bring out something uncommon in weather conditions (the composer himself once took part in one on a day when the street temperature soared to 104 degrees) was not belied by this year's.

In Composers' Spotlight

GOFFREDO PETRASSI

HOWARD HANSON

Mr. Petrassi's Concerto for Orchestra, No. 5, will have its Tanglewood premiere, Charles Munch conducting, next Friday night. Mr. Hanson's Elegy in Memory of Serge Koussevitsky will be performed for the first time at Tanglewood, under Mr. Munch's direction, next Saturday night.

Friends Meet Again

Renewing old friendship at Tanglewood. Left to right: James Stagliano of Boston Symphony Orchestra and Eleazar de Carvalho, conductor of the Brazilian Symphony Orchestra.

TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12
Berkshire Festival
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CHARLES MUNCH, Music Director
SHED CONCERTS by the BOSTON SYMPHONY ORCHESTRA
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Boston Symphony and Boston Pops Orchestras—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesús María Sanromá, Piano
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone Lenox 600
RCA Victor Records

FRENCH COMPOSERS' MUSIC TO BE HEARD

Symphonic works of three French composers will be played by the Boston Symphony Orchestra, directed by Charles Munch for the Berkshire Festival concert tomorrow (NBC Radio, 8.15-9 p. m., EDT). The selections are the "Roman Carnival Overture" by Berlioz, Debussy's "Prelude to the Afternoon of a Faun" and Roussell's Second Suite from "Bacchus et Ariane."

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SPRINGFIELD SUNDAY REPUBLICAN ● SPRINGFIELD, MASS. ● JULY 22, 1956

BERKSHIRE VACATIONLAND

It's vacation time and beaches and mountains beckon folks from every walk of life, luring them with the promise of cool lakeside breezes, dancing surf and the peaceful solitude of deep, green forests. Because farther fields often seem greener, Western Massachusetts vacation planners are apt to sometimes overlook the wonderful recreational facilities of the Berkshires, with their magnificent mountains, sparkling lakes and streams, ideal golf courses, summer resorts, famous old-world inns, state parks, camping and picnic areas, and the thousand-and-one other attractions that make the Berkshires a perfect year 'round vacationland. Or, if it's the theater that captures your fancy, the Berkshires abound in excellent summer stock. There's scenic pleasure at every turn of lovely highways and there's the charm of country fairs and country auctions. There's the fabulous wealth of music that emanates from the Berkshire Music Festival at Tanglewood and the magic of the dance at Jacob's Pillow. This entire roto supplement is devoted to the wide variety of attractions that make the Berkshires a flawless vacationland.

Rotophotos by Paul Krause

TANGLEWOOD SCENE

Whether you have a seat in the music shed, or prefer to relax on Tanglewood's green lawns, you'll never experience anything more thrilling than a visit to the Berkshire Music Festival.

8 A THE BOSTON SUNDAY HERALD, JULY 22, 1956 Section IV

Hotel and T

Third Post-War Departure from Boston

Space on Nieuw Amsterdam Available for Aug. 14 Sailing

Many better rooms are available on the special sailing of the Holland-America Line flagship Nieuw Amsterdam Aug. 14 from Boston, according to Theodore K. Herbert, the company's district passenger manager here.

A number of accommodations at either end of the first class range may be had, while cabin class offers a wide choice of rooms, he said. However, in noting the popularity of past Nieuw Amsterdam sailings from Boston, Mr. Hebert urged prospective passengers to book promptly to be sure of obtaining space.

This year's trip will be the third post-war sailing the flagship has made from Commonwealth Pier. Archbishop Richard J. Cushing acted as spiritual leader of a national Catholic pilgrimage which crossed to Europe in 1954 on the vessel.

The Most Rev. Jeremiah F. Minihan, Auxiliary Bishop of Boston, led a similar group on last year's trip of the liner.

On this latest crossing, Archbishop Cushing will be traveling as spiritual director of the first major American Catholic pilgrimage to Germany. Sailing with him will be Bishop John J. Wright, of Worcester, who will lead another Catholic group on a visit to the Joan of Arc country in southern France.

The many members of the Boston Symphony Orchestra who also will sail August 14 on the Nieuw Amsterdam will offer special concerts en route, under the direction of guest conductor Pierre Monteux. The orchestra is scheduled to play twenty-seven engagements abroad before returning home at the end of September.

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BOSTON, Mass.
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JUL 22 19[illegible]

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BOSTON SUNDAY HERALD, JULY 22, 1956

TANGLEWOOD, Lenox, Mass. • CONCERTS through AUG. 12

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Baldwin Piano *RCA Victor Records*

[105]

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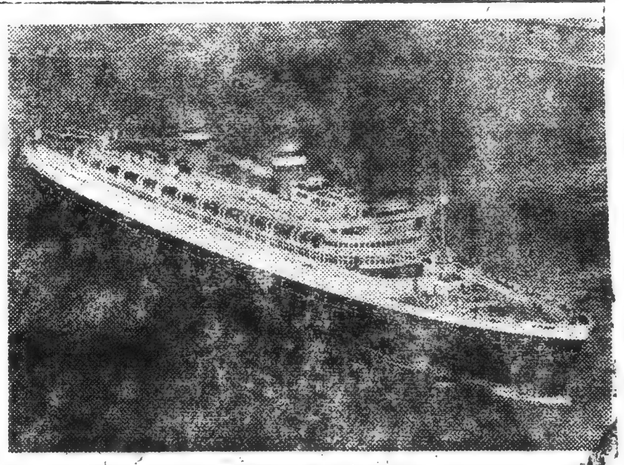

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Sunday Globe
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BOSTON SUNDAY HERALD, JULY 22, 1956

TANGLEWOOD, Lenox, Mass. • CONCERTS through AUG. 12

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[105]

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

JUL 22 1956

The Week at Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms, by the Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall on Wednesday.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 27) and Saturday (July 28) evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon (July 29).

HOWARD HANSON has composed a eulogy for Serge Koussevitzky which the Boston Symphony will play for the first time next Saturday night at Tanglewood.

Petrassi Premier

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood, the Berkshire Music Center.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, New York.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current, 75th, anniversary of the orchestra, and were introduced to audiences during the past winter in Boston.

Serkin Soloist

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, and who attracted a near-record audience of 15,624, will be soloist in Schumann's Piano Concerto in A minor, on July 28.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life, Mrs. Burgin—as soloist in Hindemith's Violin Concerto. Mr. Burgin, with William Kroll, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

JUL 23 1956

Music Review

By TUCKER KEISER

TANGLEWOOD, July 22—Pierre Monteux, unofficial permanent guest conductor of the Boston Symphony, was on the podium this afternoon to bring to a close the first series of week end concerts presented in the Music Shed.

Mr. Monteux, as always, was greeted with affectionate applause as he made his initial entrance, and enthusiastically at the conclusion of the excellent program.

Mr. Monteux seldom reaches any great heights of musical excitement in his conducting but he brings an honesty and integrity to the scores, offering deep rewards to the dedicated listener which no amount of frenzied showmanship can duplicate.

It was not particularly venturesome programming but there was something for every taste. He opened with Rossini's rollickingly paced overture to "L'Italiana in Algeri," building skillfully and unhurriedly the famous orchestra crescendi with all the masterful know-how of a veteran maestro.

Next came Bartok's Concerto for Orchestra, probably the greatest masterpiece composed in the last fifteen years and tailor-made for the Boston Symphony.

Commissioned in 1943 by Serge Koussevitzky, the concerto is put together in an unusual manner. The individual instruments have solo passages throughout the work; then combined they are treated as virtuoso choirs.

Mr. Monteux' interpretation was admirable for its marvelous control and amazing poise. The orchestra's playing shone in all its famous brilliance.

The conductor closed with Schubert's "great" Symphony in C Major, a work in which Mr. Monteux exhibits an altogether happy and sympathetic understanding.

The weather cleared just in time for the 2:30 p. m. concert.

The audience numbered 7000.

NEW YORK TIMES, SUNDAY, JULY 22, 1956.

TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12
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Baldwin Piano — RCA Victor Records

LENOX FETE PLANS GALA CONCERT AUG. 9

A gala concert by the Boston Symphony Orchestra will be the climax of the annual "Tanglewood on Parade" celebration in the Music Shed at Lenox, Mass., on Aug. 9. The celebration will benefit the Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts.

Eleazar de Carvalho, conductor of the Brzil Symphony Orchestra and acting head of the school's conducting department, will lead the first half of the program. He will direct the Choros No. 10, "Rasga o coracao," by his countryman, Heitor Villa-Lobbos. The orchestra will be assisted by the Festival Chorus of Music Center, students trained by Hugh Ross.

For the second half of the concert Arthur Fiedler will conduct the Boston Pops Orchestra and Jesus Maria Sanroma, pianist, in Gershwin's Concerto in F and other works from the Pops repertory.

Holders of tickets for the evening concert are invited to a series of presentations by Departments of the Berkshire Music Center. These start at 4 P.M. with opera department performances in the Formal Gardens. Other performances will be given through the afternoon by students of the opera, composition and orchestra departments.

MASSACHUSETTS
LENOX

Berkshire Festival, Tanglewood

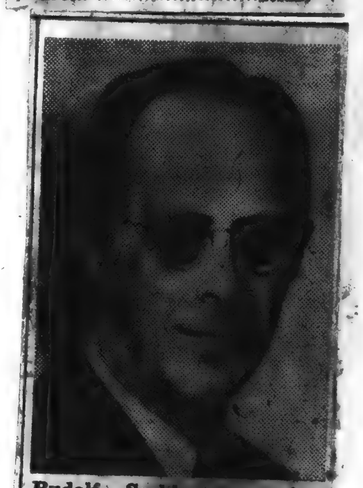
TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux.
Overture to L'Italiana in Algeri ..... Rossini
Concerto for Orchestra ..... Bartok
Symphony No. 7 ..... Schubert

MONDAY, 8:30 P. M., Theatre-Concert Hall, special program of modern chamber music donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, Ill. Participants: Principals of the Boston Symphony Orchestra assisted by Sylvia Marlowe, harpsichordist; Marjorie McClung, soprano; Norma Farber, reciter.
Program of works by Manuel de Falla, Goffredo Petrassi (who will conduct his own composition), Samuel Barber and Darius Milhaud, and two first performances: Leland Smith's Quintet for Bassoon and Strings; and Julian Orbon's Himnus ad Galli Cantum (Hymn to the Crowing of the Cock), conducted by Seymour Lipkin).

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, chamber music by the Beaux Arts Trio.
Trio in D minor ..... Mendelssohn
Trio in A minor ..... Ravel
Trio in C minor ..... Brahms

FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch.
Leonore Overture No. 3 ..... Beethoven
Concerto for Orchestra No. 5 ..... Petrassi
Symphony No. 4 ..... Tchaikovsky

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Rudolf Serkin, pianist.
Elegy in Memory of Serge Koussevitzky ..... Hanson
Piano Concerto ..... Schumann
Symphony No. 5 ..... Honegger
La Mer ..... Debussy



Rudolf Serkin, appearing Saturday at Tanglewood, Sunday at Marlboro, Vt.

THE NEW YORK TIMES, MONDAY, JULY 23, 1956.

Music: Festival Week-End at Lenox

First 'Walkuere' Act Is Directed by Munch

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 22—Wagner was performed with a rare transparency and eloquence here at Tanglewood last night. The first act of "Die Walkuere," directed by Charles Munch and played by the Boston Symphony Orchestra, was enfolded like a mighty symphony.

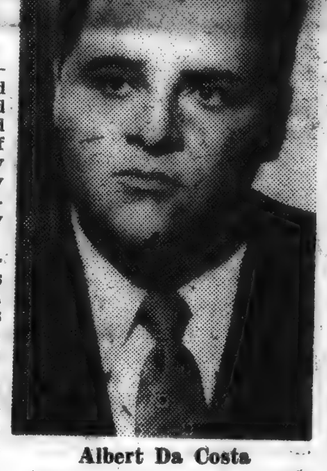
When one hears an orchestra of this caliber in Wagner's music, one is reminded afresh how essentially symphonic his musical thinking was. From the opening with its raging storm music through the development and interplay of motifs to the closing invocation to spring and love, the Bostonians conveyed the ebb and flow of the drama in sound. The phrasing was full of nuance; the coloring, particularly by the winds, was admirable, and the entire act was built up under Mr. Munch's leadership like a force of nature.

•

Margaret Harshaw, Metropolitan Opera soprano, who has sung Sieglinde just once before, gave a remarkably authoritative performance, and her voice had a stirring opulence.

Albert Da Costa, Met tenor, attempting his first Siegmund, gave a satisfactory account of himself. He sank intelligently and accurately. When he has got more thoroughly under the skin of the part, he should be a rousing Siegmund; indeed, the promise of his becoming a fine Heldentenor is bearing fruit.

James Pease, who has been



Albert Da Costa

singing with the Hamburg Opera, gave evidence that he has become an outstanding Wagnerian. His Hunding, to begin with, was sung throughout; and secondly, it was realized as a full-dimensional character. Mr. Pease has learned not only how to handle German but also to make music with a role like Hunding, which some basses wade through like barking seals.

All three soloists were Americans. One would venture to guess that not even the best theatres in Germany could come up with a trio of superior Wagner singers.

At last night's concert, Mr. Munch led a moving performance of Samuel Barber's elegiac Adagio for Strings and a convincing interpretation of Martinu's "Fantaisies Symphoniques," a work that is

Bostonians Are Heard in Bartok Concerto

disarming in its modesty, charm and symphonic resource.

The Martinu piece, like Bartók's Concerto for Orchestra, which was conducted at this afternoon's concert by Pierre Monteux, was commissioned by the Koussevitzky Music Foundation. The Bartók score has more iron in its make-up. It is the work that has the better chance of enduring. The foundation—and the Boston Symphony—have a right to be proud of both.

Mr. Monteux continues to amaze the listener. His conducting had a delightful buoyancy, as though being an octogenarian had freed him from heaviness and cares. He led Rossini's "Italiana in Algeri" overture with irresistible freshness. The Bartók score was played with an incisiveness that did not diminish either its gravity or contrasting brightness.

•

Bartók had a subtle mind, but in his music, especially in this work, there shone an innocence of spirit. The same quality in the framework of another day pervades Schubert's great C major Symphony. It was a joy to hear it performed with so much sympathy.

The weather turned sympathetic this afternoon, just in time to keep the entire weekend from being a lost one. But even in last night's miserable wind, rain and cold more than 5,000 persons came to Tanglewood. Your real music-lover is as hardy as some breeds of sports fan.

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Evening Globe
BOSTON, Mass.
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JUL 23 1956

Fromm Foundation Tanglewood Concert

The second of two concerts of contemporary chamber music, presented under the auspices of the Fromm Foundation of Chicago, will be given tonight at 8:30 in the Theatre-Concert Hall at Tanglewood, Lenox, as part of this Summer's Berkshire Festival by the Boston Symphony Orchestra.

Two works commissioned by the Fromm Foundation will receive first performances. They are the Quintet for bassoon and strings by Leland Smith of the University of Chicago and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments, by composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

[106]

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Sunday Herald
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Indep. Republican
Circ. 253,604

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Serkin Soloist

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, and who attracted a near-record audience of 15,624, will be soloist in Schumann's Piano Concerto in A minor, on July 28.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life, Mrs. Burgin—as soloist in Hindemith's Violin Concerto. Mr. Burgin, with William Kroll, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

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JUL 23 1956

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

JUL 23 1956

Music Review

By TUCKER KEISER

TANGLEWOOD, July 22—Pierre Monteux, unofficial permanent guest conductor of the Boston Symphony, was on the podium this afternoon to bring to a close the first series of week end concerts presented in the Music Shed.

Mr. Monteux, as always, was greeted with affectionate applause as he made his initial entrance, and enthusiastically at the conclusion of the excellent program.

Mr. Monteux seldom reaches any great heights of musical excitement in his conducting but he brings an honesty and integrity to the scores, offering deep rewards to the dedicated listener which no amount of frenzied showmanship can duplicate.

It was not particularly venturesome programming but there was something for every taste. He opened with Rossini's rollickingly paced overture to "L'Italiana in Algeri," building skillfully and unhurriedly the famous orchestra crescendi with all the masterful knowhow of a veteran maestro.

Next came Bartok's Concerto for Orchestra, probably the greatest masterpiece composed in the last fifteen years and tailor-made for the Boston Symphony.

Commissioned in 1943 by Serge Koussevitzky, the concerto is put together in an unusual manner. The individual instruments have solo passages throughout the work; then combined they are treated as virtuoso choirs.

Mr. Monteux' interpretation was admirable for its marvelous control and amazing poise. The orchestra's playing shone in all its famous brilliance.

The conductor closed with Schubert's "great" Symphony in C Major, a work in which Mr. Monteux exhibits an altogether happy and sympathetic understanding.

The weather cleared just in time for the 2:30 p. m. concert. The audience numbered 7000.

NEW YORK TIMES, SUNDAY, JULY 22, 1956.

TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12

Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
SHED CONCERTS by the BOSTON SYMPHONY ORCHESTRA
TODAY at 2:30
FRI. July 27, at 8:30—BEETHOVEN—PETRASSI—TCHAIKOVSKY (MUNCH)
SAT. July 28, 8:30—HANSON—SCHUMANN—HONEGGER—DEBUSSY (MUNCH)
Soloist: Rudolf Serkin, Piano
SUN. July 29, at 2:30—PROKOFIEFF—HINDEMITH—MAHLER (BURGIN)
Soloist: Ruth Posselt, Violin
NEXT WED. July 25 (Theatre) at 8:30—THE BEAUX ARTS TRIO
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)
"TANGLEWOOD ON PARADE"—THURS. AUG. 9
Boston Symphony and Boston Pops Orchestras—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesús María Sanromá, Piano
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 600
Baldwin Piano RCA Victor Records

LENOX FETE PLANS GALA CONCERT AUG. 9

A gala concert by the Boston Symphony Orchestra will be the climax of the annual "Tanglewood on Parade" celebration in the Music Shed at Lenox, Mass., on Aug. 9. The celebration will benefit the Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts.

Eleazar de Carvalho, conductor of the Brzil Symphony Orchestra and acting head of the school's conducting department, will lead the first half of the program. He will direct the Choros No. 10, "Rasga o coracao," by his countryman, Reitor Villa-Lohbos. The orchestra will be assisted by the Festival Chorus of Music Center, students trained by Hugh Ross.

For the second half of the concert Arthur Fiedler will conduct the Boston Pops Orchestra and Jesus Maria Sanroma, pianist, in Gershwin's Concerto in F and other works from the Pops repertory.

Holders of tickets for the evening concert are invited to a series of presentations by Departments of the Berkshire Music Center. These start at 4 P. M. with opera department performances in the Formal Gardens. Other performances will be given through the afternoon by students of the opera, composition and orchestra departments.

MASSACHUSETTS
LENOX

Berkshire Festival, Tanglewood

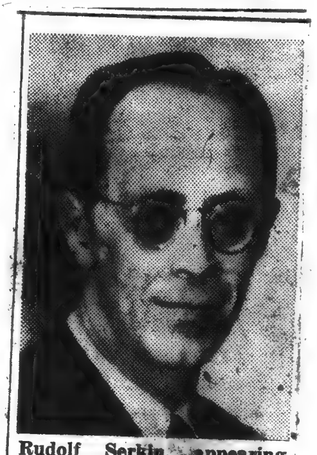
TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux.
Overture to L'Italiana in Algeri ..... Rossini
Concerto for Orchestra ..... Bartok
Symphony No. 7 ..... Schubert

MONDAY, 8:30 P. M., Theatre-Concert Hall, special program of modern chamber music donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, Ill. Participants: Principals of the Boston Symphony Orchestra assisted by Sylvia Marlowe, harpsichordist; Marjorie McClung, soprano; Norma Farber, reciter.
Program of works by Manuel de Falla, Goffredo Petrassi (who will conduct his own composition), Samuel Barber and Darius Milhaud, and two first performances: Leland Smith's Quintet for Bassoon and Strings; and Julian Orbon's Himnus ad Galli Cantum (latter conducted by Seymour Lipkin).

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, chamber music by the Beaux Arts Trio.
Trio in D minor ..... Mendelssohn
Trio in A minor ..... Ravel
Trio in C minor ..... Brahms

FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch.
Leonore Overture No. 2 ..... Beethoven
Concerto for Orchestra No. 5 ..... Petrassi
Symphony No. 4 ..... Tchaikovsky

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Rudolf Serkin, pianist.
Elegy in Memory of Serge Koussevitzky ..... Hanson
Piano Concerto ..... Schumann
Symphony No. 5 ..... Honegger
La Mer ..... Debussy



Rudolf Serkin, appearing Saturday at Tanglewood, Sunday at Marlboro, Vt.

THE NEW YORK TIMES, MONDAY, JULY 23, 1956.

Music: Festival Week-End at Lenox

First 'Walkuere' Act Is Directed by Munch

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 22—Wagner was performed with a rare transparency and eloquence here at Tanglewood last night. The first act of "Die Walkuere," directed by Charles Munch and played by the Boston Symphony Orchestra, was enfolded like a mighty symphony.

When one hears an orchestra of this caliber in Wagner's music, one is reminded afresh how essentially symphonic his musical thinking was. From the opening with its raging storm music through the development and interplay of motifs to the closing invocation to spring and love, the Bostonians conveyed the ebb and flow of the drama in sound. The phrasing was full of nuance; the coloring, particularly by the winds, was admirable, and the entire act was built up under Mr. Munch's leadership like a force of nature.

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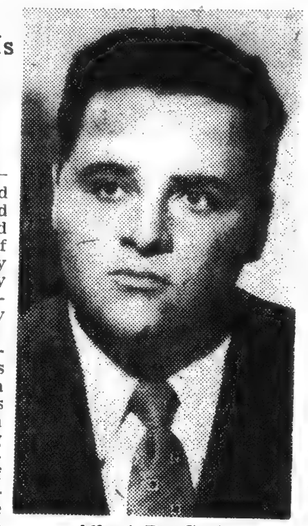
Margaret Harshaw, Metropolitan Opera soprano, who has sung Sieglinde just once before, gave a remarkably authoritative performance, and her voice had a tsirring opulence.

Albert Da Costa, Met tenor, attempting his first Siegmund, gave a satisfactory account of himself. He sank intelligently and accurately. When he has got more thoroughly under the skin of the part, he should be a rousing Siegmund; indeed, the promise of his becoming a fine Heldentenor is bearing fruit.

James Pease, who has been



Albert Da Costa

singing with the Hamburg Opera, gave evidence that he has become an outstanding Wagnerian. His Hunding, to begin with, was sung throughout; and secondly, it was realized as a full-dimensional character. Mr. Pease has learned not only how to handle German but also to make music with a role like Hunding, which some basses wade through like barking seals.

All three soloists were Americans. One would venture to guess that not even the best theatres in Germany could come up with a trio of superior Wagner singers.

At last night's concert, Mr. Munch led a moving performance of Samuel Barber's elegiac Adagio for Strings and a convincing interpretation of Martinu's "Fantaisies Symphoniques," a work that is

Bostonians Are Heard in Bartok Concerto

disarming in its modesty, charm and symphonic resource.

The Martinu piece, like Bartók's Concerto for Orchestra, which was conducted at this afternoon's concert by Pierre Monteux, was commissioned by the Koussevitzky Music Foundation. The Bartók score has more iron in its make-up. It is the work that has the better chance of enduring. The foundation—and the Boston Symphony—have a right to be proud of both.

Mr. Monteux continues to amaze the listener. His conducting had a delightful buoyancy, as though being an octogenarian had freed him from heaviness and cares. He led Rossini's "Italiana in Algeri" overture with irresistible freshness. The Bartók score was played with an incisiveness that did not diminish either its gravity or contrasting brightness.

•

Bartók had a subtle mind, but in his music, especially in this work, there shone an innocence of spirit. The same quality in the framework of another day pervades Schubert's great C major Symphony. It was a joy to hear it performed with so much sympathy.

The weather turned sympathetic this afternoon, just in time to keep the entire weekend from being a lost one. But even in last night's miserable wind, rain and cold more than 5,000 persons came to Tanglewood. Your real music-lover is as hardy as some breeds of sports fan.

[106]

BERKSHIRE FESTIVAL:

2 Programs Well Played

By MILES KASTENDIECK

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Monteux shows how abreast of the times he is at the age of 81 when he elects to offer the Bartok masterpiece. It has been interpreted with more freedom and flavor but probably with no more precision. A dozen years have found it gain favor with audiences. Yesterday's was most enthusiastic.

Otherworldliness and fantasy are common to both the Martinu and Bartok. So, too, are originality and communicative power. Both composers gave something of themselves that singles out these works as representative of our times. Each stood in direct contrast to the other major items of these programs.

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NEW YORK POST, MONDAY, JULY 23, 1956 26

WORDS and MUSIC

By Harriett Johnson

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Munch conducted the work with his usual communicative excitement but the outstanding contribution of the three soloists should not be underestimated. If Margaret Harshaw, Metropolitan Opera soprano, as Sieglinde, did not thrill every listener with the opulent beauty of her voice, the fault was not hers. Singing on a cold, damp night, where even wrapped in a mink stole she must have been chilly, she poured out tones which were effulgent in quality and alive with Wagnerian ecstasy. In my experience I have never heard her sing so well. And as could be expected, she sang with her familiar impeccable musicianship.

The Siegmund was the young tenor, Albert Da Costa, who made a great stir this past season when he sang Walther in the Met's "Die Meistersinger" on short notice, his first leading role in the house. Da Costa is a real find, the Met should guard him well. This was his first Siegmund anywhere and his trumpet-like quality which soars over even the loudest orchestral passages, was excellent in its effect. He also obviously had studied the role with thoroughness, was impressive in his sincerity. His command of the Wagnerian style and his vocal opulence will grow with experience, but he is well on his way to a big career in this almost-impossible-to-find category.

James Pease, bass, recently returned after a long series of successes in European opera houses, sang the lesser role of Hunding, with authority and with a sonorous richness.

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A Paradise at Tanglewood As Sun, Music Sparkle

By CYRUS DURGIN

LENOX, July 22—The first weekend of the main series of concerts in the Berkshire Festival ended this afternoon in a blaze of sunshine: the radiance of Schubert's C Major Symphony and the blaze of Old Sol, who stopped his sulking and transformed the Tanglewood area into the green paradise it ought to be.

Thanks to this improvement, the audience picked up from last night's figure, and totaled 6995.

This Sunday concert was conducted by that distinguished veteran, Pierre Monteux, a master of precise beat and delicate shadings. The program began with Rossini's inconsequential but carefree overture to "The Italian Girl in Algiers," and included Bela Bartok's fine Concerto For Orchestra.

Both Taste and Style

Mr. Monteux's peculiarly personal talents shone best in Rossini and Schubert. The overture glinted and shimmered; it was done with both taste and style. Schubert's "symphony of celestial length" (Robert Schumann said that; to this unregenerate chronicler, the slow movement and minuet are more on the oriental order where 300 years are three minutes—and vice versa) went its own singing way. This music needs no drive behind it, indeed would not be proper Schubert were it driven. Mr. Monteux found the right tempi and the correct grace of style.

In Bartok's concerto, with its puckish changes of mood and its varied allusions to Hungarian folk music, I for one would have preferred a more vigorous approach. Here Mr. Monteux was less the authoritative master. Mellow he was, and musicianly, but on the stodgy side. Perhaps this piece is too far from his own artistic generation—in this 82d year of his life—to arouse his finest qualities. At any rate, the concerto surprisingly took on an unaccustomed air of dullness, apart from the briskness of the finale.

A Regrettable Fact

The fact was regrettable, since the Concerto For Orchestra is music of true distinction and stature. Not that it ought to be given any wayward, gypsy abandon, but rhythmic vitality as much as harmonic astringency was part of the essence of Bartok.

Where the cold, wet weather had had its inevitable effects upon the pitch and the color quality of certain instruments at the Saturday night concert, today's improvement was reflected in the sound of the Boston Symphony Orchestra. All was crisp and precise within the huge music shed. Even the best of orchestras cannot operate at its finest amid shivers and drip. Perhaps all will be well, however, for the remaining three weeks of the festival.

In Brief . . .

Critic Jay S. Harrison's broadside at Tanglewood programming, reprinted on this page from yesterday's *New York Herald Tribune*, forcefully underscores the eternal dilemma confronting not only the Berkshire Festival but innumerable other ventures in the creative world: Whether to rely on the bread-and-butter crowd-pleasers or to risk box-office losses by blazing new trails. Certainly there's much to be said for Mr. Harrison's view that the nation's foremost music festival has obligations in the direction of pioneering . . . In Tanglewood's defense, however, it should be noted that the indictment was based on Friday night's opening concert in the Shed series, which happened to be a singularly unoriginal program . . . The Saturday and Sunday programs included works by contemporaries, and the remaining concerts of the series will include four works composed specifically for the Boston Symphony's 75th anniversary season . . .

The county's commendations are again in order for K. K. Paluev and his fellow promoters of the annual Berkshire weekend for U.N. personnel—a project that, after seven successful years, remains a heartening example of grass-roots internationalism . . . Considering the fact that virtually every member of the county's CD organization gets nothing more tangible than headaches in return for his time and talent, the fine showing in Friday's practice alert adds up to a striking demonstration of community conscience . . . The switch of the square dance festival from Wahconah Park to the Jewish Community Center must mark one of the few times in these parts that a dance has had to be relocated because of wet grounds . . .

A small town is one where everybody is interested in what the Joneses will name the latest baby, while a big city is where they worry about what the zoo will call the new elephant.—*Detroit News.*

The grandson of the man who came across the Plains on foot feels pretty heroic because there is a stretch of hot sidewalk between his air-conditioned car and his air-conditioned office.—*Hartford Courant.*

Science really is wonderful. For years you could hear static on the radio. Now on TV you can see it.—*Toronto Daily Star.*

Tanglewood Resolves Discord

The classicist takes a hard swipe
At modern music; calls it tripe:
"A riveting machine," he sneers,
"Would be more soothing to my ears."

The modernist gets in a blow;
"You only like the things you know.
New music is exciting, free,
From old concepts of harmony."

Although they argue quite a bit
They are good Friends in spite of it.

FLORENCE WILLNER

Pittsfield.

[107]

BERKSHIRE FESTIVAL:

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A Paradise at Tanglewood As Sun, Music Sparkle

By CYRUS DURGIN

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Mr. Monteux's peculiarly personal talents shone best in Rossini and Schubert. The overture glinted and shimmered; it was done with both taste and style. Schubert's "symphony of celestial length" (Robert Schumann said that; to this unregenerate chronicler, the slow movement and minuet are more on the oriental order where 300 years are three minutes—and vice versa) went its own singing way. This music needs no drive behind it, indeed would not be proper Schubert were it driven. Mr. Monteux found the right tempi and the correct grace of style.

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The fact was regrettable, since the Concerto For Orchestra is music of true distinction and stature. Not that it ought to be given any wayward, gypsy abandon, but rhythmic vitality as much as harmonic astringency was part of the essence of Bartok.

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At modern music; calls it tripe:
"A riveting machine," he sneers,
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FLORENCE WILLNER
Pittsfield.

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BERKSHIRE FESTIVAL:

2 Programs Well Played

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 23.—Two contemporary masterpieces occupied an important place in the Berkshire Festival programs of the weekend. Charles Munch included Martinu's "Fantaisies Symphoniques" in the Saturday night concert. Pierre Monteux played Bartok's "Concerto for Orchestra" yesterday afternoon. They pointed up the Boston Symphony's first weekend in the famous music shed, which drew a total audience of 18,951 people, and were well received.

Munch brought the Martinu back to Carnegie Hall last March after it had won the Music Critics Circle award. Hearing it then confirmed first impressions of its significance. Still further acquaintance underlines its beauty, unfolds more revealingly its world of fantasy, and places it at the head of a list of Martinu's works. The Bostonians' performance has grown richer and Munch's interpretation enhances both Martinu's workmanship and the considerable substance of the work.

Abreast of Times

Monteux shows how abreast of the times he is at the age of 81 when he elects to offer the Bartok masterpiece. It has been interpreted with more freedom and flavor but probably with no more precision. A dozen years have found it gain favor with audiences. Yesterday's was most enthusiastic.

Otherworldliness and fantasy are common to both the Martinu and Bartok. So, too, are originality and communicative power. Both composers gave something of themselves that singles out these works as representative of our times. Each stood in direct contrast to the other major items of these programs.

The Saturday night concert featured a performance of Act I of Wagner's "Die Walkuere" with Margaret Harshaw as Sieglinde, Albert da Costa as Siegmund, and James Pease as Hunding.

Yesterday Monteux offered Schubert's Seventh Symphony.

Both works bathed the listener in the effulgence of 19th Century romanticism, taking him into quite a different world from the 20th Century so graphically represented by Martinu and Bartok.

Munch paced his Wagner somewhat deliberately but drew serisuous sounds from the orchestra. The soloists gave outstanding accounts of themselves and the music. Miss Harshaw has seldom sung better; Da Costa qualifies potentially as a top-rank heldentenor; Pease has returned with a new sense of authority in voice and in manner. Never having sung his role before, Da Costa brought special distinction to himself.

Barber's "Adagio for Strings" provided the keynote for the Saturday program. It stands as a thing of beauty, its quality undiminished with the passing years. Monteux opened gaily with Rossini's overture to "L'Italiana in Algeri" and let the Schubert flow mellifluously to its joyous conclusion.

The weekend weather was damp and cold until the sun finally came through yesterday afternoon. It cut attendance noticeably, with only 5,753 attending Saturday and 6,995 coming for yesterday's event.

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★ Mon., July 23, 1956 11

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Morning Globe
BOSTON, Mass.
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JUL 23 1956

From Foundation Tanglewood Concert

The second of two concerts of contemporary chamber music, presented under the auspices of the Fromm Foundation of Chicago, will be given tonight at 8:30 in the Theatre-Concert Hall at Tanglewood, Lenox, as part of this Summer's Berkshire Festival by the Boston Symphony Orchestra.

Two works commissioned by the Fromm Foundation will receive first performances. They are the Quintet for bassoon and strings by Leland Smith of the University of Chicago and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments, by composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

NEW YORK POST, MONDAY, JULY 23, 1956 26

WORDS and MUSIC

By Harriett Johnson

'Walkuere' Thrills at Tanglewood

Lenox, Mass., July 23—The contrasting personalities of two Frenchmen, Charles Munch, Saturday night, and Pierre Monteux, yesterday afternoon, on the podium for the Bostonians here at Tanglewood, plus more provocative fare, program-wise, whetted interest in the Berkshire Festival week-end.

Though two highly significant contemporary works were performed, the most exciting event from the audience standpoint without a doubt was the concert version of Act I from Wagner's "Die Walkuere," performed Saturday night.

Munch conducted the work with his usual communicative excitement but the outstanding contribution of the three soloists should not be underestimated. If Margaret Harshaw, Metropolitan Opera soprano, as Sieglinde, did not thrill every listener with the opulent beauty of her voice, the fault was not hers. Singing on a cold, damp night, where even wrapped in a mink stole she must have been chilly, she poured out tones which were effulgent in quality and alive with Wagnerian ecstasy. In my experience I have never heard her sing so well. And as could be expected, she sang with her familiar impeccable musicianship.

The Siegmund was the young tenor, Albert Da Costa, who made a great stir this past season when he sang Walther in the Met's "Die Meistersinger" on short notice, his first leading role in the house. Da Costa is a real find, the Met should guard him well. This was his first Siegmund anywhere and his trumpet-like quality which soars over even the loudest orchestral passages, was excellent in its effect. He also obviously had studied the role with thoroughess, was impressive in his sincerity. His command of the Wagnerian style and his vocal opulence will grow with experience, but he is well on his way to a big career in this almost-impossible-to-find category.

James Pease, bass, recently returned after a long series of successes in European opera houses, sang the lesser role of Hunding, with authority and with a sonorous richness.

While Munch doesn't command the Wagnerian style as he does the French, and there were many details which left something to be desired, the general effect was dynamic and convincing.

Martinu's "Fantaisies Symphoniques," which won the N. Y. Music Critics Circle Prize for the outstanding new orchestral work performed during 1955, was played before the intermission on Saturday. The Bartok "Concerto for Orchestra" had the same place on yesterday's schedule.

The Martinu wears well, on second hearing it proved again to be worth the honor awarded it. Under Munch's direction, the Bostonians played the composition with stunning drama and a picturesque sense of color.

Monteux, the calm philosopher and the impartial, wise Jupiter of the baton, as opposed to the promethean approach of Munch, projected a significant

Sartre's 'No Exit' At Theater East

"No Exit," Jean-Paul Sartre's existentialist play done on Broadway in 1946, will be revived Aug. 14 at Theater East, 211 E. 60th St. by Patricia Newhall and Hans Weigert. . . Jack Warden, who was in Arthur Miller's "A View From the Bridge," is negotiating for a leading role in "A Very Special Baby," the Rober Alan Aurthur play starring Sylvia Sidney and Ezio Pinza due at the Belasco Nov. 14. . . Alvin Colt will design the costumes for "Li'l Abner."

* * *

Convinced that prospective theater clientele prefer sun and surf on summer days, producers Sam Zerinsky and Joseph S. King of the Long Beach, L.I., Playhouse have cut out all matinees and substituted two performances on Saturday nights, at 7 and 9:45 p.m. The producers also experimented last year to see whether their audiences preferred staging in the round or a compromise three-quarter round. The latter won the poll. And this season, they have raised the stage in the three-quarter set-up so that customers can face left and right as well as front stage, thus getting an intimate view but without seeing too many turned backs.

Evening Globe
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FLORENCE WILLNER
Pittsfield.

[107]

Music

Berkshire Eagle, Monday, July 23, 1956

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD

THE FIRST HALF of the Tanglewood season was completed with the brace of concerts in the Shed played by the Boston Symphony Orchestra under the baton Saturday evening of Charles Munch and yesterday afternoon of Pierre Monteux, making the first of two appearances scheduled for this season.

Monteux played the Rossini overture to "L'Italiana in Algeri," the Bartok concerto for orchestra and the Schubert seventh symphony. While the whole program was beautifully played, the Bartok concerto was the big moment of the afternoon. It was written on commission of the Koussevitzky Music Foundation and given its first performance by Koussevitzky with the Boston orchestra in Carnegie Hall in New York in 1944.

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THERE ARE five movements, each one of individual integrity. Monteux made the complex and intricate phrases seem amazingly simple and the orchestra performed with a virtuosity that was nearly uncanny. There was sweep and gusto in the playing. There was the same confident, unperturbed control in Monteux's conducting of it as there was in the completely predictable Schubert.

Bartok goes to all manner of sources for his material, from the blueprint and drawing board to the popular and music-hall type of contagious song, but there is mastery in his handling of each material. The first entrance of the violins could be a hideous bit of contrary motion but, played legato and muted over sustained tones in the 'celli, it becomes a fascinating and pungent segment. Every detail will stand analysis but they are all parts of the whole and pass so fleetingly that alone they are not identifiable.

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MONTEUX conducted with a minimum of effort and the orchestra responded with its maximum. The same attitude in the Schubert produced a remarkably pleasant atmosphere. The warm sun appeared at about the time this part of the program was reached and the two caused a beatific somnolence to invade the cordial audience from which they roused themselves at the end to give the conductor and the orchestra a tremendous ovation.

Saturday night Munch gave the first Tanglewood performance of Bohislav Martinu's "Fantasies Symphoniques," a work in three movements which the composer considered his sixth symphony. It was written at the request of Munch for the 75th anniversary of the Boston Symphony Orchestra and was first played, in Boston, last year.

* * *

MARTINU SAID he "wished to write something for Munch . . . I am impressed (with) his spontaneous approach to music," "an almost imperceptible slowing down or rushing up gives the melody sudden life."

The "fantastic" qualification survived an originally grandiose conception and now may more properly refer to a nonconformity with a more formal framework. That Munch has made Berlioz' symphony of a like name or less his piece de resistance was apparently merely a coincidence.

The work is episodic and, if it were a drama, would require many and swift scenery changes. For instance, after the opening shimmering sound, ingeniously contrived, like reflections on rippling water, the music is clarified and proceeds in good sonorous assignments to the strings. Indeed, the whole evening was marked by music predominantly for these choirs and less than normally for brass. The opening Samuel Barber "Adagio," of course, is for strings only. This was beautifully played and proves, if there were any challenge or protest, how little it is imperative for a program to begin with a noisy overture or that, at the minimum, the first note should be a crash.

* * *

WAGNERIAN SINGERS with the Boston Symphony Orchestra at Saturday night's Berkshire Festival performance of Act I of "Die Walkure," were, left to right, James Pease, a leading Wagnerian basso at the Hamburg, Germany, State Opera; Margaret Harshaw, Metropolitan Opera soprano, and Albert Da Costa, Metropolitan Opera tenor, who will sing his Tanglewood role of Siegmund for first time at Met next season.

MARTINU switched from skillfully placed melodies to "effects," by no means offensively but not, at first glance, rational. There are several points of similarity and significance between the works both Munch and Monteux placed in exact juxtaposition on their respective programs. Bartok and Martinu both wrote on commissions from the incumbent Boston conductors. They both preferred not to call their works symphonies although, in broad shape, that is what they are. Martinu divided his composition into three movements; Bartok has in five.

The appellation, of course, is not important, whether it is a symphony, suite, fantasy or concerto, and if they felt that one term limited or did not accurately express their purpose, every one is content. Bartok wrote "finis" to this particular work 13 days after he reached 62½ years of age; Martinu did the same for his 13 days before he reached the identical milestone.

* * *

MUNCH DEVOTED the last half of his program to the first act of Wagner's "Die Walkure." A concert performance of an entire act of opera was an innovation at Tanglewood and it accumulated audience absorption as it proceeded until, at the finale, there was still applause, shouting and many recalls for all the principals. Brunnhilde was sung by soprano Margaret Harshaw, Siegmund by tenor Albert Da Costa and Hunding by bass James Pease.

Wagner's music, without the aids of scenery, actors and movement, did not convey a discernible dramatic situation at the outset, nor did the docility of the orchestra at this point noticeably help, but as the plot developed so did the ties across the imaginary footlights, and as the three young American principals had opportunities to make their roles graphic by means of their powerful and poignant voices and such dramatic effectiveness as "black tie" would permit, Wagner and all concerned came into their own. And to insert here before going any further that no vocalism of the evening excelled for pure tonal beauty the two solos which befell 'cellist Samuel Mayes.

* * *

AS THE STAGE action becomes more involved and Wagner matches its progress with the significance of his music, the orchestra reveled in the lush fields the composer has waiting for those who invade the rich sanctuary. In general the vocalists were well able to rise above the orchestral volume. Munch's desire (and achievement) to support the soloists sometimes caused him to indicate certain beats with an unnecessary vehemence but the singing was in the grand manner. Brunnhilde and Siegmund have greater opportunities in this act but no precedence in effectiveness could be claimed and the enthusiasm of the audience did not show any discrimination.

Fromm Concert At Tanglewood Tonight at 8:30

TANGLEWOOD — The second of three programs of contemporary chamber music, presented under the auspices of the Fromm Foundation of Chicago, will be given tonight at 8:30 in the Theater-Concert Hall at Tanglewood, as part of this summer's Berkshire Festival by the Boston Symphony Orchestra. Donated by Paul Fromm to the Berkshire Music Center, the summer school of music maintained by the Boston Symphony, the concert is open to friends of the Berkshire Music Center, whose contributions help support the music school, and to the general public. Seats are unreserved.

First Performance

Two works commissioned by the Fromm Foundation will receive their first performances tonight. They are the Quintet for Bassoon and Strings by Leland Smith of the University of Chicago's Music Department, and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1947 Tanglewood composition student.

Participating in tonight's concert are the following members of the Boston Symphony Orchestra: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale and Eugen Lehner, violas; Samuel Mayes, cello; Georges Moleux, bass; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; James Stagliano, horn; and Bernard Zighera, harp. Guest artists are: Sylvia Marlowe, harpsichord; Seymour Lipkin, piano; Marjorie McClung, soprano; Norma Farber, reciter; and Goffredo Petrassi and Seymour Lipkin, conductors.

The Program

Concerto for Harpsichord (1926)
Manuel De Falla (1876-1946)
Miss Marlowe; Mrs. Dwyer; Messrs. Gomberg, Cioffi, Burgin, Mayes

Quintet for Bassoon and Strings (1956)
Leland Smith (b. 1925)
(Commissioned by the Fromm Music Foundation); Messrs. Burgin, Krips, de Pasquale, Mayes, Walt

Himnus ad Galli Cantum (1956)
Julian Orbon (b. 1925)
(Commissioned by the FROMM Music Foundation); Miss McClung; Mrs. Dwyer; Messrs. Gomberg, Cioffi, Zighera, Burgin, Krips, de Pasquale, Mayes, Lipkin

Sonata da Camera (1946)
Goffredo Petrassi (b. 1904)
Miss Marlowe; Mrs. Dwyer; Messrs. Gomberg, Cioffi, Walt, Burgin, Krips, de Pasquale, Lehner, Mayes, Moleux, Petrassi

Summer Music (1953)
Samuel Barber (b. 1910)
Mrs. Dwyer; Messrs. Gomberg, Cioffi, Stagliano, Walt

Cantate de l'Enfant et de la Mere (1939)
Darius Milhaud (b. 1892)
Mrs. Farber; Messrs. Burgin, Krips, de Pasquale, Mayes, Lipkin

20,000 Attend Opening At Tanglewood

(Special to The Republican)

Lenox, Mass., July 22—The first week end of concerts by the Boston Symphony orchestra in the music shed at Tanglewood brought more than 20,000 music lovers for three concerts conducted by Charles Munch and guest conductor, Pierre Monteux.

More than 6,200 were in the opening audience Friday evening when Charles Munch raised his baton to start the four-week season of concerts in the big music shed. The performance of the Brahms "Symphony No. 2, in D major" was so fine that one was assured of another memorable season of excellent performances which the large week-end audiences here have come to accept as normal.

Despite the heavy rain of Saturday which kept away many who normally are seated on the spacious lawns, there was a large audience for the performance of Wagner's "Die Walkure," Act I, which featured the soloists Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass. The first part of the program presented Barber's "Adagio for Strings" and Martinu's "Fantaisies Symphoniques", composed for the 75th anniversary of the Boston Symphony orchestra.

It was a rapt audience which listened to the excellent performance of Debussy's "Afternoon of a Faun" at the opening concert. There was color and fire in the performance of Ravel's ballet music from his "Daphnis et Chloe." Throughout the evening the string section of the Boston gave an inspired performance. Mr. Munch conducted with such ease of manner and the orchestra responded with such splendor that it was difficult to realize what rehearsal had gone on behind the scenes in the days preceding.

The Sunday afternoon performance brought a large audience to the grounds as well as the shed to hear the 31-year-old Pierre Monteux conduct the program of Rossini, Bartok's "Concerto for Orchestra," and Schubert's "Symphony in C Major."

Concerts this week will bring the music of Beethoven, Tschaikovsky, and Petrassi Friday evening; Rudolph Serkin as soloist in the Schumann "Piano Concerto in A minor" Saturday evening, and Ruth Posselt as soloist in the Hindemith "Violin Concerto" Sunday afternoon with her husband, Richard Burgin, concertmeister, conducting that concert.

The Sunday afternoon program will include Prokofieff's "Romeo and Juliet" and Mahler's "Symphony No. 1, in D Major."

S.M.

SCHENECTADY GAZETTE, TUESDAY, JULY 24, 1956

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THE ANNUAL Tanglewood on Parade program of the Boston Symphony Orchestra will be played on the evening of Aug. 9 in the giant Music Shed at Tanglewood, Lenox, Mass.

The orchestra program climaxes the annual celebration which benefits the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Eleazar de Carvalho will conduct the first half of the orchestra program and following intermission Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive appearance at the affair with Jesus Maria Sanroma, pianist, as soloist in the Gershwin "Piano Concerto in F."

Mr. de Carvalho will conduct the orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and a work by Heitor Villa-Lobos, "Chorus number 10 or Rasga o coracao."

Mr. Fiedler's program will also include a suite from the ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi and other works from the Pops repertory.

Ticket holders for the evening concert have been invited to performances by the various departments of the Berkshire Music Center starting at 4 p.m. in the Formal Gardens and Barn. The programs will be presented by students of the opera department and the Tanglewood Study Group.

Ralph Berkowitz, dean of the center, will present a formal welcoming address at 5:45 p.m. and at 6 p.m. there will be simultaneous performances in the Shed, Theatre and Chamber Music Hall by students of the the orchestral, opera and composition departments. At 7 p.m. while concert goers eat their picnic suppers on the lawn the Tanglewood Chorus, directed by Hugh Ross, will present an informal concert on the porch of the Main House.

The gala concert of the Boston Symphony Orchestra will begin promptly at 8:15 p.m. and at its conclusion there will be waltzing on the lawn.

Tickets for Tanglewood on Parade are now on sale at the box office.

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* * *

MARTINU SAID he "wished to write something for Munch . . . I am impressed (with) his spontaneous approach to music," "an almost imperceptible slowing down or rushing up gives the melody sudden life."

The "fantastic" qualification survived an originally grandiose conception and now may more properly refer to a nonconformity with a more formal framework. That Munch has made Berlioz' symphony of a like name or less his piece de resistance was apparently merely a coincidence.

The work is episodic and, if it were a drama, would require many and swift scenery changes. For instance, after the opening shimmering sound, ingeniously contrived, like reflections on rippling water, the music is clarified and proceeds in good sonorous assignments to the strings. Indeed, the whole evening was marked by music predominantly for those choirs and less than normally for brass. The opening Samuel Barber "Adagio," of course, is for strings only. This was beautifully played and proves, if there were any challenge or protest, how little it is imperative for a program to begin with a noisy overture or that, at the minimum, the first note should be a crash.

WAGNERIAN SINGERS with the Boston Symphony Orchestra at Saturday night's Berkshire Festival performance of Act 1 of "Die Walkure," were, left to right, James Pease, a leading Wagnerian basso at the Hamburg, Germany, State Opera; Margaret Harshaw, Metropolitan Opera soprano, and Albert Da Costa, Metropolitan Opera tenor, who will sing his Tanglewood role of Siegmund for first time at Met next season.

MARTINU switched from skillfully placed melodies to "effects," by no means offensively but not, at first glance, rational. There are several points of similarity and significance between the works both Munch and Monteux placed in exact juxtaposition on their respective programs. Bartok and Martinu both wrote on commissions from the incumbent Boston conductors. They both preferred not to call their works symphonies although, in broad shape, that is what they are. Martinu divided his composition into three movements; Bartok his in five.

The appellation, of course, is not important, whether it is a symphony, suite, fantasy or concerto, and if they felt that one term limited or did not accurately express their purpose, everyone is content. Bartok wrote "finis" to this particular work 13 days after he reached 62½ years of age; Martinu did the same for his 13 days before he reached the identical milestone.

* * *

MUNCH DEVOTED the last half of his program to the first act of Wagner's "Die Walkure." A concert performance of an entire act of opera was an innovation at Tanglewood and it accumulated audience absorption as it proceeded until, at the finale, there was wild applause, shouting and many recalls for all the principals. Brunnhilde was sung by soprano Margaret Harshaw, Siegmund by tenor Albert Da Costa and Hunding by bass James Pease.

Wagner's music, without the aids of scenery, actors and movement, did not convey a discernible dramatic situation at the outset, nor did the docility of the orchestra at this point noticeably help, but as the plot developed, so did the ties across the imaginary footlights, and as the three young American principals had opportunities to make their roles graphic by means of their powerful and poignant voices and such dramatic effectiveness as "black tie" would permit, Wagner and all concerned came into their own. And let us insert here before going any further that no vocalism of the evening excelled for pure tonal beauty the two solos which befell 'cellist Samuel Mayes.

* * *

AS THE STAGE action becomes more involved and Wagner matches its progress with the significance of his music, the orchestra reveled in the lush fields the composer has waiting for those who invade the rich sanctuary. In general the vocalists were well able to rise above the orchestral volume. Munch's desire (and achievement) to support the soloists sometimes caused him to indicate certain beats with an unnecessary vehemence but the singing was in the grand manner. Brunnhilde and Siegmund have greater opportunities in this act but no precedence in effectiveness could be claimed and the enthusiasm of the audience did not show any discrimination.

Fromm Concert At Tanglewood Tonight at 8:30

TANGLEWOOD — The second of four concerts of contemporary chamber music, presented under the auspices of the Fromm Foundation of Chicago, will be given tonight at 8:30 in the Theater-Concert Hall at Tanglewood, as part of this summer's Berkshire Festival by the Boston Symphony Orchestra. Donated by Paul Fromm to the Berkshire Music Center, the summer school of music maintained by the Boston Symphony, the concert is open to friends of the Berkshire Music Center, whose contributions help support the music school, and to the general public. Seats are unreserved.

First Performance

Two works commissioned by the Fromm Foundation will receive their first performances tonight. They are the Quintet for Bassoon and Strings by Leland Smith of the University of Chicago's Music Department, and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer, Julian Orbon of Havana, a 1946 Tanglewood composition student.

Participating in tonight's concert are the following members of the Boston Symphony Orchestra: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale and Eugen Lehner, violas; Samuel Mayes, cello; Georges Moleux, bass; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; James Stagliano, horn; and Bernard Zighera, harp. Guest artists are: Sylvia Marlowe, harpsichord; Seymour Lipkin, piano; Marjorie McClung, soprano; Norma Farber, reciter; and Goffredo Petrassi and Seymour Lipkin, conductors.

The Program

Concerto for Harpsichord (1926)
Manuel De Falla (1876-1946)
Miss Marlowe; Mrs. Dwyer; Messrs. Gomberg, Cioffi, Burgin, Mayes

Quintet for Bassoon and Strings (1956)
Leland Smith (b. 1925)
(Commissioned by the Fromm Music Foundation): Messrs. Burgin, Krips, de Pasquale, Mayes, Walt

Himnus ad Galli Cantum (1956)
Julian Orbon (b. 1925)
(Commissioned by the FROMM Music Foundation); Miss McClung; Mrs. Dwyer; Messrs. Gomberg, Cioffi, Zighera, Burgin, Krips, de Pasquale, Mayes, Lipkin

Sonata da Camera (1946)
Goffredo Petrassi (b. 1904)
Miss Marlowe; Mrs. Dwyer; Messrs. Gomberg, Cioffi, Walt, Burgin, Krips, de Pasquale, Lehner, Mayes, Moleux, Petrassi

Summer Music (1955)
Samuel Barber (b. 1910)
Mrs. Dwyer; Messrs. Gomberg Cioffi, Stagliano, Walt

Cantate de l'Enfant et de la Mere (1938)
Darius Milhaud (b. 1892)
Mrs. Farber; Messrs. Burgin, Krips, de Pasquale, Mayes, Lipkin

20,000 Attend Opening At Tanglewood

Watertown Republican July 24 1956

(Special to The Republican)

Lenox, Mass., July 22—The first week end of concerts by the Boston Symphony orchestra in the music shed at Tanglewood brought more than 20,000 music lovers for three concerts conducted by Charles Munch and guest conductor, Pierre Monteux.

More than 6,200 were in the opening audience Friday evening when Charles Munch raised his baton to start the four-week season of concerts in the big music shed. The performance of the Brahms "Symphony No. 2, in D major" was so fine that one was assured of another memorable season of excellent performances which the large week-end audiences here have come to accept as normal.

Despite the heavy rain of Saturday which kept away many who normally are seated on the spacious lawns, there was a large audience for the performance of Wagner's "Die Walkure," Act I, which featured the soloists Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass. The first part of the program presented Barber's "Adagio for Strings" and Martinu's "Fantaisies Symphoniques", composed for the 75th anniversary of the Boston Symphony orchestra.

It was a rapt audience which listened to the excellent performance of Debussy's "Afternoon of a Faun" at the opening concert. There was color and fire in the performance of Ravel's ballet music from his "Daphnis et Chloe." Throughout the evening the string section of the Boston gave an inspired performance. Mr. Munch conducted with such ease of manner and the orchestra responded with such splendor that it was difficult to realize what rehearsal had gone on behind the scenes in the days preceding.

The Sunday afternoon performance brought a large audience to the grounds as well as the shed to hear the 81-year-old Pierre Monteux conduct the program of Rossini, Bartok's "Concerto for Orchestra," and Schubert's "Symphony in C Major."

Concerts this week will bring the music of Beethoven, Tschaikovsky, and Petrassi Friday evening; Rudolph Serkin as soloist in the Schumann "Piano Concerto in A minor" Saturday evening, and Ruth Posselt as soloist in the Hindemith "Violin Concerto" Sunday afternoon with her husband, Richard Burgin, concertmeister, conducting that concert.

The Sunday afternoon program will include Prokofieff's "Romeo and Juliet" and Mahler's "Symphony No. 1, in D Major."

S.M.

SCHENECTADY GAZETTE, TUESDAY, JULY 24, 1956

* * *

THE ANNUAL Tanglewood on Parade program of the Boston Symphony Orchestra will be played on the evening of Aug. 9 in the giant Music Shed at Tanglewood, Lenox, Mass.

The orchestra program climaxes the annual celebration which benefits the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Eleazar de Carvalho will conduct the first half of the orchestra program and following intermission Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive appearance at the affair with Jesus Maria Sanroma, pianist, as soloist in the Gershwin "Piano Concerto in F."

Mr. de Carvalho will conduct the orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and a work by Heitor Villa-Lobos, "Chorus number 10 or Rasga o coracao."

Mr. Fiedler's program will also include a suite from the ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi and other works from the Pops repertory.

Ticket holders for the evening concert have been invited to performances by the various departments of the Berkshire Music Center starting at 4 p.m. in the Formal Gardens and Barn. The programs will be presented by students of the opera department and the Tanglewood Study Group.

Ralph Berkowitz, dean of the center, will present a formal welcoming address at 5:45 p.m. and at 6 p.m. there will be simultaneous performances in the Shed, Theatre and Chamber Music Hall by students of the the orchestral, opera and composition departments. At 7 p.m. while concert goers eat their picnic suppers on the lawn the Tanglewood Chorus, directed by Hugh Ross, will present an informal concert on the porch of the Main House.

The gala concert of the Boston Symphony Orchestra will begin promptly at 8:15 p.m. and at its conclusion there will be waltzing on the lawn.

Tickets for Tanglewood on Parade are now on sale at the box-office.

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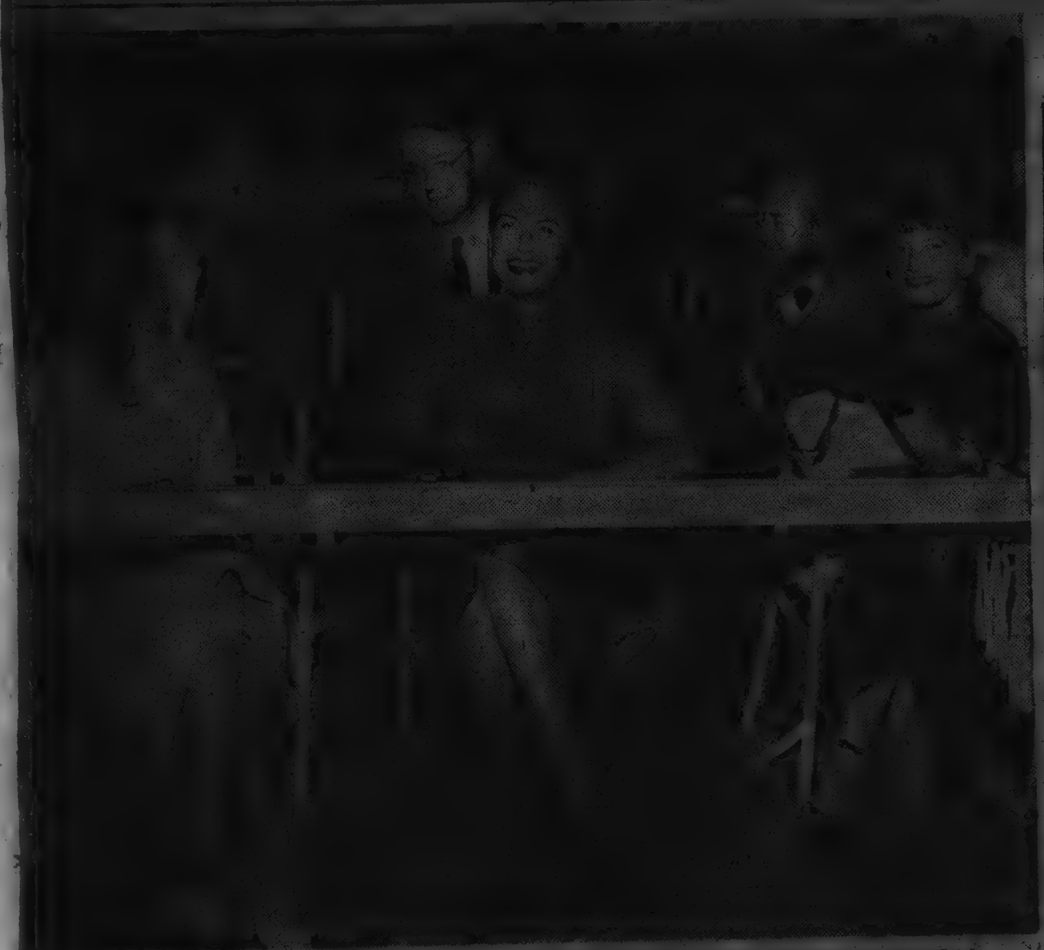
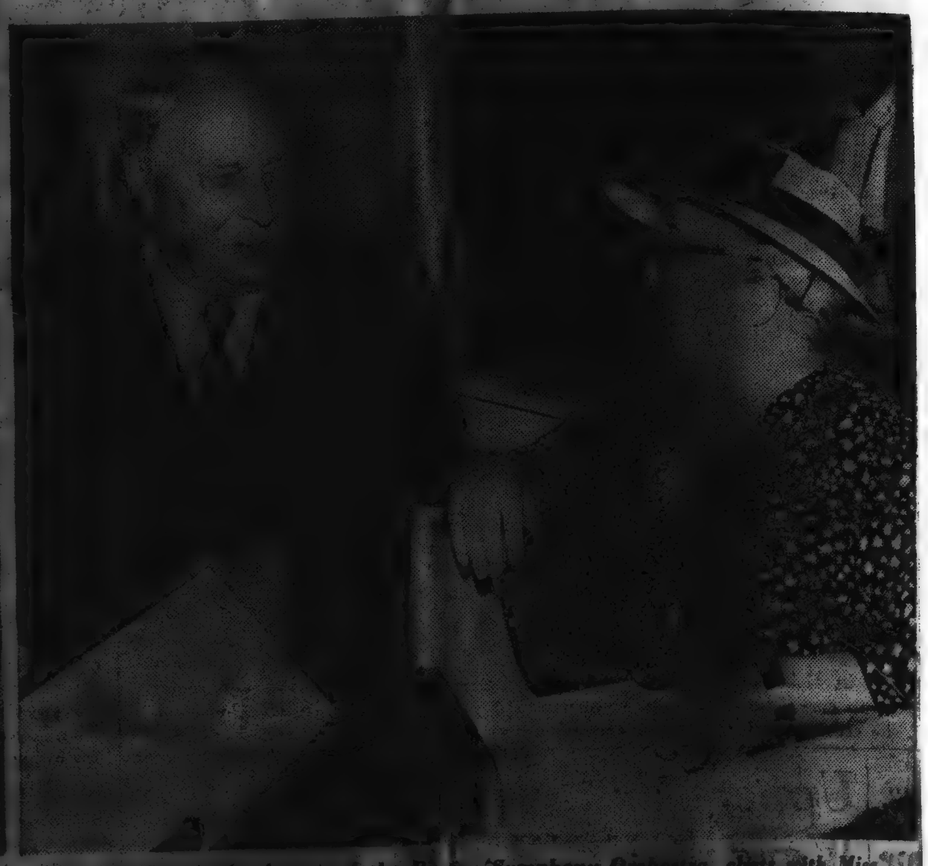
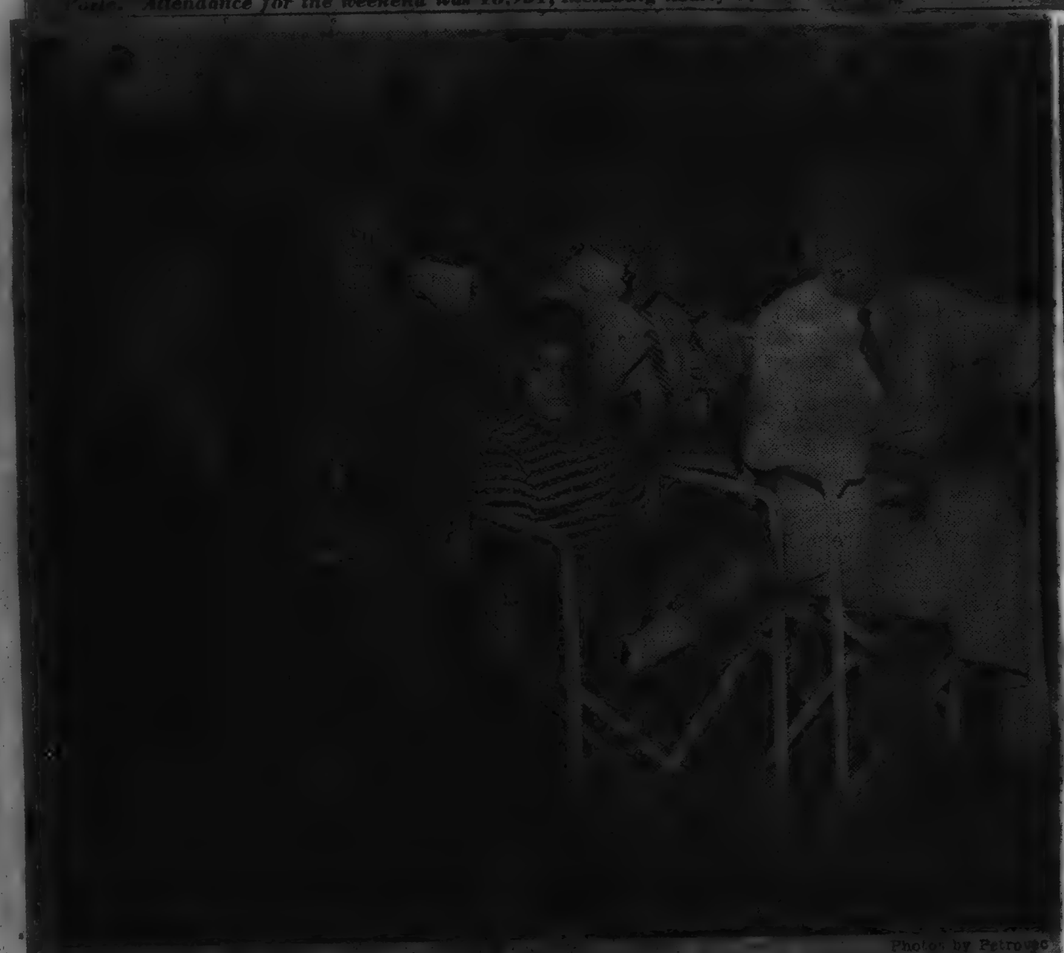


Guests of Governor's Councilor Bruce Crane and Mrs. Crane in their box at yesterday's concert were Robert T. Capeless, former mayor of Pittsfield; Mrs. Capeless, Miss Martha Poncy of Lenox and R. Lucien LaPorte of Los Angeles, Calif. Left to right, front, are Mrs. Capeless, Mrs. Crane and Miss Poncy; rear, Mr. Capeless, Mr. Crane and Mr. LaPorte. Attendance for the weekend was 18,951, including nearly 7,000 Sunday afternoon.

Among Boxholders at Tanglewood



Charles Munch, conductor of the Boston Symphony Orchestra, chats with Miss Gertrude Robinson Smith of New York and Glendale during intermission. Miss Robinson Smith was the prime mover behind original plan for outdoor concerts in the Berkshires and president of Berkshire Symphonic Festival, Inc., under whose auspices first concert was held Aug. 23, 1934, at [illegible] Stockbridge.



Photos by Petrowic

George E. Judd of Canonsville, N.Y., at right, retired manager of the Boston Symphony Orchestra, was among boxholders for the opening main Shed concerts at Tanglewood this weekend. With him yesterday were his son, William M. Judd of New York and Glendale, vice president of Columbia Artists management; grandson, Jeffrey Judd, son of Mr. and Mrs. C. E. Judd Jr. of New York. In back row are Mrs. Judd, and John Wilson of New York.

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By WILLARD M. CLARK

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It is always a rewarding experience to listen to a concert conducted by Monteux and when he is conducting the Boston Symphony Orchestra, it is a doubly interesting experience. He carries his 81 years easily and it seemed to this listener that he presided with greater vigor than last season.

He opened the program with a glittering performance of the overture "L'Italiana in Algeri." There was a wonderful humor and rhythm in the reading and a perfect comprehension of its spirit.

Bartok's "Concerto for Orch-

Continued On Page 5

Monteux at 81

Continued From Page 1

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SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 25, 1956

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JUL 1956

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The new stop was added to the tour when an invitation from the Ministry of Culture in Moscow was transmitted to the Orchestra's manager, Thomas D. Perry, Jr.

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Berkshire Music Festival

Pierre Monteux Conducts Boston Symphony Concert

By Jay S. Harrison

LENOX, Mass., July 22.—For all his eighty years, Pierre Monteux has more vitality than most sprites of five. Conducting the Boston Symphony Orchestra this afternoon for the first time in Tanglewood's current season he displayed, as ever, the kind of musical vigor that makes a younger man cringe with envy. And his program was no four beats-to-the-measure snap, for it included Bartok's "Concerto for Orchestra," Schubert's Symphony in C Major, No. 7, and, as an appetizer, Rossini's Overture to the opera "L'Italiana in Algeri."

Straightaway it can be safely said that the orchestra was at the height of its form and played for Maitre Monteux with all the zest of which it is capable. As is commonly known, the Bartok Concerto is a virtuoso vehicle demanding that every last man involved in it be a star, and since every last man in the Boston ensemble is just that the performance went like the wind. Indeed, never in my experience—not even in the golden days of Koussevitzky—have I heard the brasses work with such extraordinary precision, such grand sonority and fiery elegance.

And by no means did they stand alone. In their perfection they were equaled by every choir in the band, which condition led, inevitably, to a rendition that held the attention like a vise.

A Musical Feast

As a whole, in fact, the performance was seeded with precisely the kind of hidden energy and inner tension that makes every idea emerge as taut as a fiddle string without seeming at the same time nervous and edgy. Thus, Mr. Monteux's reading was at once tight and ample, rigidly controlled, yet liberal in its communicative direction. It was a feat and a feast—nothing less.

As regards the Schubert C Major, I suspect that those accustomed to hearing the work played as though its composer were a steaming, raging tyrant *a la* Beethoven were disappointed. But for others, among whom I count myself, Mr. Monteux's lack of hysteria, his refusal to grow wild-eyed, served as a tonic. In his hands the contours of the symphony grew, they did not explode, for his interpretation was serene though not wan, silken though not soft. In all, then, it was an afternoon to stir the senses and freshen the hearing.

Last night's event held in the midst of intermittent rainfall and Siberian weather, was largely devoted to a concert version of the first act of Wagner's "Die Walkure," played and sung in its entirety by the Boston Symphony under Charles Munch, with Margaret Harshaw as Sieglinde, Albert Da Costa as Siegmund and James Pease as Hunding. Preceding it had come Bohuslav Martinu's "Fantaisies Symphoniques"—which in 1955 received the New York Music Critics' Girls prize as the best new orchestral composition of the year—and Samuel Barber's lovely and limpid Adagio for Strings.

Soloists Excellent

In essence, the concert was mainly marked by the brilliance of its execution. Personally, I hold to the view that the opening act of "Walkure" is Wagner's finest single effort and its performance by an orchestra that trafficks in opera but rarely was a thoroughly gratifying experience. Moreover, the soloists of the occasion outdid themselves to provide the work with the power, pace, drama and sentiment that is its native due.

Mr. Da Costa, for example, is not yet a finished artist. But he is literally alight with wondrous Wagnerian potentials. His tenor is big, brave, clangorous, and his feeling for the German style admirable. He is not reduced to barking or bellowing to receive attention, as his voice, even at the mezzo-piano level, has remarkable carrying power and a firm core of resonance. Theatrical temperament, however, he lacks at present, and his recounting of Siegmund's narratives as a result was sometimes a mite pallid. Still, his coloring of such a line as the crucial one commencing "Nun weisst du fragend frau" indicated that seasoning is all he wants to toss him headlong into the top ranks of Wagner heroes.

Miss Harshaw Pleases

Miss Harshaw is also a Wagnerian from crown to toe and though her Sieglinde was in several moments a bit glacial in expressivity, in its over-all significance she made a fine show. Her tones reached out to the rafters, echoin gthroughout the music shed even in competition with some hundred instrumentalists fighting her with every forte at their command.

And as for Mr. Pease, he has grown so during his residence in Europe that his basso is no longer recognizable as the voice one had come to know several seasons ago at the New York City Center. It has deepened, become enriched and looms now as an aural thunderclap. I suggest that the Metropolitan had better hear him at once before he returns to foreign places.

For the rest, Martinu's "Fantaisies Symphoniques" remain to these ears a puzzling work. Indeed, I find it oddly unmoving and impersonal, despite the craft of its construction and the wizardry of its orchestration. To me it seems an ill-assorted collection of isolated effects, a melange cluttered with bizarre elements that do not fit together in any way. But it was played to the hilt by Mr. Munch and his colleagues, a fact which almost succeeded in blanketing the piece's strangely patchwork progress and quality.

Face-Lifting Needed?

Tanglewood's Worn Face

(Jay S. Harrison, writing in the New York Herald Tribune)

There seems little use in ducking the issue any longer—if the orchestral programs given at Tanglewood do not show considerably more variety within a year or so the Berkshire Music Festival will cease to function as a legitimate artistic enterprise. Year in, year out the same chestnuts are rewarmed, the same tired pieces played over and over again.

It seems indeed, as if the whole operation were meant simply to duplicate the Boston Symphony Orchestra's winter season in its home town and New York. I cannot recall which of the Herald Tribune book reviewers put it in print, but recently in pointing to Tanglewood he referred to it as "Brahms bursting in air." The phrase is as apt as it is painfully true; the contemporary spirit is as alien to the Berkshire Music Festival as it is to a brocaded Victorian sofa.

Last night [July 20], for example, the series entered its current major phase with a concert in the Music Shed played by the Boston Orchestra under Charles Munch's direction. For the event, a program was served up for 6,000 listeners that for sheer lack of imagination balks description. It began with Berlioz' "Roman Carnival" Overture, continued with Debussy's "Afternoon of a Faun," Ravel's Second "Daphnis and Chloe" Suite and concluded with Brahms' Symphony No. 2, in D major.

Granted, these are all great works, staples of the repertory, marvels of their kind. But to ask an audience to travel hundreds of miles to hear them performed is sheer effrontery and nothing less. There is not a radio station throughout the land that does not, through first-rate recordings, air them once weekly at least, and symphonic groups from coast to coast give them hearings at regular intervals.

Why, then should America's leading music festival do precisely what every hamlet does equally as well? To this writer it makes not a shred of sense, since Tanglewood was never founded to serve as a hazy carbon copy of the Boston Symphony's winter season. It was meant to act as a vivifying force, a modern trumpet blast in the still night of the orchestral unproductive summer months. And unless directors of this formerly forward-look festival begin to insert new or untried works in its program scheme I cannot see how it will continue to attract the visitors it needs for its financial support.

As a counter argument there are those who may insist that the Boston men make up no ordinary band, that any performance it gives is worth a lengthy trip over hot coals. And there is, of course, no questioning the virtuoso wonders of the group. Last night, the Berlioz overture was set down as a real carnival and a ringingly Italian one at that. As always Mr. Munch sought out the wild theatrical contrasts implied by the score's sudden alterations of dynamic and color, and the result was a shotgun blast of teeming orchestral sound. Conversely, the Debussy Prelude was sensuous, sultry and languid — exquisitely right in its sonority and detail. And the following "Daphnis and Chloe" brought forth surges of gorgeous sound such as aural dreams are made of. It was, all told, a glowing fresco of unbelievably vivid color, with every member of the orchestra offering a brilliant tonal dab of his own.

The Brahms, however, I found gray, lifeless and sluggish, the combination resulting in a generally dispiriting reading. But even if it had rocked the skies, it would not have rubbed the curse from a program familiar to the point of embarrassment.

No doubt about it. Tanglewood is in desperate need of an esthetic face-lifting. It is beginning to show its age; it has begun to grow haggard and worn.

Berkshire Eagle, Tuesday, July 24, 1956

VARIETY

Wednesday, July 25, 1956

Bostonians Hit Russian Cities

Boston, July 24.

Boston Symphony will play 37 concerts in 13 countries, including Russia, during its five and one-half week tour starting next month. Charles Munch and 106 men fly to Europe in two groups immediately following the close of the orchestra's current Berkshire Festival on Aug. 12.

Opener: concerts in Cork, Ireland, Friday night, Aug. 24, followed by a matinee in Dublin the next day. Then five concerts at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. After that Scandinavia for four days.

Bostonians will be first American symph to perform in the Soviet Union. During six days, Sept. 5-10, a brace of concerts will be given in Leningrad and Moscow, respectively.

Expenses of this portion of the tour will be assumed by the Russian government, including transportation by air and train, and also a stipend for the four concerts. After Russia Hubsters hit Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds, and London.

Tour was traffic-managed here this week by Thomas D. Perry, orch manager, and Dolf C. Bulterman, N. E. manager of KLM Royal Dutch Airlines.

Music

Two Works Are Premiered At Fromm Chamber Concert

By JAY C. ROSENFELD

THE SECOND of two contemporary chamber music concerts donated to the Berkshire Music Center by the Fromm Music Foundation of Chicago was played in the Theater-Concert Hall at Tanglewood last night. As on the previous evening, the program included two works commissioned by the Foundation, of which one, again, was by a former student of the Center.

The two new compositions were a quintet for five instruments by Leland Smith of the University of Chicago's music department and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon, who was a Berkshire Music Center student in 1946. It was the first performance of both compositions.

* * *

THE REST of the program consisted of De Falla's concerto for harpsichord, in which Sylvia Marlowe was soloist; Goffredo Petrassi's Sonata da Camera, which the composer, guest of the composition faculty at the Center this season, conducted; Samuel Barber's "Summer Music"; and Milhaud's "Cantata de l'Enfant and de la Mere," in which the poem by Maurice Careme, was recited by Norma Farber.

Beyond the immediate enjoyment of the program there were several factors for which all concerned are indebted to Paul Fromm and the Foundation which he established and maintains. The Foundation in these two concerts provided something at Tanglewood which would otherwise not have been supplied: One is to offer the students of the school the opportunity to hear, well-played and prepared, more currently written music, some even by their former classmates; and second, to support and encourage composers, and give them an additional forum upon which to be heard under auspices about as favorable as they could hope for. The general over-all stimulus such an enterprise provides is not calulable.

NOT ALL the music was pleasant; some was interesting, some instructive. Only a few combined both of these essentials. The two prize compositions were by men, both born in 1925. Orbon's Hymn, for the performance of which the composer came from his home in Cuba only two days ago, is for a soprano solo, in which Marjorie McClung filled the role, with an accompaniment of eight instruments, conducted by Seymour Lipkin. This was written with devotion and sincerity and an excellent sense of sonority. There was nothing of a pioneering nature in it but the performance was first-rate and accounted in some degree for the hearty acceptance which it received and which the composer came to the stage to share with the performers.

* * *

SMITH'S QUINTET was less comprehensible. It was blotchy and lacking in linear direction. We could not discern its harmonic structure from the performance, even though conductor Ingolf Dahl kept the artists apparently in its intended unity. Mr. Smith uses metronomic markings to denote movement character, instead of the more common Italian or English designations. Smith, himself a bassoonist, wrote for his instrument with string quartet. One might have expected a little more favoritism.

Petrassi's sonata for harpsichord, with an orchestra of 10 instruments, would have benefited by the use of a larger clavecin, or the substitution of a harp or even a piano. This would also have applied to the De Falla concerto. Petrassi's music is thoroughly sophisticated and is no longer the tentative groping of a man uncertain of his powers or his terrain. He stays within modest limits so far as the technique of his composition is concerned, and the performance reflected both the players' interest in the music and their artistic sympathy.

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SPRINGFIELD UNION, SPRINGFIELD, MASS., TUESDAY, JULY 24, 1956

LENOX LIBRARY OFFERS INVITING ONE-MAN SHOW

New Art Exhibitions Also Seen at Tanglewood and Festival House

By WAYNE C. SMITH

Lenox, July 23—Additional value is being given to the season's exhibition program here through the new shows which recently opened at the Lenox Library, the reception hall at Tanglewood's main gate and at Festival House.

The exhibitions which opened at the library during the week end are especially inviting as they include a one-man show of paintings by Harry Lane of State Line and a group of sculptures by Homer Gunn of West Stockbridge.

Fresh Subject Selection

Lane works entirely in a representational vein but his paintings always are found fresh in subject selection and treatment and masterful in technique. Included in the present show is a group of paintings in which the subjects are marvelously painted floral vignettes and include "Cyclamen," "Boulders and Berries," "Hollyhocks," "In the Meadow" and "Columbine."

Then there is a group of still lifes including two autumn bouquets and "Festive Laurel' having unusual arrangements, the contrasting portraits of a "Centenarian" and "Child Asleep" and the landscape, "Spring Morning."

Gunn's sculpture, handsomely carved from wood, introduces movement into the traditional sculptural elements of form and space. And he has done so successfully, especially in "Flurry" and "Swallows." "Wounded Bird" is a wonderfully conceived work showing a commendable spirit of invention along with tradition.

The exhibition arranged by the Berkshire Museum for this week in Tanglewood's "Glass Fish Bowl" includes a selection of paintings by Ralph Berkowitz taken from his one-man show at the Pittsfield museum. This should provide considerable interest among the students and staff at Tanglewood as the artist is dean of the music school there.

This exhibition was fully reviewed when it opened at the Berkshire Museum the first of the month and needs no further comment here except to mention that the artist's work is generally based on traditional material of the 20th-century movement but he has used traditions only as points of departure for his own creative ends.

FOURTH WEEK AT TANGLEWOOD

Concerts Wednesday, Friday, Saturday, Sunday

Lenox, July 23—The fourth week of the Berkshire Festival concerts at Tanglewood opens with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio Wednesday night in the Theater-Concert Hall. This will be followed by concerts by the Boston Symphony Orchestra in the Music Shed on Friday and Saturday nights and Sunday afternoon.

Rudolf Serkin, celebrated concert pianist, will be soloist in Schumann's Piano Concerto in A minor with the orchestra Saturday night. Concerts are at 8.30 p. m. Fridays and Saturdays and at 2.30 p. m. Sundays.

The programs:

Wednesday, July 25
Trio in D minor ..... Mendelssohn
Trio in A minor ..... Ravel
Trio in C minor ..... Brahms
The Beaux Arts Trio
(Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano)

Friday, July 27
Overture, "Leonore," No. 2 Beethoven
Concerto for Orchestra, No. 5 Petrassi
Symphony No. 5, in F minor ..... Tchaikovsky
Charles Munch, Conductor

Saturday, July 28
Elegy in Memory of Serge Koussevitzky ..... Hanson
Piano Concerto in A minor Schumann
Soloist: Rudolf Serkin
Symphony No. 5 ..... Honegger
"La Mer" ..... Debussy
Charles Munch, Conductor

Sunday, July 29
"Romeo and Juliet," Suite No. 2 ..... Prokofieff
Violin Concerto ..... Hindemith
Soloist: Ruth Posselt
Symphony No. 1, in D major Mahler
Richard Burgin, Conductor

RETURNING to Tanglewood after making their debut at the Berkshire Festival last year are these members of the Beaux Arts Trio who will be heard in a chamber music concert tomorrow night at 8:30 in the Theater-Concert Hall, left to right, Daniel Guiletz, violin; Menahem Pressler, piano, and Bernard Greenhouse, cello. The Beaux Arts Trio also will give a concert Saturday afternoon, Aug. 4, at 3:30 at the South Mountain Temple of Music in Pittsfield.

Beaux Arts Trio On Tanglewood Stage Tomorrow

The fourth of this season's series of six Wednesday evening chamber music concerts at Tanglewood, will be given tomorrow night in the Theater-Concert Hall when the Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello) returns after its Tanglewood debut last summer to perform trios by Mendelssohn (in D minor), Ravel (in A minor) and Brahms (in C minor).

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the former NBC Symphony Orchestra, now known as the Symphony of the Air.

Since his Town Hall debut in 1947 Bernard Greenhouse has performed in recital with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juilliard and Manhattan Schools of Music.

Won Debussy Prize

The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

On Friday evening Dr. Charles Munch will inaugurate the second weekend of concerts in the Music Shed by the full 105-piece Boston Symphony Orchestra. Dr. Munch will again be on the podium for the Saturday evening concert when Rudolf Serkin will be the soloist in the Schumann Piano Concerto, which has been programmed to commemorate the 100th anniversary of the composer's death.

Sunday afternoon Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct a program which will feature his wife, Ruth Posselt, as soloist in the Violin Concerto by Hindemith.

Tanglewood, Lenox, Mass. • Concerts through Aug. 12
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
Next Wed., July 25 (Theater) at 8:30—The Beaux Arts Trio
Shed Concerts by the Boston Symphony Orchestra
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Soloist: Rudolph Serkin, Piano
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Soloist: Ruth Posselt, Violin
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)
"TANGLEWOOD ON PARADE"—Thurs. Aug. 9
Boston Symphony and Boston Pops Orchestra—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesus Maria Sanroma, Piano
TICKET OFFICE, TANGLEWOOD, Lenox, Mass. Phone LEnox 600
Baldwin Piano RCA Victor Records

HERALD TRIBUNE, WEDNESDAY, JULY 25, 1956

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FROMM CONCERT GIVEN AT LENOX

Program Under Foundation's Auspices Offers Works by Orbon and Leland Smith

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 23—Contemporary music can be fun. The number of attractive pieces on a program of chamber music presented at Tanglewood tonight was gratifying.

It must have been especially pleasing to Paul Fromm, founder of the Fromm Music Foundation, who came from Chicago to hear the concert. This was the second at Tanglewood this season under the auspices of the Fromm Foundation, and from all reliable accounts the superior one.

Mr. Fromm is as worthy of attention in his own right as the cause he espouses. He is in the wine business, a man who found a refuge and a good life in this country. He loves music and has a passionate conviction that the living composer deserves encouragement and support. His foundation, built out of the fruits of his success in America, is dedicated to this work.

On tonight's program, there were first performances of two works commissioned by the Fromm Foundation. One might be called a hit; the other a miss.

"Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) by Julian Orbon, Cuban composer, turned out to be a personally felt, touching score.

A Quintet for Bassoon and Strings by Leland Smith, American composer, was a dreary work without any semblance of individuality.

Mr. Orbon, who, like Mr. Smith, was born in 1925, came from Havana to hear his brief work performed tonight. This was his second visit to Tanglewood; he was here ten years ago as a composition student with Aaron Copland.

The young Cuban's hymn, scored for soprano, string quartet, harp, flute, oboe and clarinet, is in the conservative vein of late romanticism. He employs this idiom with a naturalness that gives his music not only validity but eloquence. He knows how to be concise and expressive.

Marjorie McClung, soprano, and members of the Boston Symphony Orchestra, conducted by Seymour Lipkin, gave the work an affecting perforance.

Goffredo Petrassi, this year's guest composer on the Berkshire Music Center faculty, was represented by his Sonata da Camera. This piece, written in 1948, is scored for harpsichord and a small contingent of strings and woodwinds. It has a style of its own; if one were compelled to identify it more closely, one would say it reflects the influence of Stravinsky playing over eighteenth-century Italian lightness and precision.

As one of Italy's principal composers today, the 52-year-old Petrassi has used the twelve-tone system on occasion, but has never been slavish in his devotion to it. He has a meticulous ear for color and sonority, and while his style is not expansive, it interests and disarms the listener.

The composer was a modest and effective conductor tonight, and Sylvia Marlowe was at the harpsichord.

Samuel Barber's "Summer Music," written last year, was utterly winning. Scored for flute, oboe, clarinet, bassoon and French horn, this ten-minute work is a twentieth-century version of the serenade.

Two hundred years ago, occasional pieces like this could go on for six, seven and eight movements, but we think we need to be in a hurry, and Mr. Barber has wisely tailored his music to suit our tempo. Nevertheless, his little work sings from beginning to end, giving each of the instruments charming things to do. The first-desk players of the Boston Symphony gave the piece a delightful performance.

The program began and ended with two of the established figures of the contemporary scene.

De Falla's Concerto for Harpsichord, with Miss Marlowe as Soloist, started the evening, reminding us that the Spaniard at 50 was striking out on new grounds. The music has an odd effectiveness, with its alternating bits of lyricism and short-breathed staccato phrases.

Darius Milhaud's "Cantate de L'Enfant et de la Mer," with Mrs. Norma Farber as the reciter, rounded out a full and often rewarding concert.

Tanglewood Tales

Tanglewood's opera department is concentrating its major effort of the summer on Lukas Foss' three-act opera "Griffelkin," which students of Boris Goldovsky, who is staging the work, will perform with alternate casts on Monday and Tuesday evenings, Aug. 6 and 7. The composer, a member of the Berkshire Music Center's composition department since 1946, will conduct both performances in the Theater-Concert Hall. As has been the case with all past productions of the Berkshire Music Center opera department, admission to the "Griffelkin" performances will be by special tickets, available only to those who, by joining the Friends' organization, help support the summer music school of the Boston Symphony Orchestra. Seats may now be reserved by inquiry to the Friends' office at Tanglewood, or by telephoning Lenox 600.

* * *

As a preview to the staged performances of "Griffelkin," composer Foss will lead the symphony orchestra of 100 scholarship students in a suite from his score at the weekly concert tomorrow. The orchestra which performs for the opera will be composed of members of the same student body.

* * *

"Griffelkin" uses a large cast, some 15 principals, a chorus of 9, and some 30 dancers who appear but do not sing. It is scheduled for European production in Stuttgart, Berlin and Stockholm after Tanglewood, and encouraged by the success of their collaboration, Mr. Foss and Mr. Reid hope to do further work together. Of the TV presentation, Howard Taubman, music critic of the New York Times, wrote: "The piece moves, and the orchestra is full of gay and fanciful comment, written with sureness of effect and telling transparency. In the second act, Mr. Foss achieves something more touching—a mood and an emotion that touch the heart."

Ground Breaking at Shadowbrook Will Attract Church Dignitaries

LENOX — Church dignitaries from all New England dioceses, headed by Archbishop Richard J. Cushing of Boston, will participate in ground breaking ceremonies Tuesday for Shadowbrook—the new Jesuit Novitiate here, which will replace the building destroyed by fire on March 10.

1,500 To Attend

More than 1,500 relatives and friends of the Jesuits will attend the exercises. Formal ceremonies will be held first at Tanglewood in the Music Shed, provided by the trustees of the Boston Symphony Orchestra.

Ceremonies will conclude with the actual ground breaking on the adjacent Jesuit property at the site of the new Novitiate near the ruins of the old building.

Archbishop Cushing will deliver the principal address. Eight members of the New England Hierarchy will be present.

Ground breaking will be performed by the Most Rev. Christopher J. Weldon, D.D., bishop of the Springfield Diocese.

The Very Rev. William E. FitzGerald, S.J., provincial of the New England Province of the Society of Jesus, will deliver the salutation.

Anniversary Date

Although the appeal for $3,000,000 to rebuild Shadowbrook is only two-thirds completed, construction will begin on Tuesday—a day of deep significance to the Jesuits. July 31st will mark the 400th anniversary of the death of St. Ignatius of Loyola, founder of the Society of Jesus.

Joseph E. Sullivan of Lowell, national chairman of the fund campaign, will report on progress of the appeal. He announced yesterday that to date 11,000 donors have contributed $2,045,000.

The Rev. George V. McCabe, S.J., will introduce the campaign area chairmen and co-chairmen. These include:

Lawrence T. Callahan, North Shore area; Robert T. Capeless, Berkshire area; John P. Cooney, Jr., Rhode Island area; John E. Fenton, executive board; Charles J. Fleming, Worcester area; E. Clayton Gengras, Hartford area; William S. Ginn, Berkshire area; Thomas J. Groark, Norwich area; Thomas W. Grzebien, Jr., Rhode Island area; Dr. Solomon G. Hajjar, Merrimack Valley area.

Also John F. Havens, Hartford area; George J. Jacob, New Haven area; James V. Joy, Fairfield County area; James B. Kelley, Jr., Bristol County area; Dr. James J. Kelley, Rhode Island area; Judge Daniel M. Keyes, Jr., Springfield area; John A. Largay, Waterbury area; Daniel E. Marshall, Maine area; James J. Marshall, Worcester area; Adm. Edmond J. Moran, Fairfield County area; Dr. Richard L. Murphy, New Hampshire area; Harry J. O'Sullivan, Brockton area; Robert H. Ryan, special gifts, Boston; and Walter F. Sullivan, Central Massachusetts area.

Memorial Service

Following the ground breaking, a memorial service will be held at the graves of the four Jesuits who perished in the Shadowbrook fire. Archbishop Cushing will lead the prayers for the dead.

Berkshire Eagle, Wednesday, July 25, 1956—

Tanglewood, Lenox, Mass. • Concerts through Aug. 12

Berkshire Festival
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CHARLES MUNCH, Music Director

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Baldwin Piano RCA Victor Records

Public Events

Tonight

8:30—Chamber music. The Beaux Arts Trio. Theater-Concert Hall, Tanglewood, Lenox.

Petrovec

PRINCIPALS in last night's performance of Mozart's Don Giovanni (scenes from Act 1) presented by the Opera Department of the Berkshire Music Center were, left to right, Don Giovanni, played by John Parella of Philadelphia, Pa.; Don Ottavio, Hal Roberts of Cambria Heights, N.Y.; Donna Ana, Lynn Rasmussen of Kenosha, Wis.; Donna Elvira, Madeline Palmer of Manchester, N.H.

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Week's Events At Tanglewood

The ofurth week of the Berkshire Music Festival at Tanglewood, Lenox, Mass., opens tonight with a concert by the Beaux Arts Trio (Menahem Pressler, pianist; Daniel Guilet, violinist, and Bernard Greenhouse, cellist). Charles Munch will conduct the Boston Symphony Orchestra's concerts on Friday and Saturday nights, with Rudolph Serkin as soloist on the latter date in Schumann's Piano Concerto. Richard Burgin will conduct Sunday afternoon's Boston Symphony conetrt, with his wife, Ruth Posselt, violinist, as soloist in a Hindemith violin concerto.

The Boston Symphony and the Boston "Pops" Orchestras will give the evening concert in the "Tanglewood on Parade" benefit on Thursday, Aug. 9, with Heitor Villa-Lobos and Arthur Fiedler conducting. Jesus Maria Sanroma wil lbe soloist in Gershwin's Piano Concerto in F.

There will also be performances by various departments of the Berkshire Music Center at 4 p. m. and at 6 p. m., following a welcoming address at 5:45 by Ralph Berkowitz, dean of the center. There will be singing by the Tanglewood Chorus under Hugh Ross at 7 p. m., during a period set aside for picnic suppers on the lawn. Dancing on the lawn will follow the concert.

Munch, Monteux to Share Podium at Tanglewood

Charles Munch and Pierre Monteux will share podium honors at Tanglewood this weekend as the Berkshire Festival programs move into the huge Music Shed.

* * *

DR. MUNCH will direct the programs tonight and tomorrow night and Mr. Monteux will direct the Sunday afternoon program. Evening programs are 8:30 o'clock and afternoon programs open at 2:30 p.m.

Last season the 12 Shed concerta attracted a total attendance of 108,336 for an average of 9,028 or one and a half times the seating capacity (6,000). The overflow picnicked on the Tanglewood lawns.

Tonight's program will include the Berlioz "Roman Carnival" overture; Debussy's "Prelude to the Afternoon of a Faun"; the second suite from Ravel's ballet, "Daphnis and Chloe" and Brahms' second symphony.

* * *

TOMORROW EVENING'S program will include the Tanglewood premiere of the first act of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, soprano, Albert Da Costa, tenor, and James Pease, basso, as soloists.

The Saturday evening program will also include two Tanglewood first performances by the orchestra, Samuel Barber's "Adagio for Strings" and Bohuslav Martinu's "Symphonic Fantasies." The latter was commissioned by Dr. Munch for the Boston Symphony's 75th anniversary. The Martinu score received the award of the New York Music Critics' Circle as the best new orchestral work performed in New York during 1955.

* * *

MR. MONTEUX will conduct the overture to Rossini's opera, "L'Italiana in Algeri" Sunday afternoon; also the Bartok concerto and the "C Major Symphony number 7" by Schubert.

Since celebrating his 81st birthday in April Mr. Monteux has conducted concerts in several European cities, including a week's stay in Rome. Returning to the United States at the end of June Mr. Monteux conducted the first two weeks of the Lewisohn Stadium concerts in New York and then journeyed to Chicago for three concerts with the Chicago Symphony Orchestra at the Ravinia Festival.

Remaining tickets for the concerts are on sale at the Tanglewood box office and telephone reservations are accepted. Admission for listening from the lawn is on sale before each concert.

unusual dolls.

Munch Opens New Season At Tanglewood

(Special to The American)

Lenox, Mass., July 22—The first week end of concerts by the Boston Symphony orchestra in the music shed at Tanglewood brought more than 20,000 music lovers for three concerts conducted by Charles Munch and guest conductor, Pierre Monteux.

More than 6,200 were in the opening audience Friday evening when Charles Munch raised his baton to start the four-week season of concerts in the big music shed. The performance of the Brahms "Symphony No. 2, in D major" was so fine that one was assured of another memorable season of excellent performances which the large week-end audiences here have come to accept as normal.

Despite the heavy rain of Saturday which kept away many who normally are seated on the spacious lawns, there was a large audience for the performance of Wagner's "Die Walkure," Act I, which featured the soloists Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass. The first part of the program presented Barber's "Adagio for Strings" and Martinu's "Fantaisies Symphoniques", composed for the 75th anniversary of the Boston Symphony orchestra.

It was a rapt audience which listened to the excellent performance of Debussy's "Afternoon of a Faun" at the opening concert. There was color and fire in the performance of Ravel's ballet music from his "Daphnis et Chloe." Throughout the evening the string section of the Boston gave an inspired performance. Mr. Munch conducted with such ease of manner and the orchestra responded with such splendor that it was difficult to realize what rehearsal had gone on behind the scenes in the days preceding.

The Sunday afternoon performance brought a large audience to the grounds as well as the shed to hear the 81-year-old Pierre Monteux conduct the program of Rossini, Bartok's "Concerto for Orchestra," and Schubert's "Symphony in C Major."

Concerts this week will bring the music of Beethoven, Tschaikovsky, and Petrassi Friday evening; Rudolph Serkin as soloist in the Schumann "Piano Concerto in A minor" Saturday evening, and Ruth Posselt as soloist in the Hindemith "Violin Concerto" Sunday afternoon with her husband, Richard Burgin, concertmeister, conducting that concert.

The Sunday afternoon program will include Prokofieff's "Romeo and Juliet" and Mahler's "symphony No. 1, in D Major."

S.M.

SCHENECTADY GAZETTE, TUESDAY, JULY 17, 1956

Da Costa, Met Tenor, Soloist at Tanglewood

Albert Da Costa, Metropolitan Opera tenor and former Amsterdam resident, will be one of the soloists singing in Wagner's Act I from "Die Walkure" Saturday evening at Tanglewood, Lenox, Mass. He will be heard again on the Aug. 12 concluding festival program.

* * *

SOLOISTS WITH Da Costa this Saturday will be Margaret Harshaw, soprano; and James Pease, bass.

Charles Munch will conduct both the Friday and Saturday evening programs in the Shed featuring the full 104-piece Boston Symphony Orchestra and Pierre Monteux will conduct the Sunday afternoon program.

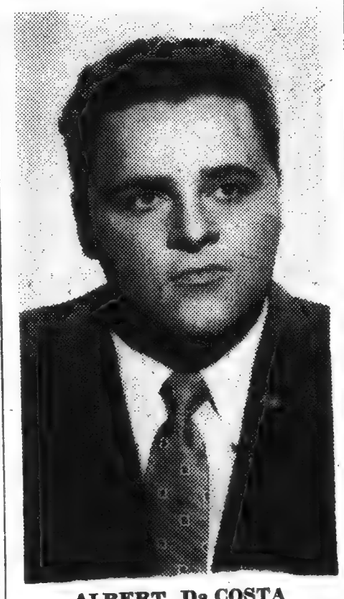
First of 12 concerts in the Shed will be presented on Friday evening. Tomorrow evening a special program will be presented by the Boston Symphony's Brass Ensemble and Metropolitan Opera soprano Margaret Harshaw and pianist, Ralph Berkowitz, in the Theatre-Concert hall.

* * *

EVENING CONCERTS at Tanglewood are at 8:30 o'clock and afternoon performances at 2:30 o'clock. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of the performance.

Saturday morning, public rehearsals are held at 10 a.m. beginning this Saturday as a benefit for the orchestra's pension fund.

Members of the Brass Ensemble playing tomorrow include Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, French horns; Josef Orosz and Kauko Kahila, trombones; K. Vinal Smith, tuba; with William Gibson, trombone, assisting. Composers represented will include Gabrieli, Bonelli, Poulenc, Berezowsky, Wagner and Richard Strauss.



ALBERT Da COSTA
At Tanglwood Saturday

* * *

THE FRIDAY EVENING symphony program will include Berlioz, Overture, the Roman Carnival; Debussy, Prelude, Afternoon of a Faun; Revel, Rapsodie Esgapnole; and Brahms, Symphony number 2 in D major.

The Saturday evening program will open with Samuel Barber's "Adagio for Strings"; and include Bohuslav Martinu's "Fantaisies Symphoniques"; and Act I from Wagner's "Die Walkure."

First Performances at Tanglewood Set Tonight

Two works commissioned by the Fromm Foundation of Chicago will receive their first performances tonight at the second concert of a contemporary chamber music under Fromm Foundation auspices at the Theater-Concert Hall at Tanglewood, Lenox, Mass.

* * *

THE CONCERTS were donated by Paul Fromm to the Berkshire Music Center, the summer school of music maintained by the Boston Symphony. It will be open to Friends of the Berkshire Music Center and to the public. Seats are unreserved.

The commissioned works are the "Quintet for Bassoon and Strings" by Leland Smith of the University of Chicago music department; and "Himnus ad Galli Cantum" for soprano and eight instruments by Julian Orbon of Havana, Cuba, a 1946 Tanglewood composition student.

* * *

PARTICIPANTS in tonight's program include Richard Burgin and Alfred Krips, violins; Joseph de Pasquale and Eugen Lehner, violas; Samuel Mayes, cello; Georges Moleux, bass; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Dorothy Anthony Dwyer, flute; Sherman Walt, bassoon; James Stagliano, horn; and Bernard Zighera, harp; all members of the Boston Symphony.

Guest artists are Sylvia Marlowe, harpsichord; Seymour Lipkin, piano; Marjorie McClung, soprano; Norma Farber, reciter; and Goffredo Petrassi and Seymour Lipkin, conductors.

* * *

THE PROGRAM includes "Concerto for Harpsichord," Manuel de Falla; "Quintet for Bassoon and Strings," Leland Smith; "Himnus ad Galli Cantum," Julian Orbon; "Sonata da Camera," Goffredo Petrassi; "Summer Music," Smuel Barber; and "Cantate de l'Enfant et de la Mere," Darius Milhaud.

SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 26, 1956

department of the Berkshire Music Center will give the first staged performance anywhere of a three-act opera, "Griffelkin" by Lukas Foss, associate professor of music at the University of California, and a permanent member of the composition faculty of the Berkshire Music Center. Boris Goldovsky is producing the opera, and the composer will conduct an orchestra composed of students of Department I (Orchestra) of the Berkshire Music Center.

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Tanglewood, Lenox, Mass. • Concerts through Aug. 12

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

Shed Concerts by the Boston Symphony Orchestra

FRI. July 27, at 8:30—BEETHOVEN—PETRASSI—TCHAIKOVSKY (MUNCH)
SAT., July 28, 8:30—HANSON—SCHUMANN—HONEGGER—DEBUSSY (MUNCH)
Soloist: Rudolph Serkin, Piano
SUN., July 29, at 2:30—PROKOFIEFF—HINDEMITH—MAHLER (BURGIN)
Soloist: Ruth Posselt, Violin
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 9
Boston Symphony and Boston Pops Orchestra—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesus Maria Sanroma, Piano

TICKET OFFICE, TANGLEWOOD, Lenox, Mass. Phone LEnox 600
Baldwin Piano RCA Victor Records
OPEN REHEARSAL SAT. at 10 A.M.—ADMISSION $1.00

Music

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By JAY C. ROSENFELD

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The great success of the evening was mainly attributable to the wizardly piano playing of Pressler, who, by adjusting the tone of his instrument to that of his colleagues made the ensemble exemplary and exciting. There was, in addition, a penetrating grasp of the music at hand so that the performance was eminently satisfying on that score. On the other hand, the bowed instruments were not as sonorous as might have been necessary to make the evening more memorable.

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Now, these visitors are not the big U.N. policy-makers. They are the trained staff who make the wheels go round and run the day-to-day life of the great building at the end of 42nd Street. Their opinions are probably closer to the man in their streets at home than those of the big brass. With this in mind, we interviewed two of the weekenders. First, was Ismail Osman of Afghanistan, who said he was most of all impressed by the almost limitless freedom we enjoy in the U.S. "It is the best gift in life," he said seriously. "Don't lose it for anything."

Russia is a next door neighbor of his home land, and we asked what his people thought of the new, friendly Soviet attitude. "It is the Russian people who are causing it," he said flatly. "They have lived long enough under austere rule. They want a change."

Next we talked with Robustiano Esperitis of the Philippines. He is employed by the Central Bank of the Philippines, and just arrived in New York from London where the bank had sent him to study economics. He will continue the study in New York, then Washington and return to his bank job at home. Freedom also was uppermost in his mind. He would have economic freedom for his home country, and he told how, toward this end, they were importing machinery and equipment to produce all sorts of consumer goods which otherwise would be bought from other countries. The U.S. and Britain, he said, provide most assistance in their struggle toward a favorable trade balance.

Tanglewood and the Berkshires, he added, were much more friendly than too-busy New Yorkers, a fact observed by many others, including native Americans.

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Tonight's performance was the fourth time I have heard it and "Fantaisies" was more fascinating than before.

—T. K.

Music: Lenox Concert

Full Boston Symphony Conducted by Munch

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 20—The full Boston Symphony Orchestra was on hand at Tanglewood tonight for the first time in this year's Berkshire Festival. Playing the opening of the regularly scheduled concerts in the Music Shed, the orchestra sounded as if it had had a long holiday and had returned with refreshed energy and enthusiasm.

The fact is that the Bostonians have been performing steadily since last fall—in their regular winter season, the "pops" and the Esplanade concerts. Could it be that they were not only responding to the eagerness of the Tanglewood audience but also working up a head of steam over their forthcoming European tour that will take them into the Soviet Union and Czechoslovakia?

If they play in Leningrad, Moscow and Prague as they played here tonight, particularly in Ravel's "Daphnis et Chloe" Suite No. 2, it is a certainty that they will be a revelation.

Charles Munch, who conducted tonight, is a specialist in French music, and he gives a piece like the Ravel a shimmering web of sound held together with the utmost intensity.

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The premieres are Act IV of Hector Berlioz' massive "The Trojans," composed in 1863; and Act I of Puccini's "La Rondine" (The Swallow). Scenes from Verdi's "Don Carlo" (1867), "Aida" (1871), and "Falstaff" (1893) complete the program.

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Meanwhile, on the strength of the promise he had shown in the field of opera with his short work, "The Jumping Frog of Calaveras County," based on Mark Twain's story, which the Tanglewood opera department premiered in 1950, and which has since had nearly 40 productions in the U.S. and abroad, Mr. Foss received a commission to complete the work by the NBC Television Opera Theater, which telecast it nationally last November. The composer is definite on some points: "'Griffelkin' is not a TV opera. It is now receiving its first complete performance, its stage premiere. It is neither fairy-tale nor children's opera, though the story—of a devil sent out into the world to do 24 hours mischief and evil—does play in a world which will make it interesting to children as well as to grown-ups.

"In this work, as in 'The Jumping Frog,' a 20-year study of Mozart opera will easily be detected by the scholar. I have grown up with Mozart opera, and it is partly due to Mozart opera that I have dedicated my life to music. However, nowhere am I attempting to recreate the theater of the 18th century."

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* * *

RAVEL, whose trio ended the program, hesitated long to write for this combination because he thought they were incompatible and he thought finally, that it would be better to emphasize that factor rather than ignore it.

The program ranged from the often disparaged D minor trio of Mendelssohn through the Ravel to end with Brahms' C minor. A good character was given each one. It has been the rule in many circles to dispose of Mendelssohn, certainly this trio, with a shrug of compassion and a campaign of triteness, but it can be, as demonstrated last night, fresh and vivacious and the lovely romantic melodies are forever youthful.

Ravel and Brahms received a different but a proper approach; the Ravel was played with a discriminating brush while the color in Brahms was applied with powerful and vigorous strokes. Ravel was conceived as poetry; Brahms as drama. This required a broad palette of colors and a complete stock of technical resources.

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THE PROGRAM was excellently devised. The subtle discretion of Ravel between the individual styles of the two German composers made a perfect and complete evening. The tumultuous applause of the audience was indubitable evidence that they would like to hear more. Unfortunately, according to our point of view, the trio gave them what they wanted. We had heard a three act play beautifully presented. The artists now proceeded to give, as a bonus, or as trading stamps, a fragment from another; a fragment, moreover, the finale from the Beethoven B flat, opus 97 trio, which fits into another frame but does nothing alone but display meretriciously the dazzling competence of the performers.

Notes and Footnotes

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—o—

Munch To Conduct Student Orchestra

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(High Fidelity Aug 1956

BSO to USSR

DURING THE PAST YEAR we have been undergoing a Russian invasion. Focal points of the Soviet drive have been our recital halls and recording studios, which have fallen defenseless before such People's Heroes as David Oistrakh and Emil Gilels.

Apparently the American way to answer a move like this really is massive retaliation, and volunteers have not been lacking. Early this spring the clarion was sounded, in a published statement which ended: "... Ready and eager, if the President wishes, to be the first American orchestra to play in Moscow ... signed, Henry B. Cabot." Henry B. Cabot is, of course, the president of the Trustees of the Boston Symphony Orchestra, and it is the BSO that will be the first American orchestra to play in the USSR. As a matter of fact, so far as anyone seems to know, it will be the first American orchestra to play in Russia at all. Before World War I, American orchestras, whatever their merit, were not much in demand in Europe, and ever since World War I such devices as the *cordon sanitaire* and the Iron Curtain have precluded junkets into Russia. Just as a point of interest, no Russian orchestra seems ever to have played in America, either, a fact which, no doubt, is currently being mulled over by astute New York concert managements. For Warshchr seem to be SRO material nowadays, and might not 110 Comrades pull even better than two?

Whatever the conclusions of New York managements, the Moscow management (singular) seems to have no misgivings about the allure of Bostonians. The Russian government, indeed, has plunged into show business with a surety and *sang froid* not unworthy of a Billy Rose. The Ministry of Culture in Moscow, dealing directly with the BSO, handed out no loss guarantees for four concerts with the greatest readiness, though the Orchestra does not actually expect to make a profit. It doesn't make a profit in the United States either, of course.

The BSO's overseas tour, which begins August 14, naturally will not be limited to Russia. Starting out with two chartered airplanes (and some space on the *Nieu Amsterdam*), the Orchestra's 115 men, together with 40 wives, and 88 pieces of musical baggage occupying 1985.7 cubic feet and weighing 8 tons, will play 26-29 concerts (bookings were incomplete at the time of this writing) in 17-19 cities in 12 nations. Cities fairly firm in the itinerary include Cork, Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Paris, Chartres, Leeds, and London. The portion of the tour west of the Iron Curtain will be subsidized in part by a government grant administered by the American National Theater and Academy.

After visit the Soviet Ministry of Culture takes over ... Bostonians to Leningrad without their wives ... concerts. Thence they proceed to Moscow, for ... one of which may feature the Beethoven Ninth ... with Russian soloists and chorus. They hope also to appear in joint performance with Oistrakh or Gilels, or both. Oistrakh played with them in Boston ... The Ministry also will furnish housing, meals, and entertainment, and the musicians already have been heard remarking to one another that the latter is purveyed by Soviet officialdom to foreign guests is supposed to be something really memorable. From Moscow, the Ministry will fly them to Prague, whence they will cross the Curtain again, back to Vienna.

It is stated, not without a glow of vicarious pride, that next summer's beginning, the Boston Symphony Orchestra was facing its journey into Communistry with the aplomb which Bostonians are reputed ... to bring to any adventure, however novel. There was to be no special supervision of personnel within the Curtain countries. They were expected, as a staff member put it, to get to rehearsals and performances ... time, just as they must in Boston, and the rest of what they might do would be their own business, also as in Boston. However, it was thought likely that the State Department would send someone to brief them before departure, on such matters as what not to try to photograph while in Moscow, what conversational topics to avoid, and the like. For the rest, reliance for the making of a favorable impression was left to natural Bostonian decorum.

That refers, of course, to deportment only. No one had the slightest doubt what kind of impression the BSO would make musically, and this is of considerable ... cultural importance, if that is the word I want. There is growing awareness of the need these days to show people not only behind the Curtain, but in Western Europe as well, that America is not a soulless Power concerned purely with dollars and gadgets. It would be hard to think of a more potent argument than the flawless glowing sound of the Boston Symphony Orchestra, irrefutable evidence of devotion to and labor for the most spiritual of the arts.

Anyway, at the time of the BSO's advent, Muscovites seemed to be taking to American musicians as heartily as the American public had received last winter's Russians. Isaac Stern had passed through in triumphal progress; Jan Peerce had won a five-minute standing ovation after singing in *La Traviata* with the Bolshoi company. The Boston Symphony Orchestra had no slightest doubt of being a sellout attraction — just as it is everywhere else.

J.M.C.

BOSTON HERALD, FRIDAY, JULY 27, 1956

Munch Conducts Premiere Tonight

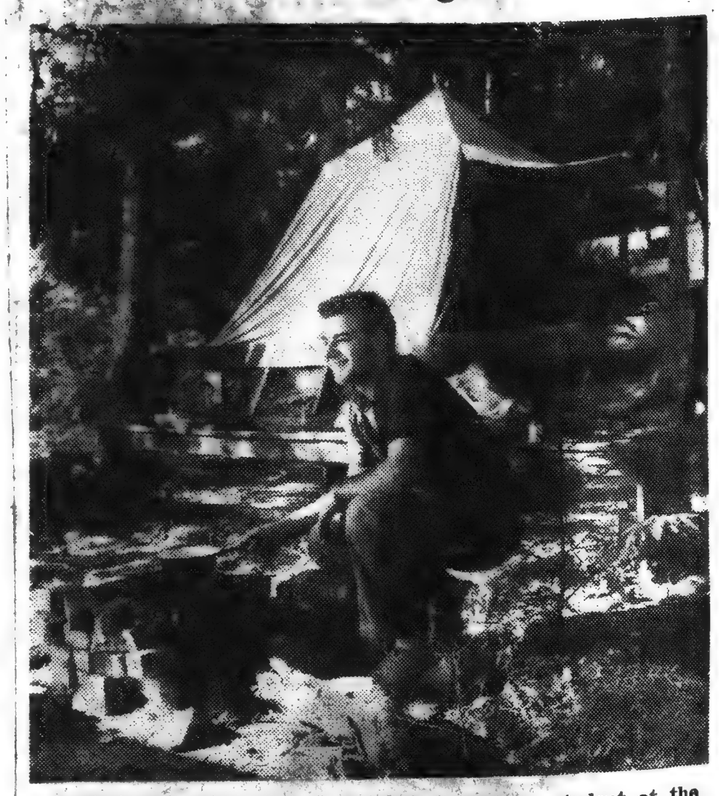
Charles Munch will conduct the Tanglewood premiere tonight of the Concerto for Orchestra No. 5 by Roman composer, Goffredo Petrassi, as the second week-end of concerts by the full 105-piece Boston Symphony Orchestra in the 1956 Berkshire Festival gets under way in the giant Music Shed at Tanglewood, Lenox, at 8:30 p. m. In addition, the program includes the Second "Leonore" Overture, by Beethoven and Tchaikovsky's Fourth Symphony.

Tomorrow evening pianist Rudolf Serkin, who made his Tanglewood debut last summer at a notable concert which drew more than 15,000 persons, will return to perform with Dr. Munch and the Orchsetra the Piano Concerto in A Minor by Robert Schumann in commemoration of the 100th anniversary of the composer's death. The program will also include music by Hanson, Honegger and Debussy. Sunday afternoon (July 29) Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only Tanglewood conducting appearance of the season in a concert which will also feature his wife, violinist Ruth Posselt, in a performance of the Hindemith Concerto.

[115]

EVENING TRIBUNE — LAWRENCE, MASS.—THURSDAY, JULY 26, 1956

Goldman At Tanglewood



Maynard H. Goldman, 18 Jasper street, a student at the Berkshire Music Center this summer, is living in a tent on the shores of the Stockbridge Bowl, Tanglewood in Lenox where the annual Berkshire Musical festival is being held. Mr. Goldman plays violin in the student orchestra of the Berkshire Music Center.

(High Fidelity Aug 1956

AS THE EDITORS SEE IT

BSO to USSR

DURING THE PAST YEAR we have been undergoing [illegible] Local [illegible] the Boston Symphony Orchestra [illegible] this country [illegible] Early this season [illegible] Ready [illegible] Moscow [illegible] the Trustees of the Boston Symphony Orchestra [illegible] the BSO [illegible] American [illegible] the USSR [illegible] to know [illegible] Russia [illegible] World War I [illegible] either a fact which [illegible] by astute New [illegible] which seem to be SRO [illegible] for 110 Comrades [illegible]

Whatever the conclusions [illegible] the Moscow management [illegible] misgivings about the [illegible] at Boston [illegible] government, indeed [illegible] with a surety [illegible] Rose. The Minister [illegible] directly with the BSO [illegible] for four concerts with [illegible] Orchestra does not [illegible] It doesn't make [illegible] course.

The [illegible] scale [illegible] nature [illegible] will not be [illegible] to Russia [illegible] with [illegible] chartered air planes [illegible] face [illegible] New [illegible] from the Orchestra's [illegible] other with 40 w[illegible] and 88 pieces of mast[illegible] occupy 198[illegible] sheet and weighing [illegible] plates [illegible] concert [illegible] kings were [illegible] time of [illegible] were [illegible] 19 cities in 12 nations [illegible] cities [illegible] in the itinerary include Cork, Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Paris, Chartres, Leeds, and London. The portion of the tour west of the Iron Curtain will be subsidized in part by [illegible] government grant administered by the American National Theater and Academy.

[illegible] takes [illegible] other w[illegible] to Moscow [illegible] brotherhood [illegible] ions. The [illegible] ish Ostrach [illegible] them in Boston [illegible] cherish hos[illegible] musicians alre[illegible] other than [illegible] overgrow[illegible] table [illegible] true who[illegible] roma[illegible] Symphon[illegible] ame[illegible] Dr[illegible] XIII[illegible] [illegible] chestra [illegible] formance [illegible] the test [illegible] [illegible] [illegible] [illegible] at [illegible] Moscow what conversa[illegible] for the test [illegible] [illegible] to depart [illegible] No[illegible] for what k[illegible] [illegible] [illegible] [

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 23 1956

Music at the Berkshire Festival

Munch and Monteux Conduct Weekend Symphony Concerts

By Harold Rogers

Lenox, Mass.

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Dr. Munch opened with Samuel Barber's Adagio for Strings, one of the composer's most successful works. It is a piece that combines solid musical substance with a form that builds logically and inexorably to a fervent climax. The conductor then continued with Martinů's Fantaisies Symphoniques, otherwise known as his Symphony No. 6, composed for the current 75th anniversary of the Boston Symphony.

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There is a strong emotional and stylistic relationship between Martinů and Bartók—the personal and original aproach, a high pitch of poetic intensity, the refined dissonances that inscribe fascinating patterns on the tympanum and awaken rare emotions in the heart.

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The Fantaisies Symphoniques received the New York Music Critics Circle award as the best new orchestral work presented in New York in 1955. Dr. Munch has now conducted it many times. Saturday night he gave it a jeweled performance that brought out the scintillating nuances of the score.

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Miss Harshaw sang with her usual dedication and superb understanding of the Wagnerian roles. Today there are few if any sopranos who can equal her as a Wagnerian singer, and it is regrettable for the music world that her artistry is at present limited in other areas of song.

Mr. Da Costa, too, was astonishing for the brilliance and power of his ringing tenor. Mr. Pease, back from his European season as a member of the Hamburg Opera Company, demonstrated a basso more mature and secure, a rich and beautifully molded tone. The singing of these artists, plus Dr. Munch's vivid handling of the orchestra, brought the concert to a conclusion that was followed by cheers and numerous calls.

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He continued with Bartók's inventive and often humorous Concerto for Orchestra—a brilliant piece of writing that displays the various choirs of the ensemble in solo roles. Here again one could marvel at Mr. Monteux's ability to move musical mountains with the tip of his baton.

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In the opera houses of this country, at least, you never hear Wagner from such large numbers, which means never with quite the amplitude of sound we had tonight.

Needs Symphony Hall

Considering the prevailing beauty of the performance, it may seem a trifle carping to mention that the reading did not have quite the blaze of detail, quite the dramatic flow and continuity it would have were these forces to work upon it again and present it at Symphony Hall during the season to come. Could it be done? It certainly ought to be possible.

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So, too, with the singers. Miss Harshaw has all of the power, and glory of voice for Sieglinde, and voices the music with true eloquence. Mr. Pease, developed in reasonance and expressive power during his years in Europe, was the finest Hunding I have heard. What a pleasure to hear the part sung with firm, carrying tone and great flexibility.

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Other Theatre News on Pages 48-50

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The Berkshire weather tonight was outrageously cold and rainy, which resulted in a comparatively small audience of but 5733 persons. When it came time for applause, at the end of the concert, nonetheless, the ensuing tumult sounded like a much bigger attendance.

SCHENECTADY GAZETTE, WEDNESDAY, JULY 25, 1956 GAZETTE PHONE [illegible]

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Three Schenectady men are among the 91 students from New York state attending the Berkshire Music Center at Tanglewood, Lenox, Mass., this summer.

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Butler, a 1949 graduate of Nott Terrace high school and a 1953 graduate of the Eastman School of Music at Rochester, where he received a bachelor of music degree, plays in the student orchestra at the center. Most recently he has served as a bandsman in the U.S. Army Field Band and for the winter season he has been engaged as principal tuba player for the New Orleans Orchestra.

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[116]

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JUL 26, 1956

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[116]

Benny Goodman To Play At Music Mountain On Sunday

BENNY GOODMAN . . . famous clarinetist who will play at Music Mountain this Sunday afternoon. A musical star in both classic and jazz fields, Mr. Goodman will play with the Berkshire Quartet in a Brahms Quintet on Sunday.

There will be an important change in the program of the fifth Sunday afternoon chamber music concert of the twenty-seventh Music Mountain season for Sunday, July 29, at Music Mountain, Falls Village. Benny Goodman, eminent virtuoso of the clarinet in the fields of jazz and classical music, will be the featured guest artist in a program of Brahms, Rainier, and Mozart. Natasha Magg, who was scheduled to appear with her husband, Berkshire Quartet cellist Fritz Magg, in Chopin's Sonata for Cello and Piano in G Minor, will be presented on Sunday, August 19, at 4 in the afternoon. Mrs. Magg and Fritz Magg will then perform the Chopin Sonata for Cello and Piano.

The program for Sunday, July 29, will be the Quartet in B Flat Major (K.458) *(The Hunt)* by Mozart; the Quartet by Priaulx Rainier; and the Quintet for Clarinet and Strings in B Minor, Opus 115 by Brahms. Benny Goodman, who appeared twice at Tanglewood during the summer in works by Mozart, will join the members of the Berkshire Quartet in the Brahms Quintet for Clarinet and Strings.

Benny Goodman, who has realized his popular success and acclaim in the field of jazz, was trained in the classic mold and is a very accomplished clarinetist in both areas —the area of jazz and the area of classical music. His wide international acceptance as one of the foremost men of jazz marks him a distinguished jazz clarinetist; and the enthusiastic acclaim of music critics for his appearance in classical music recital and concert marks him an eminent musician in the area for which his early music training prepared him.

The program for the sixth Sunday afternoon concert, August 5, will present Virginia Robinson, harpist, as the guest artist. The Program will consist of the Quartet in A Major (K. 464) by Mozart; the Danse sacre et profane by Debussy; and the Quartet in G Major, Opus 61 by Dvorak.

Koussevitzky Tribute Set For Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semifinal week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolph Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

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[117]

Benny Goodman To Play At Music Mountain On Sunday

BENNY GOODMAN . . . famous clarinetist who will play at Music Mountain this Sunday afternoon. A musical star in both classic and jazz fields, Mr. Goodman will play with the Berkshire Quartet in a Brahms Quintet on Sunday.

There will be an important change in the program of the fifth Sunday afternoon chamber music concert of the twenty-seventh Music Mountain season for Sunday, July 29, at Music Mountain, Falls Village. Benny Goodman, eminent virtuoso of the clarinet in the fields of jazz and classical music, will be the featured guest artist in a program of Brahms, Rainier, and Mozart. Natasha Magg, who was scheduled to appear with her husband, Berkshire Quartet cellist Fritz Magg, in Chopin's Sonata for Cello and Piano in G Minor, will be presented on Sunday, August 19, at 4 in the afternoon. Mrs. Magg and Fritz Magg will then perform the Chopin Sonata for Cello and Piano.

The program for Sunday, July 29, will be the Quartet in B Flat Major (K.458) *(The Hunt)* by Mozart; the Quartet by Priaulx Rainier; and the Quintet for Clarinet and Strings in B Minor, Opus 115 by Brahms. Benny Goodman, who appeared twice at Tanglewood during the summer in works by Mozart, will join the members of the Berkshire Quartet in the Brahms Quintet for Clarinet and Strings.

Benny Goodman, who has realized his popular success and acclaim in the field of jazz, was trained in the classic mold and is a very accomplished clarinetist in both areas —the area of jazz and the area of classical music. His wide international acceptance as one of the foremost men of jazz marks him a distinguished jazz clarinetist; and the enthusiastic acclaim of music critics for his appeanrance in classical music recital and concert marks him an eminent musician in the area for which his early music training prepared him.

The program for the sixth Sunday afternoon concert, August 5, will present Virginia Robinson, harpist, as the assisting artist. The Program will consist of the Quartet in A Major (K. 464) by Mozart; the Danse sacre et profane by Debussy; and the Quartet in G Major, Opus 61 by Dvorak.

Koussevitzky Tribute Set For Tanglewood

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Jewish Advocate Boston

SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, JULY 27, 1956

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JUN 30 1956

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[118]

Louis Abrazall
Boston

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AMUSEMENTS CALENDAR

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July 24 - 28—Sharon Playhouse, *Heartbreak House*, 8:40 p.m. Wed. Mat. 2:30 p.m. Next week, *Harvey*.
July 27 - 28—Jacob's Pillow Dance Festival, Lee, 4 and 9 p.m. San Francisco Ballet.
July 27 - 29—Tanglewood Music Shed, Boston Symphony Orchestra. Friday, 8:30 p.m. Charles Munch conducting Beethoven, Petrassi, Tchaikovsky.
Saturday, 8:30 p.m. Charles Munch conducting Hanson, Echumann, Honegger. Rudolf Serkin, soloist.
Sunday, 2:30 p.m. Richard Burgin conducting Handel, Hindemith, Mahler. Ruth Posselt, soloist.
July 29—Music Mountain, 4 p.m. Berkshire Quartet. Benny Goodman, guest artist. Mozart, Rahmer, Brahms.
July 31 - Aug. 1—Jacob's Pillow Dance Festival, Lee, 9 p.m. Aug. 2, 4 p.m. San Francisco Ballet.
Aug. 1—Norfolk Music School, 3:30 p.m. Ensemble Program.
Aug. 1—Children's Films, Salisbury Film Society, 4 p.m. Scoville Library.
Aug. 1—Tanglewood Theatre-Concert Hall, 8:30 p.m. Rudolf Serkin and woodwind quartet playing Schumann and Mozart.

TANGLEWOOD, JULY 20
By A. C. S.

Charles Munch exhibits a spontaneity in conducting where every performance seems a new experience, where contours of sound and rhythm are freshly molded and no work appears hackneyed. Three old friends were revisited Friday evening. Berlioz was represented by his *Roman Carnival Overture*, Debussy by the *Prelude to the Afternoon of a Faun*, and Ravel by the second

the Bela Bartok *Concerto for Orchestra*, written for the Koussevitzky Music Foundation in 1943. It is not an easy work for the layman to assimilate on first hearing, even with copious program notes. However, Mr. Monteaux gave a reading of incredible clarity, understanding, and exuberance to which the audience was most responsive.

quantity; he has not yet fully arrived as a "helden tenor" but is definitely on the way. James Pease is a notable bass with fullness and clarity in the entire compass of the voice. A vibrant orchestral performance and an inspired reading by Mr. Munch produced a memorable presentation.

Two contemporary works opened the program: Barber's *Adagio for Strings*, and *Fantasies Symphoniques* by Martinu. The latter is a piece of extraordinary interest which was written for the 75th anniversary of the orchestra. It is filled with wonderful sounds and a fascinating use of instrumental techniques. The New York Music Critics Circle called it the "best new orchestral work" presented in that city in 1955. The choice is understandable.

Pierre Monteux, eighty-one years young, gave ample evidence of his youthful approach to music at the Sunday afternoon concert where he appeared as guest conductor. Schubert's *Seventh Symphony* was directed with warmth and vitality. A lilting performance of the overture to *Italiana in Algeri*, by Rossini, opened the program.

The most interesting selection was

COMING PROGRAM AT TANGLEWOOD

This weekend's Music Shed concerts by the Boston Symphony Orchestra at Tanglewood are: Saturday evening, July 28: Hanson: Elegy in Memory of Serge Koussevitzky; Schumann: Piano Concerto in A minor—Soloist: Rudolf Serkin; Honegger: Symphony No. 5; De-

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BERKSHIRE FESTIVAL—This famous enterprise of the Boston Symphony Orchestra will present concerts in the Music Shed at Tanglewood, Mass., for six weeks from July 4 to Aug. 12. There will be concerts on Friday and Saturday nights and Sunday afternoons. Chamber music groups will appear on Wednesday nights. Assisting Charles Munch as conductor will be Pierre Monteux, Eleazer de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein.

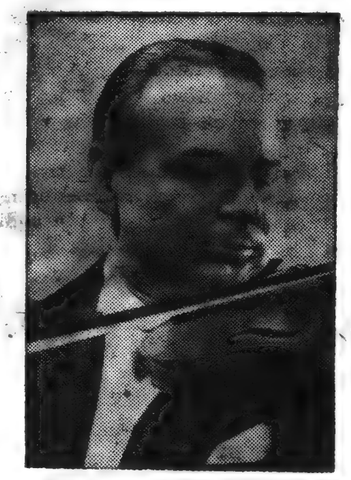
Boston Symphony Plans Banner Year At Tang'ewood

LENOX, Mass. — The 75th anniversary of the Boston Symphony Orchestra will be celebrated this summer at Tanglewood with the conducting of Charles Munch, Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin.

The season, which begins July fourth, will feature works by Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland. Two Wagner programs will also be presented with Metropolitan stars Margaret Harshaw and Albert Da Costa.

Among the season's eminent soloists will be jazz musician Benny Goodman playing Mozart's Concerto for Clarinet. Other groups performing will be the Yale Glee Club, duo pianists Luboshutz and Nemenoff, and vocalists Adele Addison, Florence Kopleff, David Lloyd, Mac Morgan and James Joyce.

Preceding the Shed series are two concerts by the chamber section of the symphony. They will play the "Bach-Mozart" concerts conducted by Charles Munch, Lukas Foss, Hugh Ross and Boris Goldovsky.



EMINENT VIOLINIST . . . Zino Francescatti who will return to Tanglewood as soloist in the Tchaikovsky Violin Concerto on Sunday, August 5.

bussy: "La Mer"—Charles Munch, Conductor. Sunday afternoon, July 29: Prokofieff: "Romeo and Juliet," Suite No. 2; Hindemith: Violin Concerto—Solist: Ruth Posselt; Mahler: Symphony No. 1, in D major—Richard Burgin, Conductor.

Next week the Berkshire Festival moves into its semifinal week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three weekend concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate assoloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Echumann (July 29, 1856) with a performance of his second symphony, and will also give the Tanglewood premeire of Aaron Copland's Symphonic Ode.

Grace Notes

(Continued from Page Twelve)

faculty members of the Norfolk Music School of Yale University, and played on Wednesday afternoon, July eighteenth, at Battel House in Norfolk. The list of works chosen for the recital was a rather formidable one, in the technical and interpretive problems it presented to the musicians.

Clyde Duncan's Sonatina for clarinet and piano, in three movements, was the first piece. Mr. Duncan is an American composer, clarinetist, and teacher; his sonatina is a prize winning one. Its pretentions are small, its idiom chromatic, and the form skilfully developed. Although the slow movement is sombre, the piece as a whole is light and engaging. The material offered was shown off to the best possible advantage by Mr. Wilson and Mr. Simonds, in their handling of the complex rythms, their subtle nuances of color, and by freshness of style.

Goffredo Petrassi, a Roman born and trained musician, has composed choral, orchestral, and chamber works, and is this summer at Tanglewood. Luigi Silva and Bruce Simonds played his Prelude, Aria, and Finale for violoncello and piano. This work also employs chromatic means, but is much more serious and broad in scope than the first offering on the program. The three parts are widely contrasted, the prelude intelligently conceived, the Aria having emotionally expressive long lines of melody, while the last part sets a mood of forcefulness and strong colors. Here again the artists revealed the composer's message with unusual insight and prowess, the high level of interpretation presenting the music to its best advantage. Mr. Silva handled a variety of bravura effects with deftness, and should be commended for the beauty of his tone and phrasing, especially in the Aria, and in the cadenza-like passage of the Prelude.

Brahms' superb Trio. Opus 114, for clarinet, violoncello, and piano, balanced the program by concluding on familiar ground. The ensemble playing had a smooth "give and take," each instrumentalist contributed to the lyric richness of the combined tone. There was authority in the interpretation of each movement; the introspection of the Adagio, the grace of the Andantino, and the warmth of the whole. One left the concert hall with the feeling of something having been added to one's musical understanding.

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Foss Opera to Get Stage Premiere

Lukas Foss' "Griffelkin," an opera commissioned by NBC-TV and telecast last November, will receive its world premiere as a complete stage performance as the major opera production by the opera department of the Berkshire Music Center at Tanglewood, Lenox, Mass.

The opera, which will be performed Aug. 6-7, will be conducted by the composer, who is also a faculty member of the composition department of the Berkshire Music Center, and staged by Boris Goldovsky, head of the opera department of the school. Foss is a member of the UCLA music faculty.

[119]

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WHEELS, KEELS & WINGS

TRAVEL AND RESORTS

By JOHN HUGHES

Pittsfield, Mass., June 30.—Unusual resorts, scores of historical sites, 15 golf courses, miles of bridle trails, rolling tree-covered landscapes and lakes and ponds galore are among the attractions on tap for vacationists to the Berkshire Hills. For the culturally inclined there are two playhouses, weekly chamber music concerts, Ted Shawn's Jacob's Pillow in Lee, the famed Tanglewood Music Festival featuring the Boston Symphony Orchestra and several art exhibits and flower shows.

This is one of the few remaining areas in the country where polo still flourishes. Teams sponsored by local business and civic organizations engage in weekly matches which are open to the public.

151 Miles From N. Y.

I drove up here leisurely over the Hutchinson River and Merrit Parkways and Route 7 which winds through Connecticut and Massachusetts close to the New York State line. This clocked at 151 miles on the speedometer and made for a most scenic drive.

Pittsfield is a fine little city with a countryfied air. It houses the Berkshire Museum, one of the finest museums of art and natural history in the country, and a collection of the works, personal effects and pictures of Herman Melville, author of Moby Dick, in the Berkshire Athenaeum (Pittsfield's library).

It also has the Wendell-Sherwood Hotel which invites families to "come as you are and enjoy yourself." To encourage Mom and Dad to bring the children along there is no charge at the hotel for those under 14, no charge for cribs, there are special menus with selections from 35 cents and baby sitter service is available.

I stayed there the first night. Like all the rooms mine had both television and radio and private bath with tub and shower. Next morning I looked over the facilities. The Towne Room is the main dining room featuring excellent cuisine. Those seeking lighter fare will find it in the Cup 'n Saucer, a combination coffee shop and soda fountain.

Moderate Prices

The Wendell Lounge features afternoon cocktails and evening entertainment and you don't have to dress up. Prices here are moderate. My room cost me $5.50 for one night.

From the Wendell-Sherwood I drove to the 15,000-acre Eastover at Lenox. This is a former estate which has been converted into a top-flight resort.

The Eastover has an outdoor and indoor pool, a choice of riding trails, canoeing and fishing in a private lake, tea dancing in the afternoon, softball, Sunday night buffets, hayrides, tennis, water shows, archery, ping pong, shuffleboard, volleyball, a chip-and-putt golf course, masquerade parties, movies, talent shows and many other forms of entertainment.

Bring Your Own

Eastover accommodates 380 guests. The principal accommodations are the Mansion, Plantation, Ranch House, the Lodge, Tally Ho and several cottages. While there are no bars at the resort you can bring your own liquor. There are setups available at many spots around the premises. The guest takes these as needed—on the honor system—and pays for them when leaving.

The management caters mainly to young single people and if you play a musical instrument bring it along and join one of the jam sessions which are popular here.

Dress is very informal at Eastover—slacks, jeans, sports shirts are the order of the day. One place you're bound to enjoy is Tally Ho Barn. Once a stable for thoroughbred horses, the stalls are now fixed up with tables and benches and you can enjoy the company of other guests in hangouts marked "Nantucket," "Man O'War," etc.

Rates at Eastover run from $10.75 daily and $71.75 weekly and include three meals a day, all sports equipment and entertainment. The only extra is horseback riding which is $2 an hour.

Golf at Premium

A few miles away at South Lee is the Oak n' Spruce which also caters to the younger set. Oak n' Spruce has 366 acres and nestles alongside 8,000-acre Beartown State Forest. The resort features a golf course, heated swimming pool, streams and ponds, tennis, softball, volleyball, badminton, skeet field and rifle range, cocktail bar, dancing, movies, planned recreation, water games, treasure hunts, basketball, archery, croquet, bicycle trips and many other sports and games both outdoors and indoors.

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For full information on the above and other resorts in the Berkshires write John Dowling, Berkshire Hills Conference, 50 South St., Pittsfield, Mass.

Airview of Jug End Barn in the Berkshire Hills at South Egremont, Mass. The barn (upper right) which once housed cows now shelters summer vacationers.

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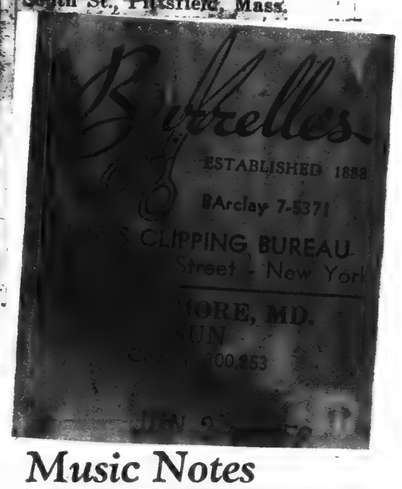

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Shawn's Silver Anniversary at Pillow

By MILES KASTENDIECK

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It's Unique

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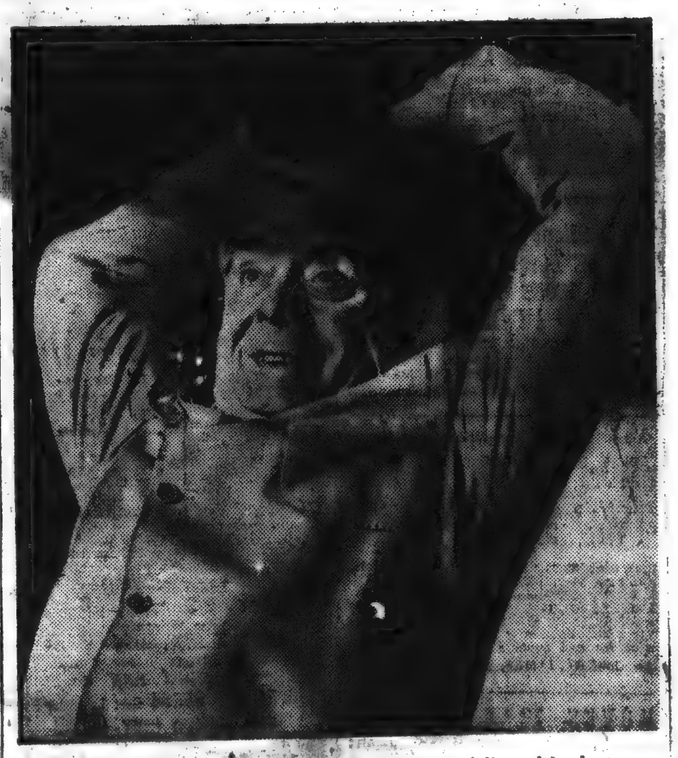

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Shawn's Silver Anniversary at Pillow

By MILES KASTENDIECK

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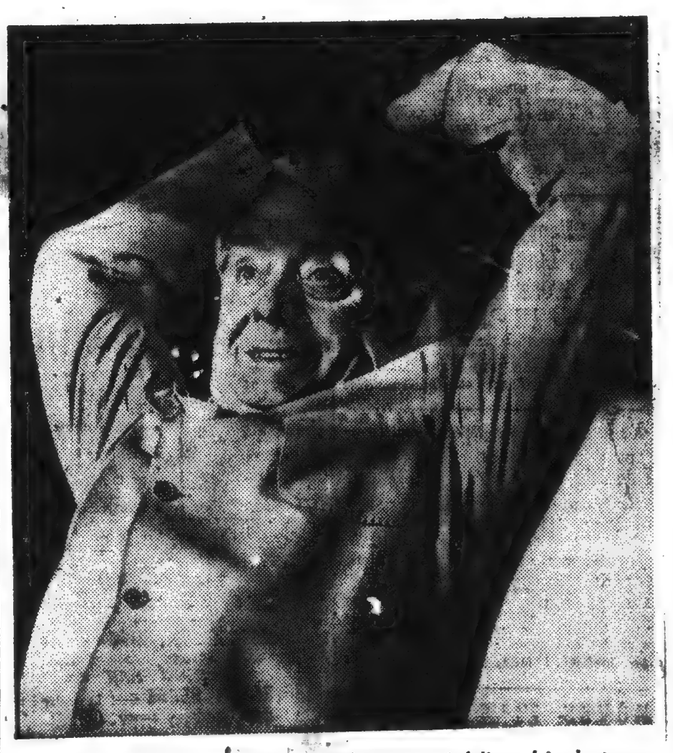

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The Berkshire Eagle, Friday, July 27,

Petrassi's Concerto for Orchestra To Have Tanglewood Premiere Tonight

Rudolf Serkin Soloist in Shed Tomorrow Night

TANGLEWOOD—Charles Munch will conduct tonight the Tanglewood premiere of the Concerto for Orchestra No. 5 by Roman composer Goffredo Petrassi as the second weekend of concerts by the full 105-piece Boston Symphony Orchestra in the 1956 Berkshire Festival gets under way in the Music Shed at 8:30 p.m. In addition, the program includes the Second "Leonore" Overture by Beethoven and Tchaikovsky's Fourth Symphony, both of which have recently been released by RCA Victor in recorded performances by Dr. Munch and the orchestra.

100th Anniversary

Mr. Petrassi, who composed his Concerto for Orchestra No. 5 for the 75th anniversary of the Boston Symphony Orchestra, is this summer's visiting professor of composition at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Charles Munch conducted the world premiere of the work at a pair of Boston Symphony concerts last December, and then conducted it in New York and various other eastern cities. It is in two contrasting movements, the first a Presto, the second an Andante tranquillo and Lento.

Tomorrow evening pianist Rudolf Serkin, who made his Tanglewood debut last summer at a notable concert which drew more than 15,000 persons, will return to perform with Dr. Munch and the orchestra the Piano Concerto in A Minor by Robert Schumann in commemoration of the 100th anniversary of the composer's death. The program will also include music by Hanson, Honegger and Debussy.

Burgin To Conduct

Sunday afternoon Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only Tanglewood conducting appearance of the season in a concert which will also feature his wife, violinist Ruth Posselt, in a performance of the Hindemith Concerto.

A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra at 10 a.m. tomorrow morning. A nominal admission of $1 is charged for the benefit of the Orchestra's Pension Fund.

Remaining tickets for tonight's corncert, as well as all those remaining in the Berkshire Festival, which ends on Aug. 12, may be obtained at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert.

Piano soloist, Rudolf Serkin, right, at tomorrow night's Music Shed concert at Tanglewood, takes time out from rehearsals to visit with Dr. Charles Munch, conductor of the Boston Symphony Orchestra. Last season when Serkin made his debut at Tanglewood, his concert with the BSO drew more than 15,000.

BOSTON HERALD, SATURDAY, JULY 28, 195

Serkin to Play At Berkshire Fete

Rudolf Serkin, who attracted an overflow crowd of more than 15,000 when he made his Tanglewood debut at last summer's Berkshire Festival, returns tonight to perform in the giant Music Shed at Tanglewood, Lenox, at 8:30 p.m. with Charles Munch and the Boston Symphony Orchestra. Mr. Serkin will play the Piano Concerto in A Minor by Schumann in commemoration of the 100th anniversary of the composer's death on July 29, 1856.

Tomorrow afternoon Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only appearance of the season as a conductor in a program which will also feature Ruth Posselt as soloist in the violin Concerto by Hindemith. The second suite from Prokofieff's Ballet, "Romeo and Juliet," and conclude with the first Berkshire Festival performance of the Symphony No. 1 in D Major by Mahler.

SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 28, 1956

TANGLEWOOD SHED CONCERT ATTRACTS 6256

Novelty On Program 'Fifth Concerto for Orchestra' By Petrassi

By WILLARD M. CLARK

Tanglewood, July 27—The opening concert of the second week of concerts by the Boston Symphony Orchestra in the shed drew an audience of 6256 people. The inclement weather has held audiences down to almost a minimum this season, which, aside from the financial loss, is unfortunate because not for many seasons have there been finer performances of the great music in the orchestral literature.

Commissioned Work

Tonight, the novelty on the program was the "Fifth Concerto for Orchestra" by Goffredo Petrassi. This work was commissioned by the Boston Symphony Orchestra for its 75th anniversary and it had its first performance in Boston in Dec., 1955. Mr. Petrassi is an artful craftsman who knows his orchestra and how to expose it to advantage. Unfortunately the present work seems to have no form or focus. Just when one expects the work to get some place, off goes the composer on another tangent. There are moments of charming melodies, but these are fragmentary. The orchestra is given ample opportunity to show what can be accomplished by a group of virtuosi. Perhaps, had we not heard so recently the Bartok "Concerto for Orchestra," this work of Mr. Petrassi might have assumed a greater interest. As it was, it seemed to bear out our thought that inspiration and commissions do not necessarily go hand in hand. Mr. Munch labored mightily on this work and it was probably given the finest performance it will ever have.

The program opened with a magnificent performance of the "Leonore" Overture No. 2. Heard less often than the No. 3, it has the same soulful and grave introduction based on the air of Florestan. There is not quite the sustained excitement one finds in the third "Leonore" Overture, but there is within the second a wonderful building of climax and extraordinarily fine contrasts. Mr. Munch was at his most communicative.

Passages Almost New

The concert concluded with a scintillating performance of "Symphony No. 4 in F Minor" by Tschaikowsky. The playing of the last symphonies of Tschaikowsky have practically become a tradition here at Tanglewood. They were the sure-fire portion of a Koussevitzky program, year after year. Mr. Munch's approach to these symphonies is less vehement than Mr. Koussevitzky. In fact, his readings are so beautifully detailed that at times one hears passages which seem almost new, so seldom were they heard in the welter of noise that is the sum total of what many conductors feel is the tradition of Tschaikowsky interpretation.

The performance tonight was very fine. So was the audience reaction.

Tonight's Program

Tomorrow night Mr. Munch will open the program with an "Elegy In Memory of Koussevitzky" by Howard Hanson. This was another work composed for the 75th anniversary of the orchestra. Rudolf Serkin, the most popular pianist to come to Tanglewood, will play the Schumann "Concerto in A Minor" and this will be followed by Honegger's "Symphony No. 5." The program will close with one of the great interpretive triumphs of Mr. Munch, "La Mer" by Debussy.

Richard Burgin, concertmaster of the orchestra, will conduct the program Sunday afternoon at 2.30 and will have as soloist his wife, Ruth Posselt, who will play Hindemith's "Concerto for Violin and Orchestra." The program will open with Prokofieff's "Romeo and Juliet" Ballet, Second Suite, and conclude with Mahler's "Symphony No. 1 in D Major."

CATSKILL DAILY MAIL FRIDAY, JULY 27, 1956

MUSIC

(Boston Symphony Orchestra)

Another weekend of music has passed at Tanglewood, the summer home of the Boston Symphony, and in retrospect, it has been one of the most rewarding to date. Contrary to what Jay S. Harrison, music critic for the New York Herald Tribune, had to say about the Friday evening concert, it was good to hear some of the "old chestnuts" once more. Mr. Harrison apparently was upset because another program of popular appeal was performed at Tanglewood, with the assumption that the works performed were available on phonograph recordings, with the premise, "Why play them in live performance?"

It might be noteworthy to say that phonograph records will never replace a live performance, regardless of what the composition might be. No one can deny the zest of the "Roman Carnival" Overture by Berlioz, the suave gentility of Debussy's "Afternoon of A Faun," or the sensuous sonorities of Ravel's "Daphnis and Chloe."

It's quite true that Brahms has been played at Tanglewood many times, and it's also quite true that Mr. Munch's performance did not measure up to some of his memorable performances of the past But that is no reason to criticize the Boston Symphony for performing some of our more outstanding works in the permanent repetoire. One gains a different "feel" for music in the concert hall than by recording. Mr. Harrison also stated that if this method of programming continues, Tanglewood will be a thing of the past.

It might be well to remember that it isn't Aaron Copland, Paul Hindemith or Bohuslav Martinu that is bringing the money into the box office at Tanglewood. I'm sure that if one were to look into the financial figures of the BSO for individual concerts that the capacity crowds were for performances of Beethoven, Brahms, Mozart, Bach or Tschaikowsky.

To offset programs of less popular appeal, programs that are sure-fire winners must be presented. If money is reaped from performances of compositions by permanent composers, I'm sure that the programming committee would be the most happy to let us hear some of the efforts of some of our con (temporary) composers as well. One must, in some shape or fashion, offset the other.

As for Tanglewood disappearing from the face of the earth, this seems quite doubtful. Tanglewood and the Boston Symphony Orchestra, at this point, seem to be quite an American institution. If it isn't, why do several hundred thousand people make the trek there from all over our vast country each year? I'm sure that it will be there long after Mr. Harrison and myself have gone to our heavenly rewards. Who knows? We might meet Beethoven or Brahms there, and we could argue the whole situation out with them up above.

For the innocent, however, and looking forward to the next three weeks at Tanglewood, it looks as though things are pretty evened up with the boys, and with the new ones, who patiently (in some instances) crank out our modern modes in music.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 19 1956

Tanglewood Hears Boston Ensemble, Margaret Harshaw

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass.—The usual connotation of "chamber music" hardly suggests the supercharged excitement and musical resplendence of last night's concert at Tanglewood, the third event in the Wednesday evening series.

At first consideration the dramatic soprano of Margaret Harshaw and a brass ensemble from the Boston Symphony would seem an improbable combination on the same program but they proved a refreshing novelty and a source of aesthetic pleasure for the large crowd in the Theater-Concert Hall last night. Both Miss Harshaw and the Brass Ensemble were in superb form.

* * *

THE BRASS CHOIR of the Boston orchestra is tops in the symphonic field and it came as no surprise that these players gave magnificent utterance to the music of Giovanni Gabrieli, Bonelli, Poulenc, and Berezowsky. Our own predilection was for the grandiloquent fanfares that Gabrieli and Bonelli composed for antiphonal brass groups. Led by Roger Voison, one quartet of brass players faced another across the stage and gave a fleeting idea of how gloriously this music must have sounded in Gabrieli's day at San Marco's in Venice.

In the 20th Century music of Poulenc and Berezowsky there was a studied indifference to orotund and stately expression but both pieces were gay, witty, and devilishly tricky to play. The consummate skill of these players was fortunately not wasted on an unappreciative audience. Enthusiasm was warm and deservedly prolonged.

Miss Harshaw is one of the great practitioners in the operatic field today and it was a surpassing joy to hear her in Strauss and Wagner songs last night. Her status as a recitalist will have to be decided when her programs encompass a wider selection but all can rejoice in her voluminous voice, immaculate musicianship, and expressive power. These qualities inhered to everything she attempted last night.

* * *

IN THE PRELIMINARY sketches for Tristan she found her most congenial milieu. These settings have a wide emotional gamut, all of whose facets Miss Harshaw understands and can project. She was particularly moving in "Schmerzen" and "Im Treibhaus" and it was worth a long trip to hear her interpretations of these five songs.

Ralph Berkowitz was Miss Harshaw's accompanist, whose pianism was clean and assured but rather lacking in nuance and coloration.

PLAINVILLE

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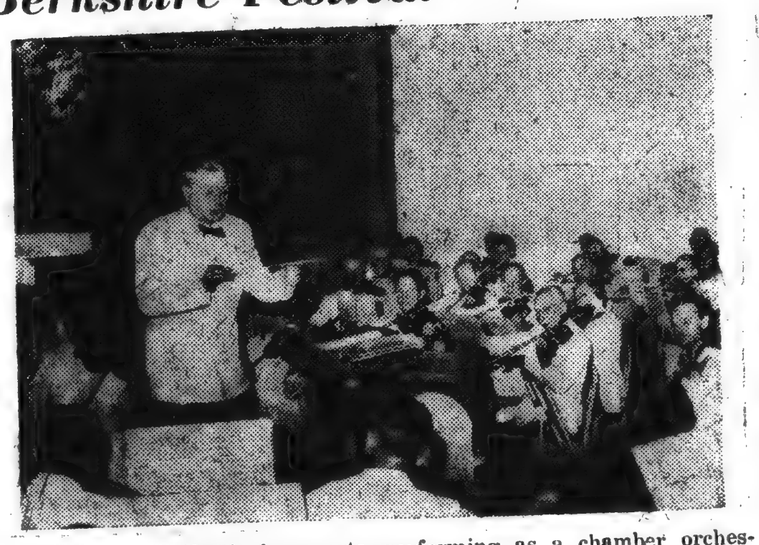
Farmington Valley Herald
COLLINSVILLE, Conn.
Weekly Independent
Circ. 3,126

JUL 19 1956

Berkshire Festival



The Berkshire Festival concerts at Lenox, Mass., moved into high gear this week when the entire Boston Symphony Orchestra of 106 pieces assembled at Tanglewood under the baton of Charles Munch, Music Director. When they completed their two weeks of free Esplanade concerts on the Charles River in Boston under the leadership of Arthur Fiedler, 70 players of the Bost Symphony moved to the Berkshire Hills of Western Massachusetts to join the 36 principals who have been teaching chamber music to students of the orchestra's summer music school, the Berkshire Music Center, and performing as a chamber orchestra in the fortnight of "Bach-Mozart" concerts that traditionally opens the Festival.

The entire Boston Symphony Orchestra will inaugurate on Friday evening (July 20) the annual series of twelve week-end concerts in the huge 6,000-seat Music Shed at Tanglewood, which is open on three sides so that music may spill out on the spacious lawns where additional thousands of music-lovers assemble under the stars and tall pines, or picnic in Sunday sunshine. In 1955 the Shed concerts attracted an audience of 108,336, or an average attendance of 9,028 persons.

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Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,758

JUL 19 1956

Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by The Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall on July 25.

Charles Munch, Music Director of the Boston Symphony, conducts two of the week end's tree concerts in the Music Shed, on Friday July 27 and Saturday July 28 evenings, and the orchestra's associate conductor and concert-master, Richard Burgin, takes the podium with the orchestra Sunday afternoon July 29.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood, the Berkshire Music Center.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, N. Y.

Rudolf Serkin, the concert pianist, will be soloist in Schumann's Piano Concerto in A Minor, on July 28.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt (Mrs. Burgin) as soloist in Hindemith's Violin Concerto. Mr. Burgin, with William Kroll, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

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Cape Codder
ORLEANS, Mass.
Weekly Independent
Circ. 2,733

JUL 19 1956

ProvincetownSymphony Starts Sun. July 29

More than 10 nationally known symphonic groups are represented by the personnel of the Provincetown Symphony Orchestra which will present the opening concert of the 1956 season Sunday evening, July 29 at Provincetown Town Hall.

The musicians who will present the concerts are from such famous orchestras as the Boston Symphony, St. Louis Symphony, Cleveland Symphony, Minneapolis Symphony and the Symphony of the Air. The musical background of the group includes the American Chamber Orchestra, The Boston Pops, the Florida Symphony and the Contemporary Woodwind Quintet.

Herbert Sorkin, who was concert master for the 1955 Provincetown concert, will likewise be concert master of this season's orchestra and will be soloist for the first concert. A pupil of Louis Persinger and Ivan Galamian, he has appeared in recital in Town Hall, Carnegie Hall and in major cities throughout the country. He is at present on the staff of the American Broadcasting Company in New York.

Theodore Takaroff, first violinist, has played first violin in the Boston Pops Orchestra, St. Louis Symphony, Radio City Music Hall and the Chattanooga Symphony.

Richard Hagopian, who plays second violin, played the Tanglewood series in 1941 under Dr. Serge Koussevitsky. He is now a staff member of the Mutual Network Orchestra.

Clifford McAvoy, viola, has studied at the Juillard and Manhattan Schools of Music with Bernard Greenhouse, who has summered in Wellfleet for many years. Former chief cellist with the Robert Shaw Chorale and Orchestra, he toured more than 20 countries with that group and played with the George Gershwin Concert Orchestra on its nationwide tour in 1954.

The woodwind section will offer, among others, Philip Dunigan, flute; Robert Roseman, oboe; Robert Listokin, clarinet; Herman Gersten, bassoon, and Paul Ingram, horn, who are all members of the Contemporary Woodwind Quintet of New York. Critics have given this group wide acclaim and the New York Times this spring, declared "its color shines with warmth, glows with radiance and its interpretive work is bathed in joyous spirit."

Some of the musicians are already on the Cape. By tomorrow the orchestra will be here in full force.

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Commercial (e)
BANGOR, Me.
Independent
Circ. 12,000

JUL 19 1956

Berkshire Music Festival Inspiring

LENOX, Mas., — Inspiring, relaxing music, floating on the cool breezes that play in the rolling vistas of the beautiful Berkshire Hills — all this, and more, is yours by simply visiting the famous Berkshire Music Festival, at enchanting Tanglewood, this weekend, beginning July 20th.

Friday evening's 8:30 performance, acording to the Massachusetts Department of Commerce, will feature works on Brahms, Berlioz, Debussy and Ravel. On Saturday, at the same time, a night of Wagner is in store for visitors to this music lovers paradise. Sunday, the performance begins at 2:30 p.m. Works of Rossini, Bartok, as well as Schubert's Symphony No. 7 in C major, are scheduled.

Bring the entire family along for a memorable weekend in the Berkshires. Swimming, fishing, hiking, boating, picknicking and recreational facilities galore dot the natural playgrounds that make up the Hills.

Lenox, site of Tanglewood and the Festival, is located on Route 7, south of Pittsfield. Main east-west routes 2 - 9 and 20, all connect with Route 7.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 20 1956

Changes In Festival Programs Announced

Boston Symphony To Play New Composition

Charles Munch, Music Director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood, Lenox, Mass., during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, August 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuil Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Sympthony No. 6), which the conductor commissioned for the Boston Symphony's 75th Anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture, " Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On August 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act 1 of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act III of "Die Meistersinger" (opening and final scene), with Messrs. Da Costa and Pease and Marguerite Willauer in solo roles.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 20 1956

WEEKLY CALENDAR

A schedule of places to go and things to do in The Bee's area

Music

Marion Anderson, celebrated contralto, will be presented in a group of songs on July 20 in the Summer Pops concert of the Connecticut Symphony Orchestra at Fairfield University Stadium Bowl, Fairfield, with Evan Whallon conducting. Ticket information at Bridgeport FOrest 8-2586.

Charles Munch will conduct the Boston Symphony Orchestra in the Music Shed at the Berkshire Music Festival, Tanglewood, Lenox, Mass., on Friday and Saturday evenings, July 20 and 21, at 8:30 o'clock. Friday's program will include works by Berlioz, DeBussy, Ravel and Brahms; Saturday's w... present compositions by Barber, Martinu and Wagner. Pierre Mon... teux will conduct the orchestra on Sunday July 22 at 2:30 p.m. ... in tonight by Rossini, Bartok and Schubert. On Wednesday, July 25, chamber music by Mendelssohn; Ravel and Brahms will be presented by the Beaux Arts Trio in the Theatre-Concert Hall at 8:30 p.m. Charles Munch will conduct the orchestra in the Music Shed. Friday and Saturday, July 27 and 28, at 8:30 p.m. The program for Friday comprises music of Beethoven, Tchaikovsky and Petrassi. On Saturday, works by Schumann, Honegger, DeBussy and Hanson will be presented. Rudolf Serkin will be soloist in the Schumann Piano Concerto in A minor. Richard Burgin, associate conductor of the Boston Symphony, will conduct music by Prokofieff, Hindemith and Mahler with his wife, Ruth Posselt, as soloist in Hindemith's Violin Concerto.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 20 1956

Tanglewood Concert Will Present Serkin

Program For Next Week Includes Concerto

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall on July 25.

Charles Munch, Music Director of the Boston Symphony, conducts two of the week end's three concerts in the huge Music Shed, on Friday (July 27) and Saturday (July 28) evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon (July 29).

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood, the Berkshire Music Center.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, New York.

Koussevitsky Elegy

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night, and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening, were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current, 75th, anniversary of the orchestra, and were introduced to audiences during the past winter in Boston.

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, and who attracted a near-record audience of 15,624, will be soloist in Schumann's Piano Concerto in A minor, on July 28.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life, Mrs Burgin—as soloist in Hindemith's Violin Concerto. Mr Burgin, with William Krall, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

Tanglewood concerts are at 8:30 p.m. on Fridays and Saturday, and the Sunday afternoon concert is at 2:30 p.m. General admission to the grounds, enabling overflow audiences to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 28), for which a nominal charge is made of $1.00, for the benefit of the orchestra's pension fund.

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Weekly Independent
Circ. 6,047
JUL 20 1956

Berkshire Festival-goers are invited to a free concert, on a non-reserved seat basis, of contemporary chamber music, donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, which will be held in the Theatre-Concert Hall on Monday, July 23, at 8:30 p.m. Principals of the Boston Symphony Orchestra will participate, assisted by guest artists Sylvia Marlowe, harpsichord; Marjorie McClung, soprano; Norma Farber, reciter, in works by Manuel de Falla, Leland Smith, Julian Orbon, Goffredo Petrassi, Samuel Barber and Darius Milhaud.

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NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 20 1956

Draws Crowds

Rudolf Serkin, drew an audience of 15,624 when the eminent pianist appeared for the first time with the Boston Symphony Orchestra as a Berkshire Festival soloist at a Tanglewood concert at Lenox, Mass. Mr Serkin will perform Schumann's Piano Concerto in A Minor with the Boston Symphony, Charles Munch conducting, at this year's Festival concert of Saturday, July 28 (8:30 p.m., Music Shed). The noted musician is also donating his services to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, the Boston Symphony's summer music school, in a program of Mozart and Schumann on Wednesday, August 1 (8:30 p.m., Theatre-Concert Hall).

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 20 1956

Tanglewood Parade Program Aug. 9

The program details are announced today for Tanglewood on Parade, the gala concert to be played by the Boston Symphony Orchestra in the giant Music Shed at Tanglewood, Lenox, on Thursday evening, Aug. 9. The concert climaxes the annual celebration which benefits the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

The first half of the program will be conducted by Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra and guest conductor at this summer's Berkshire Festival concerts, who is acting head of the school's department of orchestra and conducting. Mr. de Carvalho will conduct the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and a work by his countryman, the Brazilian composer Heitor Villa-Lobos—the Choros No. 10, titled in Portuguese "Rasga o coracao." Assisting in the Villa-Lobos performance will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, head of the choral department.

After the intermission, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive Tanglewood on Parade appearance, bringing with them the well-known piano virtuoso, Jesus Maria Sanroma, who will play at Tanglewood for the first time since August, 1942, and who will introduce to the Berkshire Festival the Piano Concerto in F by Gershwin. In addition, Mr. Fiedler will conduct a suite from the ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and other works from the Pops repertory.

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NEWTOWN, Conn.
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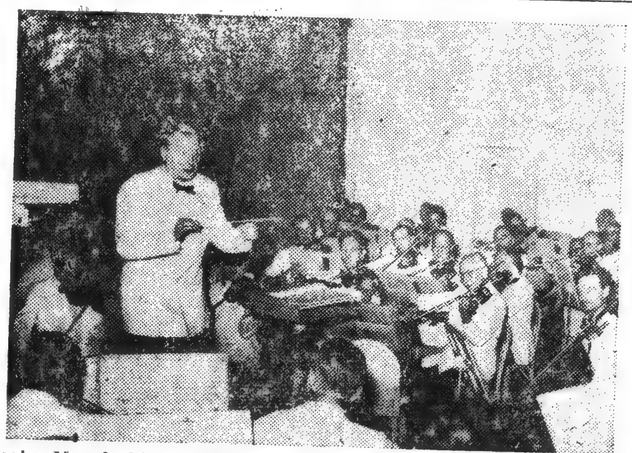
Circ. 6,047
JUL 20 1956

Munch Conducts At Festival



Charles Munch, Music Director for the past seven years of the Boston Symphony Orchestra, conducts concerts by the Symphony at the annual Berkshire Festival in the hills of Western Massachusetts at Tanglewood, Lenox, during the six-week season, July 4-August 12, 1956. Mr Munch is also director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its fourteenth session.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 20 1956

First Shed Concert Tonight Of Berkshire Music Festival

The first shed concert of the Berkshire Music Festival is scheduled tonight at Tanglewood. The 106-piece Boston Symphony orchestra will be under the direction of Charles Munch, its music director.

First of 12 Concerts

Tonight's program, first of the 12 major concerts of the festival, will include the Overture to "The Roman Carnival," by Berlioz; the prelude to "The Afternoon of a Faun," by Debussy; "Daphnis and Chloe," Suite No. 2, by Ravel, and the Symphony No. 2, in D Major by Brahms.

Saturday evening, also at 8.30 o'clock, Dr. Munch will conduct the Tanglewood premiere of the first act of Wagner's "Die Walkure," in concert form. Soloists will be Margaret Harshaw, soprano; Albert DaCosta, tenor, both of the Metropolitan Opera company, and James Pease, basso.

The program tomorrow will also include two Tanglewood first performances by the orchestra, Samuel Barber's Adagio for Strings and Bohuslav Martino's Symphonic Fantasies.

Monteux Back Sunday

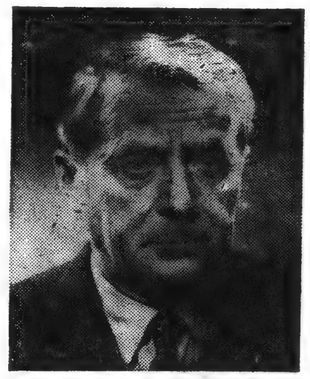
On Sunday afternoon at 2.30 o'clock, Pierre Monteux returns to Tanglewood for the first of two appearances this summer, marking the fifth consecutive year he has been a guest conductor at the festival. To be heard on that program will be Rossini's Overture to "L'Italiani in Algeri," Bartok's Concerto for Orchestra and Schubert's Symphony No. 7, in C major.

The shed concerts last year attracted a total of 108,336 persons, or an average attendance of 9,028.

The list of area boxholders for the festival concerts, announced today, included only one North Berkshire resident, James P. Baxter, 3rd, president of Williams college.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 20 1956

Music Director



Charles Munch

Currently conducting concerts of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. is Charles Munch, music director of the Boston group for the past seven years. The annual Berkshire Festival began on July 4th and will continue until August 12. Mr Munch is also director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the festival, which is now in its 14th session.

[124]

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News-Times (e)
DANBURY, Conn.
Independent
Circ. 15,916

JUL 21 1956

Festivals of Music and the Dance Now at Mid-Point of Summer Season

The Berkshire Festival of the Boston Symphony Orchestra at [illegible], Mass., moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall on July 25.

Charles Munch, music director of the Boston Symphony, conducts two of the week end's three concerts in the huge Music Shed next Friday and Saturday evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon, July 29.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening, were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current, 75th anniversary of the orchestra.

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, will be soloist in Schumann's Piano Concerto in A minor, on July 28.

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Tanglewood concerts are at 8:30 p.m. on Fridays and Saturdays, and the Sunday concert is at 2:30 p.m. General admission to the grounds, enabling overflow audiences to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 28, for which a nominal charge is made for the benefit of the orchestra's pension fund.

San Francisco Ballet

On Tuesday night at 9 o'clock the San Francisco Ballet, this season's highlight attraction at Jacob's Pillow, near Lee, Mass., will unveil its first program for the appraisal of eastern audiences. Following his custom of presenting a major company as the dominant attraction of each festival season (in 1955 it was the Ten Leading Dancers of the Royal Danish Ballet), director Ted Shawn has scored another "first" with this west coast organization.

The opening program, to be repeated Wednesday, Friday and Saturday evenings, and matinees at 4 Thursday, Friday and Saturday, features two ballets by the company's director and principal choreographer, Lew Christensen: the world premiere of "The Dryad" and "Con Amore". "Concerto Barocco" will be danced by permission of the New York City Ballet with which the company maintains an exchange policy.

The leading dancers and soloists are Nancy Johnson, Sally Bailey, Christiane Bering, Fiona Fuerstner, Virginia Johnson, Bene Arnold, Constance Coler, Louise Lawlor, Gloria Cancilla, Conrad Ludlow and Richard Carter. A corps de ballet will supplement. Raylene Pierce and Dorothy Franklin, duo-pianists, will supply the musical backgrounds.

Fairfield Jazz Festival

Bach and Beethoven will step aside to make way for jazz at the Fairfield University stadium bowl next Saturday night when Duke Ellington and his orchestra will be starred in a special benefit performance for the Connecticut Symphony society.

The event, one of the summer "pops" series of the Symphony society, is described by its sponsors as the first major jazz festival to take place in Connecticut. Emceeing the festival with Ellington will be Sidney Gross, disc jockey and jazz expert, currently heard over the ABC network.

Among the many famous jazz artists appearing on this program will be the Chico Hamilton Quintet, now on their first eastern tour from the West Coast. An innovation on this program will be an original presentation written and staged by Mr. Gross, featuring all the participating artists, and covering the historic milestones of jazz.

John Raitt at Yale Bowl

John Raitt, star of the Broadway musical "Pajama game", swapping dates with Eileen Farrell, will be the soloist with the New Haven Symphony orchestra presenting its third Pops concert of 1956 in the Yale Bowl Tuesday. Miss Farrell, soprano of the Metropolitan opera company, will appear on July 31. Mr. Raitt, originally booked for July 31, will be taking a screen test in Hollywood on that date, trying for the lead role in the projected film version of "Pajama Game."

The Broadway star will sing three songs from his soon to be released album "Mediterranean Magic" and three songs from the Broadway shows "Pajama Game", "Kiss Me, Kate" and "Carousel".

Harry Berman will conduct the orchestra in the Glazounoff arrangement of Chopin's so-called Military Polonaise; the Overature to "Colas Breugnon" by Kabalevsky, the "Merry Widow" overture, "Pops Polka" by Jack Mason, and selections from "My Fair Lady" by Loewe.

Harpsichordist as Soloist

The fourth Sunday afternoon chamber music concert of the 27th Music Mountain season at Falls Village will be presented tomorrow afternoon at 4 o'clock by the Berkshire Quartet with Marie Zorn, harpsichordist, as the assisting artist.

The program will consist of the Quartet in C major (K. 465) by Mozart; the Italian Concerto for Harpsichord by Bach; the Concerto for Harpsichord and Strings in G Minor by Bach; and the Quartet in A Major, Opus 41, No. 3 by Schumann. Marie Zorn, who has studied the harpsichord with Wanda Landowska, will play the Bach Italian Concerto, a work for solo instrument, and will join the Berkshire Quartet as assisting artist in the Bach Concerto for Harpsichord and Strings.

Uninaky Festival Pianist

The second of two Saturday night concerts scheduled by the Connecticut Valley Music Festival for July, will bring to Deep River next week Alexander Uninsky, the brilliant young pianist fresh from a solo appearance with the New York Philharmonic at Lewisohn Stadium. His program will include numbers by Chopin, Scarlatti and Moussorgsky.

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Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 20 1956

Shed Concerts at Lenox Tonight

The 1956 Berkshire Festival moves across the spacious lawn at Tanglewood, Lenox, Mass., tonight (July 20) from the intimate Theater-Concert Hall to the great Music Shed, when the first of this season's concerts by the full 106-piece Boston Symphony Orchestra will be given at 8:30.

Charles Munch will conduct a program comprised of Berlioz' Overture, "The Roman Carnival," Debussy's Prelude to the Afternoon of a Faun, the Second Suite from Ravel's ballet, "Daphnis and Chloe," and Brahm's Second Symphony which his just been released by RCA-Victor in a new recording by Dr. Munch and the Boston Symphony Orchestra.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUL 21 1956

Berkshire Festival Opened Last Night With 6203 On Hand

The Berkshire Music festival held its opening concert under its 6000-seat shed and pleasant skies last night and there were 6203 music lovers on hand as the Boston Symphony with Charles Munch directing played.

The program was divided into two parts, the first devoted to the works of Berlioz, Debussy and Ravel, and the latter part to Brahms, "Symphony No. 3 in D Major."

Tonight's program gets underway at 8:30 and Sunday afternoon's program starts at 2:30. Both will be in the big shed.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 20 1956

To Play Concerto

Ruth Posselt, concert violinist, who made her first appearance at a Berkshire Festival concert in 1954, returns to Tanglewood, Lenox, Mass. this summer to perform the Hindemith Violin Concerto with the Boston Symphony Orchestra, Richard Burgin conducting, on Sunday, July 29, (2:30 p.m., Music Shed). Miss Posselt is an instructor in chamber music at the Berkshire Music Center, the Boston Symphony's summer music school at Tanglewood.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 20 1956

To Make Debut

Albert Da Costa, tenor of the Metropolitan Opera, sings for the first time at Tanglewood, Lenox, Mass., in two Berkshire Festival concerts this summer by the Boston Symphony Orchestra, Charles Munch conducing. On Saturday, July 21 (8:30 p.m., Music Shed), the tenor participates in a concert version of Act I of "Die Walkure", on an all-Wagner program. On Sunday, August 12 (2:30 p.m., Music Shed), Mr Da Costa wil lsing the opening and final scene of Act III of "Die Meistersinger", on an all-Wagner program.

New England Newsclip Agency, Inc.
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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

JUL 21 1956

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New England Newsclip Agency, Inc.
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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

JUL 21 1956

Novitiate Ceremony On July 31

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New England Newsclip Agency, Inc.
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News-Times (e)
DANBURY, Conn.
Independent
Circ. 15,916

JUL 21 1956

Festivals of Music and the Dance Now at Mid-Point of Summer Season

The Berkshire Festival of the Boston Symphony Orchestra at [illegible], Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall on July 25.

Charles Munch, music direector of the Boston Symphony, conducts two of the week end's three concerts in the huge Music Shed next Friday and Saturday evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon, July 29.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current, 75th anniversary of the orchestra.

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, will be soloist in Schumann's Piano Concerto in A minor, on July 28.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life, Mrs. Burgin—as soloist in Hindemith's Violin Concerto.

Tanglewood concerts are at 8:30 p.m. on Fridays and Saturdays, and the Sunday concert is at 2:30 p.m. General admission to the grounds, enabling overflow audiences to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 28, for which a nominal charge is made for the benefit of the orchestra's pension fund.

San Francisco Ballet

On Tuesday night at 9 o'clock the San Francisco Ballet, this season's highlight attraction at Jacob's Pillow, near Lee, Mass., will unveil its first program for the appraisal of eastern audiences. Following his custom of presenting a major company as the deminant attraction of each festival season (in 1955 it was the Ten Leading Dancers of the Royal Danish Ballet), director Ted Shawn has scored another "first" with this west coast organization.

The opening program, to be repeated Wednesday, Friday and Saturday evenings, and matinees at 4 Thursday, Friday and Saturday, features two ballets by the company's director and principal choreographer, Lew Christensen: the world premiere of "The Dryad" and "Con Amoro". "Concerto Barocco" will be danced by permission of the New York City Ballet with which the company maintains an exchange policy.

The leading dancers and soloists are Nancy Johnson, Sally Bailey, Christiane Bering, Fiona Fuerstner, Virginia Johnson, Bene Arnold, Constance Coler, Louise Lawlor, Gloria Cancilla, Conrad Ludlow and Richard Carter. A corps de ballet will supplement. Raylene Pierce and Dorothy Franklin, duo-pianists, will supply the musical backgrounds.

Fairfield Jazz Festival

Bach and Beethoven will step aside to make way for jazz at the Fairfield University stadium bowl next Saturday night when Duke Ellington and his orchestra will be starred in a special benefit performance for the Connecticut Symphony society.

The event, one of the summer "pops" series of the Symphony society, is described by its sponsors as the first major jazz festival to take place in Connecticut. Emceeing the festival with Ellington will be Sidney Gross, disc jockey and jazz expert, currently heard over the ABC network.

Among the many famous jazz artists appearing on this program will be the Chico Hamilton Quintet, now on their first eastern tour from the West Coast. An innovation on this program will be an original presentation written and staged by Mr. Gross, featuring all the participating artists, and covering the historic milestones of jazz.

John Raitt at Yale Bowl

John Raitt, star of the Broadway musical "Pajama game", swapping dates with Eileen Farrell, will be the soloist with the New Haven Symphony orchestra presenting its third Pops concert of 1956 in the Yale Bowl Tuesday. Miss Farrell, soprano of the Metropolitan opera company, will appear on July 31. Mr. Raitt, originally booked for July 31, will be taking a screen test in Hollywood on that date, trying for the lead role in the projected film version of "Pajama Game."

The Broadway star will sing three songs from his soon to be released album "Mediterranean Magic" and three songs from the Broadway shows "Pajama Game", "Kiss Me, Kate" and "Carousel".

Harry Berman will conduct the orchestra in the Glazounoff arrangement of Chopin's so-called Military Polonaise; the Overature to "Colas Breugnon" by Kabalevsky, the "Merry Widow" overture, "Pops Polka" by Jack Mason, and selections from "My Fair Lady" by Loewe.

Harpsichordist as Soloist

The fourth Sunday afternoon chamber music concert of the 27th Music Mountain season at Falls Village will be presented tomorrow afternoon at 4 o'clock by the Berkshire Quartet with Marie Zorn, harpsichordist, as the assisting artist.

The program will consist of the Quartet in C major (K. 465) by Mozart; the Italian Concerto for Harpsichord by Bach; the Concerto for Harpsichord and Strings in G Minor by Bach; and the Quartet in A Major, Opus 41, No. 3 by Schumann. Marie Zorn, who has studied the harpsichord with Wanda Landowska, will play the Bach Italian Concerto, a work for solo instrument, and will join the Berkshire Quartet as assisting artist in the Bach Concerto for Harpsichord and Strings.

Uninsky Festival Pianist

The second of two Saturday night concerts scheduled by the Connecticut Valley Music Festival for July, will bring to Deep River next week Alexander Uninsky, the brilliant young pianist, fresh from a solo appearance with the New York Philharmonic at Lewisohn Stadium. His program will include numbers by Chopin, Scarlatti and Moussorgsky.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 20 1956

Shed Concerts at Lenox Tonight

The 1956 Berkshire Festival moves across the spacious lawn at Tanglewood, Lenox, Mass., tonight (July 20) from the intimate Theater-Concert Hall to the great Music Shed, when the first of this season's concerts by the full 106-piece Boston Symphony Orchestra will be given at 8:30.

Charles Munch will conduct a program comprised of Berlioz' Overture, "The Roman Carnival," Debussy's Prelude to the Afternoon of a Faun, the Second Suite from Ravel's ballet, "Daphnis and Chloe," and Brahm's Second Symphony, which his just been released by RCA-Victor in a new recording by Dr. Munch and the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUL 21 1956

Berkshire Festival Opened Last Night With 6203 On Hand

The Berkshire Music festival held its opening concert under its 6000-seat shed and pleasant skies last night and there were 6203 music lovers on hand as the Boston Symphony with Charles Munch directing played.

The program was divided into two parts, the first devoted to the works of Berlioz, Debussy and Ravel, and the latter part to Brahms, "Symphony No. 2 in D Major."

Tonight's program gets underway at 8.30 and Sunday afternoon's program starts at 2.30. Both will be in the big shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 20 1956

To Play Concerto

Ruth Posselt, concert violinist, who made her first appearance at a Berkshire Festival concert in 1954, returns to Tanglewood, Lenox, Mass. this summer to perform the Hindemith Violin Concerto with the Boston Symphony Orchestra, Richard Burgin conducting, on Sunday, July 29, (2:30 p.m., Music Shed). Miss Posselt is an instructor in chamber music at the Berkshire Music Center, the Boston Symphony's summer music school at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 20 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200

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New England Newsclip Agency, Inc.
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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 45,622

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[125]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950
JUL 21 1956

TALK ABOUT CAREERS

Secretaries Taking Part In Experiment at Vassar

By TRUDY HOWARD

Twenty-five certified professional secretaries are attending Vassar College free this summer to participate in one of the most unique adult education experiences ever offered in the United States to working women. The program was announced recently by Peter Siegle, of the Center for the Study of Liberal Education for Adults (CSLEA), in a speech at a workshop conducted by the local chapter of the Nattional Secretaries Assn.

The program will be called the Humanistic Institute for Women in Business.

The CSLEA is a nonprofit, independent corporation established in 1951 by a grant from the Fund for Adult Education. Among other things, it is concerned with the education of adults who have already had considerable vocational or professional training and experience, and thus do not need to think in terms of furthering their education in order to rate a raise or promotion, or to achieve professional status or recognition in their field.

Pilot programs are already in the works for teachers, journalists and labor leaders interested in learning for learning's sake rather than "boning up" in specific subject matter to be used on their 9-to-5 job trick.

Masterminded Program

Peter Siegle, a social psychologist educated at Harvard and the Universities of North Carolina and Chicago, masterminded the program for secretaries into action. He told us that his organization was concerned about the lack of recognition for the increasingly important role being played by women in our business society, and the dearth of programs for executive women in either managerial training or liberal education.

Why did the CSLEA select the National Secretaries' Assn. as co-sponsors of the new project? In brief, because the NSA is a large, extremely well-organized, active, energetic, national group of professional women whose members already have developed their own institute for certifying professional secretaries. It now has certified 772 secretaries. The NSA has been working in close co-operation with several adult education programs and members have shown that they are ready "to tap their highly specialized skills with the broader humanistic and social study experiences" essential for a full professional or personal life.

What will girls learn at this Humanistic Institute for Women in Business? A few articulate CPS holders have a lot to say about this and , according to Mr. Siegle, the program will be live with new ideas coming from the participants while the institute is in session.

The curriculum will cover three broad subject areas: public issues, human behavior and the creative arts. Class hours? Day and night, around the clock, in the true spirit of the residential school. The women will eat,sleep and discuss new ideas before, during and, after breakfast. They might take a trip to the Tanglewood music festival in the morning, drop in on someone like Eleanor Roosevelt another day for tea, or spend a few evenings listening to and talking with one of our best known American poets. They might corner some visiting public officials for an honest-to-goodness discussion about some big front page news of the day.

All of this will take place in a relaxed, friendly, adult atmosphere under the leadership of an inspiring teaching staff paid by the CSLEA and gathered from all over the country. No strict assignments will be given, but everyone will be expected to participate fully in all discussions — whether they are held in the cafeteria over Dagwood sandwiches at midnight or in a bus en route to visit an American artist at work.

Program Philosophy

What is the purpose of the project? To introduce a new concept in adult education, on the premise that knowing the occupational skills of any particular profession is not sufficient for a well-rounded enjoyment of a full life. In other words, you can be a whiz at typing, but that isn't good enough—you need to know and care enough to go on learning more about art, literature, poetry, government, philosophy and religion if your life is to be truly meaningful.

The two-week program will be conducted at Vassar from Aug. 5 to 19. Its authors expect to find out just how much "worthwhile exposure to liberal arts" can be packed into a two-week period when working women are away from the day-to-day routines of their jobs.

The CSLEA will pay teacher salaries and programming costs. Each secretary's company will be asked to co-sign the application blank and pay $150.00 for the secretary's room and board. Her firm also will pay her salary while at the institute, since the time spent there is not to be charged as vacation.

Local chapters of the NSA will receive full details of the program shortly. Since it is a pilot project, only certified CPS holders will be invited to file applications. Every effort will be made to choose a varied group of women. A few scholarships will be available for secretaries who work for employers not in a position to pay their expenses, such as government offices.

All those interested in the welfare and education of women in our time surely will follow this project with keen interest. It can conceivably mark the birth of a new pattern of liberal education for professional women in our time.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100
JUL 21 1956

Motels Busy

Western Massachusetts resort areas must be doing a little better business than usual this year, if the reports of motels are an indication.

Greater Springfield motels report trade is slightly above last year and spokesmen said some of the visitors have asked directions to Western Massachusetts places, particularly in the Berkshires.

The Berkshire Music eFstival at Tanglewood in Lenox is a big attraction.

Some people, apparently on nonscheduled vacation tours, inquire about state parks, said motel spokesmen.

Business is continuing heavy and fairly steady all week long, motel men report. This is a welcome break to the motel operators who do much of their business on week ends and holidays during several months of the year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUL 21 1956

Tanglewood Shed Opens

MARGARET HARSHAW, Met soprano, teams with tenor Albert da Costa and basso James Pease in concert version of first act of "Die Walkure" on all-Wagner program tonight in Berkshire Festival's first 1956 weekend of concerts in big Tanglewood shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 21 1956

Five Major Firms Submit Bids To Prepare Shadowbrook Site

Five major construction companies have submitted bids to grade and prepare the site for the new Jesuit novitiate at Shadowbrook in Lenox, it was revealed today.

B. Perini & Sons of Framingham, John Bowen of Boston, C. J. Maney of Lexington, and Daniel O'Connell & Sons of Holyoke, and the S. Addario Construction Co., of Bridgeport, Conn., have submitted bids to prepare the site for construction of a novitiate to replace the original Shadowbrook structure which was destroyed by fire March 10.

Bids for this phase of the work will close July 30, according to J. Gerald Phelan, architect in charge.

The nationwide drive for funds to rebuild the novitiate has reached the $2,045,000 mark in the three million dollar goal, according to Joseph Sullivan of Lowell, national chairman.

Ceremony at Tanglewood

Ground breaking for the new building will be held July 31 with ceremonies to be held at Tanglewood with the main address to be presented by Archbishop Richard J. Cushing of Boston.

The Very Rev. William E. Fitzgerald, S.J., Provincial, today lauded the "immediate and friendly assistance" of neighbors at the time of the fire and disclosed that "again today our Lenox neighbors are answering our needs.

"The Jesuits and their friends," he said, "gratefully acknowledge the courtesies of the trustees of the Boston Symphony Orchestra and the Berkshire Music Festival in providing the facilities of Tanglewood for the ceremonies."

The Most Rev. Christopher J. Weldon, bishop of Springfield, will officiate at the actual groundbreaking on the site of the new novitiate. Memorial services for the four Jesuits who perished in the fire will be held at the cemetery adjacent to the ruins.

New England Newsclip Agency, Inc.
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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 20 1956

Guest Conductor

Pierre Monteux, conductor of the Boston Symphony Orchestra from 1919-1924, is returning to the orchestra's Berkshire Festival at Tanglewood, Lenox, Mass. for the fifth consecutive summer, to conduct two concerts in the Music Shed. On Sunday, July 22 at 2:30 p.m., Mr Monteux conducts an orchestral program of Rossini, Bartok and Schubert. On Saturday, August 11 at 8:30 p.m., Mr Monteux leads a program of works by Freed, Brahms, Enesco and Richard Strauss.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

JUL 21 1956

6,000 Attend Tanglewood Program

TANGLEWOOD, Lenox, Mass., July 20—The program said, "Afternoon of a Faun," but it might have read "To a Waterfowl," as an intermittent drizzle fell on the Berkshire Music Festival here tonight.

More than 6,000 persons turned out to welcome Charles Munch and the Boston Symphony Orchestra as they opened the main concert series of the season in Ellie Saarinen's big music shed. Plastic raincoats and herchiefs comprised the haut couture. The elite sat in their customary boxes in simple cotton prints. Not a mink spenser among them, nor a tiara. Things have been slowly going down hill socially since the concerts left the Westinghouse estate.

There was simple but hearty fare for the troops tonight. It included Berlioz's "Roman Carnival" Overture; Debussy's Prelude to the Afternoon of a Faun"; the second suite from Ravel's "Daphnis and Chloe," and Brahms' Second Symphony.

I don't know why Debussy and Ravel back to back; it is rather like two sides of the same oboe. But in any event, longhaired "Pops" generally sums the thing up.

From Bandbox Shining New

Familiar as all the works are, it is to Mr. Munch's continuing credit that he brought them all shining new out of the bandbox. Nothing routine about his readings, but verve and freshness for every piece. It was an evening full of brilliant pages. Not that there were any spectal departures from the accepted versions of these items. It was just that Mr. Munch returned them to their original gleam, and furnished them up at every turn, no effect missed, no detail given but with a point, and the whole score vibrating with intense musical life.

The performance by the 100 men and a girl of the Boston Symphony Orchestra was practically what the doctor ordered. Naturally, it being the first major concert of the season, they had to fall all over themselves in the initial Berlioz overture. It was packed with enthusiasm and done in high style, but most of the corners were taken on two wheels and the enthusiasm outdid the accuracy.

All this was redeemed in the Debussy "Prelude," however, which was impeccable in performance down to the last ping of the crotala. The same crystal-clear reading that Mr. Munch found for the Berlioz he also brought to the Debussy. Some people might like the whole effect a little more veiled. As a matter of fact, I would join their number. Atmosphere is the soul of this piece. Still, given Mr. Munch's more open statement of it, it was elegant temper, beautifully designed and handsomely performed.

Antiquity's Cruder View

"Daphnis and Chloe" is anybody's highjinks, a cruder view of antiquity than Debussy's, but a brilliant score and so it was delivered up tonight. Mr. Munch gave it a sumptuous opening, lifting the sun up over the horizon with grandeur, and he closed it with a general hoe-down of such puissance that it must have been heard in Hartford. Not since the late great Dr. Serge Koussevitzky vied one turbulent night with a thunderstorm while playing "Scheherazade," has there been such a wonderful din beating against the roof of the shed. The playing was distinguished, as it had been in the Debussy.

The Brahms that brought the concert to a close was typically after the manner of Munch. It was lucid in the French style rather than melded in the German. I do not think it reached quite the Olympian heights of Koussevitzky's Brahms, being more thoughtful than emotional, more contained than surging. But each to his taste. And the prolonged applause of the house indicated that both the reading and the playing was ninety nine and forty-four hundredths every bo[illegible] dish.

T.H.P.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 21 1956

Boston Symphony Heard At Best Led By Munch

Last evening the full complement of the Boston Symphony Orchestra was heard for the first time this season when it performed in the vast music shed at Tanglewood with its director, Charles Munch.

The audience welcomed Mr. Munch and the orchestra with prolonged applause which they acknowledged by standing quietly for a few minutes.

Then Mr. Munch turned, the players were seated, and off at an incredible tempo went the musicians, swift and flawless in the salterello of Berlioz' Roman Carnival Overture. Berlioz would have been well pleased with this performance and its pace since it is well known that he had difficulty finding the conductor who would give it the correct rollicking beat. The English horn solo was hauntingly beautiful and again the same theme in the bassoons against the salterello in the second violins, the whole tempered by Mr. Munch's good taste and the orchestra's impeccable musicianship.

Debussy's Prelude to Afternoon of a Faun brought sighs and a long hush at its close when Doriot Dwyer shared applause with Mr. Munch. The mood seemed a little heavy and too mortal, but it may have been the weather, the skies being heavy with unshed rain.

For a balmy moonlight evening the next number would have been quite correct, the second suite from Ravel's "Daphnis and Chloe"; the aquatic beginning of "Daybreak" was a little too suggestive for the unwanted but imminent weather and one wished for the originally scheduled "Rhapsodie Espagnol", the effect was musically satisfying in every way, ending on a high note of jubilation from the full orchestra.

Brahms' second symphony in D major was the final offering; the allegro a little fidgety in starting but settling into the proper tempo; the adagio pleading and portentous, with its melodies and counter melodies weaving endlessly throughout; the minuet-like grace of the allegretto and its colorful treatment of the first theme and the final allegro, starting with strings sotto voce, such as only the Boston Symphony strings can evoke, gradually building to great heights for full orchestra, again a softer mood, much development, all so ingenious as Brahms ever was, and handled with superb skill by Mr. Munch; each change accentuated by his subtle and again marked directions.

This symphony, although not one of Brahms' massive works, is not the less appealing for that reason; it fitted well with the mood of the whole evening, one of pleasant relaxed enjoyment. The comparatively small audience, no doubt because of the threatening weather, was well rewarded for facing whatever the elements might bring.

Saturday's concert at 8:30 will include the Tanglewood premiere of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, Albert daCosta and James Pease, directed by Mr. Munch. Sunday's concert will be Rossini, Bartok concerto for orchestra and the seldom heard Schubert seventh symphony, conducted by 81-year-old Pierre Monteux.—M. deP. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 21 1956

Engage Boxes for Boston Symphony Berkshire Series

Western Mass. Residents To Attend Concerts in Tanglewood Shed

Boxholders for the Shed series of concerts by the Boston Symphony Orchestra, Charles Munch, director, at Tanglewood, Berkshire Music Center in Lenox, have been announced. Included are residents of this city, Chicopee, South Hadley, Blandford, and many other areas in Western Massachusetts.

Boxes have been taken by Eldon V. Johnson of Springfield, Samuel Black of West Springfield, Mrs. William F. Barrett of Great Barrington, Pres. James P. Baxter, 3d, of Williams College in Williamstown, Frederick W. Benecke of New York and Great Barrington, Alan Blau of Pittsfield, Mrs. Bruce Crane of Dalton, Mrs. Winthrop Crane, Jr., of Dalton and E. V. Dillon of Pittsfield.

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

JUL 22 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Utica Daily Press
7/4/56

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Inquirer and Mirror
NANTUCKET, Mass.
Weekly Republican
Circ. 3,275

JUL 21 1956

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Throughout the evening she displayed a singularly beautiful tone, especially in the middle register, finished musicianship, great charm, and a real feeling for the text.

The Mozart group, Debussy's "Il Pleut dans Mon Coeur", and the "Jewel Song" from "Faust" were undoubtedly outstanding. Miss Cundari's choice of the "Jewel Song" as her encore was particularly appreciated by her large and enchanted audience.

Miss Cundari has made great strides during the past year as a member of the Metropolitan Opera Company and sings with authority and distinction.

Royal Hinman, who is always so welcome in Nantucket, played the accompaniments as usual beautifully.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155

JUL 22 1956

Petrassi Work Set At Tanglewood

Special to The Standard-Times

LENOX, July 21—The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, moves into the fourth of its six weeks of Summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theater-Concert Hall on Wednesday.

Charles Munch, music director of the symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday and Saturday evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra next Sunday afternoon.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this Summer at the orchestra's Summer music school at Tanglewood.

[27]

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Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

JUL 21 1956

6,000 Attend Tanglewood Program

TANGLEWOOD, Lenox, Mass., July 20—The program said, "Afternoon of a Faun," but it might have read "To a Waterfowl," as an intermittent drizzle fell on the Berkshire Music Festival here tonight.

More than 6,000 persons turned out to welcome Charles Munch and the Boston Symphony Orchestra as they opened the main concert series of the season in Elie Saarinen's big music shed. Plastic raincoats and herchiefs comprised the haut couture. The elite sat in their customary boxes in simple cotton prints. Not a mink spenser among them, nor a tiara. Things have been slowly going down hill socially since the concerts left the Westinghouse estate.

There was simple but hearty fare for the troops tonight. It included Berlioz's "Roman Carnival" Overture; Debussy's Prelude to the Afternoon of a Faun"; the second suite from Ravel's "Daphnis and Chloe," and Brahms' Second Symphony. I don't know why Debussy and Ravel back to back; it is rather two sides of the same oboe. But in any event, longhaired "Pops" generally sums the thing up.

From Bandbox Shining New

Familiar as all the works are, it is to Mr. Munch's continuing credit that he brought them all shining new out of the bandbox. Nothing routine about his readings, but verve and freshness for every piece. It was an evening full of brilliant pages. Not that there were any special departures from the accepted versions of these items. It was just that Mr. Munch returned them to their original gleam, and furnished them up at every turn, no effect missed, no detail given but with a point, and the whole score vibrating with intense musical life.

The performance by the 100 men and a girl of the Boston Symphony Orchestra was practically what the doctor ordered. Naturally, it being the first major concert of the season, they had to fall all over themselves in the initial Berlioz overture. It was packed with enthusiasm and done in high style, but most of the corners were taken on two wheels and the enthusiasm outdid the accuracy.

All this was redeemed in the Debussy "Prelude," however, which was impeccable in performance down to the last ping of the crotala. The same crystal-clear reading that Mr. Munch found for the Berlioz he also brought to the Debussy. Some people might like the whole effect a little more veiled. As a matter of fact, I would join their number. Atmosphere is the soul of this piece. Still, given Mr. Munch's more open statement of it, it was elegant in temper, beautifully designed and handsomely performed.

Antiquity's Cruder View

"Daphnis and Chloe" is anybody's highjinks, a cruder view of antiquity than Debussy's, but a brilliant score and so it was delivered up tonight. Mr. Munch gave it a sumptuous opening lifting the sun up over the horizon with grandeur, and he closed it with a general hoe-down of such puissance that it must have been heard in Hartford. Not since the late great Dr. Serge Koussevitzky vied one turbulent night with a thunderstorm while playing "Scheherazade," has there been such a wonderful din beating against the roof of the shed. The playing was distinguished, as it had been in the Debussy.

The Brahms that brought the concert to a close was typically after the manner of Munch. It was lucid in the French style rather than melded in the German. I do not think it reached quite the Olympian heights of Koussevitzky's Brahms, being more thoughtful than emotional, more contained than surging. But each to his taste. And the prolonged applause of the house indicated that both the reading and the playing was ninety nine and forty-four hundredths every body's dish.

T. H. P.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 21 1956

Boston Symphony Heard At Best Led By Munch

Last evening the full complement of the Boston Symphony Orchestra was heard for the first time this season when it performed in the vast music shed at Tanglewood with its director, Charles Munch.

The audience welcomed Mr. Munch and the orchestra with prolonged applause which they acknowledged by standing quietly for a few minutes.

Then Mr. Munch turned, the players were seated, and off at an incredible tempo went the musicians, swift and flawless in the salterello of Berlioz' Roman Carnival Overture. Berlioz would have been well pleased with this performance and its pace since it is well known that he had difficulty finding the conductor who would give it the correct rollicking beat. The English horn solo was hauntingly beautiful and again the same theme in the bassoons against the salterello in the second violins, the whole tempered by Mr. Munch's good taste and the orchestra's impeccable musicianship.

Debussy's Prelude to Afternoon of a Faun brought sighs and a long hush at its close when Doriot Dwyer shared applause with Mr. Munch. The mood seemed a little heavy and too mortal, but it may have been the weather, the skies being heavy with unshed rain.

For a balmy moonlight evening the next number would have been quite correct, the second suite from Ravel's "Daphnis and Chloe"; the aquatic beginning of "Daybreak" was a little too suggestive for the unwanted but imminent weather and one wished for the originally scheduled "Rhapsodie Espagnol"; the effect was musically satisfying in every way, ending on a high note of jubilation from the full orchestra.

Brahms' second symphony in D major was the final offering; the allegro a little fidgety in starting but settling into the proper tempo; the adagio pleading and portentous, with its melodies and counter melodies weaving endlessly throughout; the minuet-like grace of the allegretto and its colorful treatment of the first theme and the final allegro, starting with strings sotto voce, such as only the Boston Symphony strings can evoke, gradually building to great heights for full orchestra, again a softer mood, much development, all so ingenious as Brahms ever was, and handled with superb skill by Mr. Munch; each change accentuated by his subtle and again marked directions.

This symphony, although not one of Brahms' massive works, is not the less appealing for that reason; it fitted well with the mood of the whole evening, one of pleasant relaxed enjoyment. The comparatively small audience, no doubt because of the threatening weather, was well rewarded for facing whatever the elements might bring.

Saturday's concert at 8:30 will include the Tanglewood premiere of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, Albert daCosta and James Pease, directed by Mr. Munch. Sunday's concert will be Rossini, Bartok concerto for orchestra and the seldom heard Schubert seventh symphony, conducted by 81-year-old Pierre Monteux.—M. deB. B.

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 21 1956

Engage Boxes for Boston Symphony Berkshire Series

Western Mass. Residents To Attend Concerts in Tanglewood Shed

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

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Inquirer and Mirror
NANTUCKET, Mass.
Weekly Republican
Circ. 3,275

JUL 21 1956

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155

JUL 22 1956

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[127]

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 21

Warm Welcome Greets Munch At Tanglewood

Special to the Hartford Times
By EVANS CLINCHY

Lenox, Mass.—The Berkshire Music Festival, moving into its third week, moved also into the mammoth Music Shed last night for the first of its full orchestral concerts here at Tanglewood.

More than 6,000 people—not a large crowd by shed standards, but then it looked like rain — were on hand to give Charles Munch and the Boston Symphony a rousing hand to inaugurate the new series. The audience kept on applauding, too, throughout the program, although musically speaking there was not a great deal to applaud about.

Mr. Munch, following his normal predilections, programmed three French works and the Brahms Second. Perhaps he plays so much French music because he plays it so well, but the first half of a program made up of Berlioz' Roman Carnival Overture, Debussy's "Afternoon of a Faun" and Ravel's second suite from "Daphnis and Chloe" was too much of a good thing.

* * *

THE BEST PARTS of this trio were the Berlioz and the Ravel. Mr. Munch brought out all of the overture's brazen, musculine charm, driving it along at a brisk pace. The Ravel was given a thunderous, rattling performance designed to leave even the most hardened concert-goer just a little bit limp. The flutes and the brass had quite a whirl on this one.

The Brahms was of a different order, however. Here Mr. Munch served up an almost deliberate reading. Only on the final coda did rattle any teeth.

It was not really a tepid performance of this haunting symphony, but it did not have the tension and the passion that the music calls for. Nor were the orchestra's horns in their finest fettle last night, and the horns are rather vital in this music.

For some reason unfathomable to me, the orchestra played the French pieces in virtuoso style but not the Brahms. The strings were strong and rich in tone in the Debussy, for instance, and the entire ensemble played very much as a single unit.

* * *

THIS WAS not true of the symphony. Here everyone had a tendency to go his own way, and perhaps this was part of the cause of the slightly ponderous cast that lay over the performance.

So far during this Tanglewood season, the Boston Symphony has been having its artistic ups and downs. Perhaps the men are getting wearied by a full Winter season quickly followed by a busy Summer. Whatever the cause, their playing needs some tightening up if the Boston's vaunted reputation is going to be maintained.

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

JUL 21 1956

NORFOLK

Faculty Trio Plays Difficult and Rewarding Concert at Music School—Other Notes

Norfolk, July 21—The latest concert at the Norfolk Music school was characterized by uniformly expert and imaginative playing throughout the program by Bruce Simonds, pianist; Luigi Silva, violoncellist, and Keith Wilson, clarinetist. They are faculty members of the Norfolk Music school of Yale university. The list of works they chose for the recital was a rather formidable one, in the technical and interpretive problems it presented to the musicians.

Clyde Duncan's "Sonatina" for clarinet and piano, in three movements, was the first piece. Mr. Duncan is an American composer, clarinetist and teacher; his sonatina is a prize winning one. Its pretentions are small, its idiom chromatic and the form skillfully developed. Although the slow movement is sombre, the piece as a whole is light and engaging. The material offered was shown off to the best possible advantage by Mr. Wilson and Mr. Simonds, in their handling of the complex rhythms, their subtle nuances of color and by freshness of style.

Goffredo Petrassi, a Roman born and trained musician, has composed choral, orchestral and chamber works, and is this summer at Tanglewood. Luigi Silva and Bruce Simonds played his "Prelude, Aria and Finale" for violoncello and piano. This work also employs chromatic means, but is much more serious and broad in scope than the first offering on the program. The three parts are widely contrasted, the prelude being intellectually conceived, the aria having emotionally expressive long lines of melody, while the last part sets a mood of forcefulness and strong colors. Here again the artists revealed the composer's mesage with unusual insight and prowess, the high level of interpretation present-

ing the music to its best advantage. Mr. Silva handled a variety of bravura effects with deftness, and should be commended for the beauty of his tone and phrasing, especially in the aria, and in the cadenza-like passage of the prelude.

Brahms' superb "Trio, Opus 114," for clarinet, violoncello and piano, balanced the program by concluding on familiar ground. The ensemble playing had a smooth "give and take," each instrumentalist contributed to the lyric richness of the combined tone. There was authority in the interpretation of each movement; the introspection of the adagio, the grace of the andantino, and the warmth of the whole. One left the concert hall with the feeling of something having been added to one's musical understanding.

ELISE BECKET

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 24 1956

FOURTH WEEK AT TANGLEWOOD

Concerts Wednesday, Friday, Saturday, Sunday

Lenox, July 23—The fourth week of the Berkshire Festival concerts at Tanglewood opens with a concert of chamber music by Mendelssohn, Ravel and Brahms by the Beaux Arts Trio Wednesday night in the Theater-Concert Hall. This will be followed by concerts by the Boston Symphony Orchestra in the Music Shed on Friday and Saturday nights and Sunday afternoon.

Rudolf Serkin, celebrated concert pianist, will be soloist in Schumann's Piano Concerto in A minor with the orchestra Saturday night. Concerts are at 8.30 p. m. Fridays and Saturdays and at 2.30 p. m. Sundays.

The programs:

Wednesday, July 25
Trio in D minor ..... Mendelssohn
Trio in A minor ..... Ravel
Trio in C minor ..... Brahms
The Beaux Arts Trio
(Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano)

Friday, July 27
Overture, "Leonore," No. 2 Beethoven
Concerto for Orchestra, No. 5 Petrassi
Symphony No. 5, in F minor ..... Tchaikovsky
Charles Munch, Conductor

Saturday, July 28
Elegy in Memory of Serge Koussevitzky ..... Hanson
Piano Concerto in A minor Schumann
Soloist: Rudolf Serkin
Symphony No. 5 ..... Honegger
"La Mer" ..... Debussy
Charles Munch, Conductor

Sunday, July 29
"Romeo and Juliet," Suite No. 2 ..... Prokofieff
Violin Concerto ..... Hindemith
Soloist: Ruth Posselt
Symphony No. 1, in D major Mahler
Richard Burgin, Conductor

Seats for all remaining concerts in this summer's Berkshire Festival, are on sale at the Tanglewood box office and telephone reservations are accepted, Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 21 1956

The Summer Trade

AT TANGLEWOOD, still dogged by poor weather that was keeping attendance figures slightly below last year's record highs, the spotlight shifted to the Music Shed, where an audience of 6,203 attended the first of 12 major concerts by the Boston Symphony Orchestra . . . An estimated 7,000 persons lined the shores of Lake Onota to watch a flotilla of motorized craft compete in the second annual regatta of the Pittsfield Boating Club . . . In Stockbridge, the venerable Red Lion Inn was placed under a temporary trusteeship to satisfy creditors, whose claims were quoted as running to approximately $205,000. The inn will remain open, however . . . With more than 300 riders competing for some $7,000 in prizes before a final-day crowd of 3,000, the annual Great Barrington Horse Show on the town's fair grounds was rated the most successful (and profitable) to date.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

JUL 22 1956

6,000 Attend Tanglewood Program

TANGLEWOOD, Lenox, Mass., July 20—The program said, "Afternoon of a Faun," but it might have read "To a Waterfowl," as an intermittent drizzle fell on the Berkshire Music Festival here tonight.

More than 6,000 persons turned out to welcome Charles Munch and the Boston Symphony Orchestra as they opened the main concert series of the season in Elie Saarinen's big music shed. Plastic raincoats and herchiefs comprised the haut couture. The elite sat in their customary boxes in simple cotton prints. Not a mink spenser among them, nor a tiara. Things have been slowly going down hill socially since the concerts left the Westinghouse estate.

There was simple but hearty fare for the troops tonight. It included Berlioz's "Roman Carnival" Overture; Debussy's "Prelude to the Afternoon of a Faun"; the second suite from Ravel's "Daphnis and Chloe," and Brahms' Second Symphony. I don't know why Debussy and Ravel back to back; it is rather two sides of the same oboe. But in any event, longhaired "Pops" generally sums the thing up.

From Bandbox Shining New

Familiar as all the works are, it is to Mr. Munch's continuing credit that he brought them all shining new out of the bandbox. Nothing routine about his readings, but verve and freshness for every piece. It was an evening full of brilliant pages. Not that there were any special departures from the accepted versions of these items. It was just that Mr. Munch returned them to their original gleam, and furnished them up at every turn, no effect missed, no detail given but with a point, and the whole score vibrating with intense musical life.

The performance by the 100 men and a girl of the Boston Symphony Orchestra was practically what the doctor ordered. Naturally, it being the first major concert of the season, they had to fall all over themselves in the initial Berlioz overture. It was packed with enthusiasm and done in high style, but most of the corners were taken on two wheels and the enthusiasm outdid the accuracy.

All this was redeemed in the Debussy "Prelude," however, which was impeccable in performance down to the last ping of the crotala. The same crystal-clear reading that Mr. Munch found for the Berlioz he also brought to the Debussy. Some people might like the whole effect a little more veiled. As a matter of fact, I would join their number. Atmosphere is the soul of this piece. Still, given Mr. Munch's more open statement of it, it was elegant in temper, beautifully designed and handsomely performed.

Antiquity's Cruder View

"Daphnis and Chloe" is anybody's highjinks, a cruder view of antiquity than Debussy's, but a brilliant score and so it was delivered up tonight. Mr. Munch gave it a sumptuous opening, lifting the sun up over the horizon with grandeur, and he closed it with a general hoe-down of such puissance that it must have been heard in Hartford. Not since the late great Dr. Serge Koussevitzky vied one turbulent night with a thunderstorm while playing "Scheherazade," has there been such a wonderful din beating against the roof of the shed. The playing was distinguished, as it had been in the Debussy.

The Brahms that brought the concert to a close was typically after the manner of Munch. It was lucid in the French style rather than melded in the German. I do not think it reaches quite the Olympian heights of Koussevitzky's Brahms, being more thoughtful than emotional, more contained than surging. But each to his taste. And the prolonged applause of the house indicated that both the reading and the playing was ninety nine and forty-four hundredths every body's dish.

T.H.P.

New England Newsclip Agency, Inc.
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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

JUL 22 1956

Berkshire Center Plans Premiere Of Opera 'Griffelkin'

Lukas Foss' "Griffelkin," an opera commissioned by NBC-TV and telecast last November by that network, will receive its world premiere as a complete stage performance as the major opera production by the Opera Department of the Berkshire Music Center at Tanglewood, Lenox, Mass. this summer. The opera, which will be performed on Monday and Tuesday evenings, Aug. 6 and 7, will be conducted by the composer, who also serves as a faculty member of the Composition Department of the Berkshire Music Center, and staged by Boris Goldovsky, head of the Opera Department of this summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival.

The opera, in three acts, is the composer's largest stage work to date. It is based on a little-known German folk tale which the composer first heard from his mother at the age of seven and promptly set as an opera at the age of eight. Twenty-three years later Foss again turned to the same story, writing a synopsis and asking the British poet, Alastair Reid, teacher of English literature at Sarah Lawrence College in New York, to write a rhymed libretto. The composer writes that there "followed a correspondence of some 50 letters and various drafts of the libretto. Reid was a wonderful collaborator—we did not have a single argument (until we met a year later!) we are now contemplating more work together."

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 23 1956

34 From U.N. Entertained On Weekend

Many community groups and individuals combined efforts this weekend to entertain 34 United Nations visitors in their seventh annual visit sponsored by the Workshop for World Understanding.

Boston Symphony concerts at Tanglewood on Saturday evening and Sunday afternoon were the focal events of the weekend and the 20 local hosts for the visitors from 19 different countries supplied sightseeing and entertainment on the informal level.

The Castle at Pontoosuc Lake held an open house for the visitors and their hosts both before and after the Saturday evening concert. This is a traditional annual party that the Castle sponsors. James De Weese, president of the Castle, reported that about 60 people attended the Saturday evening party.

Group Serves Lunch

At 1 yesterday afternoon a buffet lunch was served in the Chamber Music Hall at Tanglewood. Members of the U.N. secretariat, their hosts, and many of the foreign students who are studying at Tanglewood this summer attended. They were served by the Merry-Mates of the First Baptist Church headed by Mrs. Raymond Warner. As a result of the luncheon, some local people expressed the desire to entertain some of the foreign students at their homes throughout the summer.

The Boston Symphony Orchestra again provided tickets for Shed seats for the entire group.

Mrs. R. S. Schoonmaker was chairman of the hosts' committee, with Mrs. F. M. Myers in charge of the U.N. arrangements. K. K. Paluev is chairman of the Workshop for World Understanding which sponsored the weekend. Miss Peggy Parsons, volunteer services representative, was in charge of the affair at the U.N. end.

[128]

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Republican (m)
WATERBURY, Conn.
Independent
Circ. 22,452
JUL 24 1956

...ial wedding is planned.

20,000 Attend Opening At Tanglewood

(Special to The Republican)

Lenox, Mass., July 22—The first week end of concerts by the Boston Symphony orchestra in the music shed at Tanglewood brought more than 20,000 music lovers for three concerts conducted by Charles Munch and guest conductor, Pierre Monteux.

More than 6,200 were in the opening audience Friday evening when Charles Munch raised his baton to start the four-week season of concerts in the big music shed. The performance of the Brahms "Symphony No. 2, in D major" was so fine that one was assured of another memorable season of excellent performances which the large week-end audiences here have come to accept as normal.

Despite the heavy rain of Saturday which kept away many who normally are seated on the spacious lawns, there was a large audience for the performance of Wagner's "Die Walkure," Act I, which featured the soloists Margaret Harshaw, soprano; Albert Da Costa, tenor, and James Pease, bass. The first part of the program presented Barber's "Adagio for Strings" and Martinu's "Fantaisies Symphoniques", composed for the 75th anniversary of the Boston Symphony orchestra.

It was a rapt audience which listened to the excellent performance of Debussy's "Afternoon of a Faun" at the opening concert. There was color and fire in the performance of Ravel's ballet music from his "Daphnis et Chloe." Throughout the evening the string section of the Boston gave an inspired performance. Mr. Munch conducted with such ease of manner and the orchestra responded with such splendor that it was difficult to realize what rehearsal had gone on behind the scenes in the days preceding.

The Sunday afternoon performance brought a large audience to the grounds as well as the shed to hear the 81-year-old Pierre Monteux conduct the program of Rossini, Bartok's "Concerto for Orchestra," and Schubert's "Symphony in C Major."

Concerts this week will bring the music of Beethoven, Tschaikovsky, and Petrassi Friday evening; Rudolph Serkin as soloist in the Schumann "Piano Concerto in A minor" Saturday evening, and Ruth Posselt as soloist in the Hindemith "Violin Concerto" Sunday afternoon with her husband, Richard Burgin, concertmeister, conducting that concert.

The Sunday afternoon program will include Prokofieff's "Romeo and Juliet" and Mahler's "Symphony No. 1, in D Major."

S.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 23 1956

12,749 at Music Festival; Monteux at 81 on Podium

Rain on Saturday marred the first week-end of shed concerts of the Berkshire Music festival at Tanglewood, and total attendance at the programs Saturday night and yesterday afternoon was only 12,749.

Saturday Concert

The Saturday evening concert was highlighted by a concert version of the first act of Wagner's opera, "Die Walkure." Margaret Harshaw, Albert Da Costa and James Pease were the vocal soloists, and the Boston Symphony orchestra was under the direction of Charles Munch. Also heard were Samuel Barber's Adagio for Strings and Bohuslav Martinu's "Fantaisies Symphoniques."

Yesterday afternoon, with the weather improved and the attendance enlarged to almost 7,000 persons, 81-year-old Pierre Monteux was on the podium, making the first of two guest appearances of the current festival. Works heard were the Overture to "L'Italiani in Algeri," by Rossini; the Concerto for Orchestra, by Bartok, and the Symphony No. 7 in C Major, by Schubert.

The festival now moves into the fourth of its six-week schedule.

Concert Wednesday

The first of the week's concerts will be on Wednesday evening in the theater-concert hall, when the Beaux Arts Trio will give another in the series of weekly chamber music programs. Scheduled are the Trio in D minor by Mendelssohn, the Trio in A minor by Ravel and the Trio in C minor, by Brahms.

Mr. Munch is to conduct two of the week-end shed concerts, on Friday and Saturday evenings. The orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon.

Dr. Munich's Friday program comprises orchestra music of Beethoven, Tchaikovsky and the Tnglewood p remiere of a work by Go%re do Petrassi, noted Italian composer, who is a guest teacher of composition this summer at the orchestra's summer music school.

Next Saturday

The Saturday evening festival concert will be composed of works by Schumann, Honegger, Debussy and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music at the University of Rochester.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky Saturday evening were commissioned jointly by the Boston Symphony and the Koussevitzky Music foundation for the current 75th anniversary of the orchestra. They were introduced to audiences during the past winter in Boston.

Rudolph Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time, will be soloist in Schumann's Piano Concerto in A Minor on Saturday.

Sunday Afternoon

Richard Burgin's Sunday afternoon concert will consist of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life, Mrs. Richard Burgin—as soloist in Hindemith's Violin Concerto.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 24 1956

James Abresch

The Beaux Arts Trio—Daniel Guiletz, violin; Menahem Pressler, piano, and Bernard Greenhouse, cello—will give a concert at Tanglewood Wednesday evening.

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 23 1956

1956 Tanglewood on Parade Program Scheduled Aug. 9th

The program details were announced today for Tanglewood on Parade, the gala concert to be played by the Boston Symphony orchestra in the giant Music shed at Tanglewood Thursday night, Aug. 9.

Climaxes Celebration

The concert climaxes the annual celebration which benefits the Berkshire Music center, the summer school of music maintained by the Boston Symphony orchestra in conjunction with its Berkshire Festival concerts.

The first half of the program will be conducted by Eleazar de Carvalho, Artistic Director and Permanent Conductor of the Brazil Symphony orchestra and guest conductor at this summer's Berkshire Festival concerts, who is acting head of the school's department of orchestra and conducting. Mr. de Carvalho will conduct the Boston Symphony orchestra in Rimsky - Korsakoff's "Russian Easter Overture" and a work by his countryman, the Brazilian composer Heitor Villa-Lobos the Choros No. 10, titled in Portuguese "Rasga o coracao:" Assisting in the Villa-Lobos performance will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, head of the choral department.

After Intermission

After the intermission, Arthur Fiedler and the Boston Pops orchestra will make their third consecutive Tanglewood on Parade appearance, bringing with them the well-known piano virtuoso, Jesus Maria Saroma, who will play at Tanglewood for the first time since August, 1942, and who will introduce to the Berkshire Festival the Piano Concerto in F by Gershwin. In addition, Mr. Fiedler will conduct a suite from the Ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and other works of the Pops repertory. As is customary at a Boston Pops concert, encores may be expected—and undoubtedly will be performed—on this part of the program.

As in former years, ticket holders for the evening concert are invited to performances by the various departments of the Berkshire Music Center starting at 4 in the Formal Gardens and Barn by the students of the opera department and Tanglewood Study Group respectively. At 5:45 there will be a fanfare and formal welcoming address by Ralph Berkowitz, dean of the Berkshire Music center, on the lawn outside the great Music shed and at 6 p. m. simultaneous performances in the shed, theater and chamber music hall by students of the orchestral, opera and composition departments.

Picnic Suppers

At 7, while concert-goers eat their picnic suppers on the lawn, the Tanglewood chorus, under the direction of Hugh Ross, will present an informal concert on the porch of the Main house. The gala concert by the Boston Symphony orchestra will begin promptly at 8:15 and at its conclusion at approximately 10:30 there will be waltzing on the lawn.

Tickets for Tanglewood on Parade are now on sale at the box office.

Beaux Arts Trio to Give Concert at Tanglewood

The Beaux Arts Trio will present a chamber music program tonight in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., as the opening event in the fourth week of the Berkshire Festival Concerts.

* * *

CHARLES MUNCH will conduct the Friday and Saturday evening concerts of the Boston Symphony in the Shed and Richard Burgin, the orchestra's associate conductor and concertmaster, will direct the program Sunday afternoon.

Two works, commissioned jointly by the Boston Symphony Orchestra and the Koussevitsky Music Foundation for the current, 75th, anniversary of the orchestra, will be presented this weekend.

The commissioned workers are the Goffredo Petrassi "Concerto for Orchestra, number 5," to be presented Friday evening; and the Howard Hanson "Elegy in Memory of Serge Koussevitzky" which will be given Saturday evening.

* * *

RUDOLF SERKIN, whose appearance at Tanglewood last year attracted a near-record audience of 15,624, will be soloist in the Schumann "Piano Concerto in A minor" on Saturday evening.

Members of the Beaux Arts Trio are Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano. Their program tonight will include the Mendelssohn "Trio in D minor"; Ravel, "Trio in A minor"; and Brahms, "Trio in C minor."

The Friday evening program of the Boston Symphony will include the Beethoven, "Overture, 'Leonore,' number 3"; the Petrassi concerto; and the Tchaikovsky, "Symphony number 4, in F minor."

THE SATURDAY evening program will open with the Hanson Elegy; followed by Serkin and the orchestra in the Schumann concerto. The last part of the program will include the Honegger, "Symphony number 5," and the Debussy, "La Mer."

The Sunday afternoon program will feature Ruth Posselt, in private life Mrs. Burgin, as soloist in the Hindemith "Violin Concerto." Other numbers programmed are the Prokofieff "Romeo and Juliet suite number 2" and the Mahler "Symphony number 1 in D major."

Evening programs at Tanglewood start at 8:30 o'clock and afternoon programs at 2:30 o'clock.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704
JUL 22 1956

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At two of the five concerts which the Boston Symphony Orchestra will present at the Edinburgh International Festival next month, Charles Munch will conduct the first European performances of works by two American composers.

They are Walter Piston's Symphony No. 6, which was written for the orchestra's 75th anniversary and played in Providence last season, and Aaron Copland's Symphonic Ode. The Piston symphony is on the opening program, Aug. 26; the Copland ode is scheduled for Aug. 28.

American-born violinist Isaac Stern will be soloist at the latter concert, in Beethoven's Concerto in D Major. Pierre Monteux will conduct two of the five programs.

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Republican (m)
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Independent
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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 24 1956

James Abresch

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Picnic Suppers

At 7 [illegible] their picnic suppers on the lawn the Tanglewood [illegible] under the direction of [illegible] Ross, Arts present an [illegible] on the porch of the [illegible] concert by the [illegible] Symphony orchestra will [illegible] promptly at 8:15 and at [illegible] admission at approximately [illegible] there will be waltzing on the [illegible]

Tickets to [illegible] rade are now [illegible] box office.

[129]

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 23 1956

...ean started in Atlantic

Tanglewood in Review — Pierre Monteux, Boston Symphony in Sunday Program

By TERE PASCONE
Special to the Hartford Times

Lenox, Mass. — Pierre Monteux, venerable conductor, gave a performance yesterday at Tanglewood belying the many birthdays he has had.

The 81-year-old stocky little Frenchman with black hair and drooping white mustache, led the Boston Symphony Orchestra in the first of his two appearances this Summer at the Berkshire Festival.

Warm acclaim came not only from the 6,000 attending. For just as the concert began, the sun broke bright and clear through the dark heavy sky putting to rout the blanket of grey which had hung threateningly since morning.

* * *

TONAL MAGIC resounded through the shed and out over the rustic atmosphere of Tanglewood with every movement of the lovable Mr. Monteux' stick. That stick was precise, commanding, crisp and to the point, and he got what he wanted from his men and communicated it to his audience. Without arm waving or the expressive body calisthenics synonymous with many modern maestros.

The program included two firsts for Tanglewood audiences —the Overture to "L'Italiana in Algeri" ("The Italian Woman in Algiers") and Bartok's Concerto for Orchestra which was the centerpiece of the three-number program. The closing work was Shubert's Symphony in C major, No. 7.

The Bartok was full of unexpected delights. A symphony-like work in five sections, it treated single instruments and groups of instruments in soloistic fashion, which contributed countless brilliant passages and melodramatic contrasts.

Bartok was commissioned to write the work by Serge Koussevitky during a period when the composer was convalescing from a serious illness. This probably accounts for the mood of the concerto which represents a gradual transition from somberness and mournfulness to hope and rebirth. In the second movement, however, Bartok interrupts the transition with a little jesting. Wind instruments in pairs chatter and rollick with one another in waves of tonal color until the drum draws the curtain, and in the finale movement the flavor is a jazzy Hungarian and the character a lively exciting folk dance which leads into a furious coda until the final dramatic note—the clash of the cymbals—is sounded.

* * *

THE OVERTURE was typically Rossini, imaginative, light and bubbling and under Mr. Monteux' direction it truly bubbled. After the Bartok presentation, the Schubert work seemed tame indeed, but nevertheless it glowed with the spirit of Vienna and tonal color of every hue.

Saturday Concert

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass.—At the Metropolitan a twilight has descended on the Wagnerian gods and goddesses but at Tanglewood Charles Munch is making artistic amends this year with two Wagner programs.

Saturday night Mr. Munch devoted the entire second half of his program to a concert version of Act 1 of "Die Walkure" with a trio of soloists capable of bringing heroic dimensions to this music. In the palmy days of Flagstad and Melchior the Met could more than match the talents of Margaret Harshaw, Albert Da Costa, and James Pease; today it could do little better and it has never been able to boast the orchestral resources that the Boston Symphony can offer.

* * *

THE BOSTONIANS surrounded the singers with a rich tapestry of sound and Munch made no concessions to his soloists in the driving momentum of this performance. Fortunately, both Harshaw and Da Costa had the breadth and amplitude of voice to cope with the combined sonority of 104 musicians, which was no small compliment to their natural endowments. Even Flagstad and Traubel did not ordinarily contend with an orchestra of this size.

If Saturday's concert is a criterion, Mr. Da Costa sounds like a logical choice for a great Heldentenor. His voice often had the ringing quality reminiscent of Melchoir in his best days and his conception of Siegmund was always fluent, although not as expressive as it will probably become with greater familiarity. Miss Harshaw and Mr. Pease were wholly admirable and authoritative as Sieglinde and Hunding.

For the novelty seekers Mr. Munch programed Martinu's "Fantasies Symphoniques" (Symphony No. 6) and it proved the most dynamic new work this reviewer has heard in some time. Winner of the 1955 New York Music Critics Circle Award, it was among the works commissioned for the 75th anniversary of this orchestra.

* * *

ORIGINALLY entitled "Symphonie Fantastique" by the composer, its spiritual affinity to Berlioz is clearcut and unmistakable, particularly in its tour de force of orchestral effects. If it is short on sustained lyricism, it is long on frenetic energy and compulsive drive, qualities that held the attention of the audience throughout.

The orchestra was in virtuosic form for this fiendishly difficult score and the playing in this and in Samuel Barber's elegiac "Adagio for Strings" was superlative by the best Boston Symphony standards.

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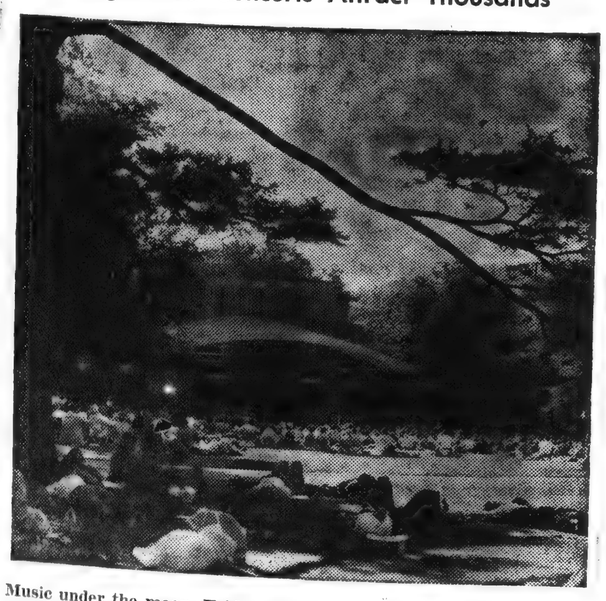
JUL 24 1956

PRESS CLIPPING BUREAU
165 Church Street - New York

BRISTOL, PA.
COURIER
Circ. D. 10,785

JUL 5 1956

Tanglewood Concerts Attract Thousands



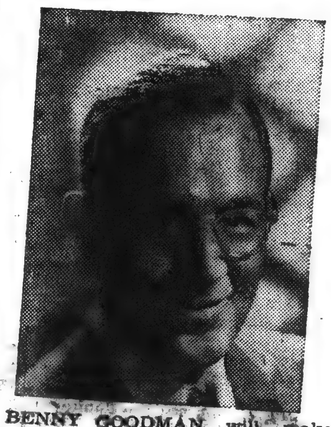
Music under the moon, Friday and Saturday evenings, and in the sun on Sunday afternoons by the Boston Symphony Orchestra in the huge Shed at Tanglewood during the annual six-week Berkshire Festival—from July 4 to August 2 in 1956—attracts thousands of music lovers. 108,336 persons attended 12 Shed concerts during the 1955 Festival, an average of 9,028 persons (capacity 6,000), with crowds overflowing on the spacious lawns. Concerts of chamber music are also given in the intimate Theatre-Concert Hall on Wednesday evenings, and two week ends (July 6-7-8 and July 13-14-15) of "Bach-Mozart" concerts by the chamber orchestra of the Boston Symphony.

PRESS CLIPPING BUREAU
165 Church Street - New York

RAVENA, N. Y.
NEWS HERALD
Circ. W. 980

JUL 6 1956

At Tanglewood



BENNY GOODMAN will make his Tanglewood debut on Friday 6 (8:30 p. m., Theatre-Concert Hall), at the opening of the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Moart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p. m., Theatre-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

Big Shindig As Cronin Enters Hall

By ARTHUR SIEGEL

COOPERSTOWN, N. Y. — The Red Sox may not win the American League pennant, but Owner Tom Yawkey has established a Hall of Fame precedent. . . . Never was any man installed in baseball's shrine under more festive arrangements. . . . The Red Sox threw a shindig that made Hall of Fame history. . . . He started with inviting 34 persons, from Mayor Hynes of Boston to press attache Tommy McCarthy. . . . There were other events. The breakfast just for the Boston party. . . . There was a cocktail party for the Boston group. . . . There was dinner at the O-te-sa-ga Hotel. . . . Nobody could explain why the hotel is spelled that way, with hyphens, while the lake which the hotel borders is the Otsego. . . . Years ago, Cooperstown was famous as the place where the first Conestoga, or covered wagon, was built. . . . But the Boston party certainly did not travel in covered wagon. . . . And the highlight of the Hall of Fame trek was when Hall of Famer Joe Cronin said, at the cocktail party, "Now I finally can relax. . . . This is the perfect ending to a perfect day." . . . Incidentally, Cronin and Mayor Hynes went on the air for a coast-to-coast broadcast. . . . The total allotted time, as they learned when the broadcast began, was two minutes. . . . So Cronin was unable to tell of the Mayor's having been the star third baseman of the Ashmont Social and Athletic Club.

CRONIN

Kelleher Going to Ireland

FRED SOUCY, FORMER HEAD of the FBI in Boston, came down from Albany to spend a full day with the Boston group, especially Mike Kelleher and Harry Blake. . . . Kelleher, by the way, has a special project and then goes to Ireland in August with the Boston Symphony Orchestra. . . . The tour begins in Cork, where Mike's father was born 100 years ago. . . . The orchestra will play several Irish cities and then go to Scotland, England, France and even to Russia. . . . Kelleher won't make anything but the Irish tour. . . . Cronin spoke extemporaneously at the Hall of Fame installation. . . . Had nothing prepared. . . . Later said, "Mel Ott told me that no matter how long you have prepared, you find out the actual day is something different. . . . You get up there to speak and all of a sudden you find a great big lump in your throat. . . . I found out how true his words were." . . . Hank Greenberg explained his remarks about trying out at Braves Field for the Washington Senators. . . . "I was playing ball at East Douglas for Win Schuster. . . . He arranged for the tryout with the Senators in Boston. . . . At that time Sunday games weren't permitted at Fenway Park. . . . So the Sunday games were played at Braves Field. . . . Johnson was very interested in me. . . . But the offer wasn't quite good enough and I had to refuse."

[13°]

FADED TEXT TIGHT BINDING

PRESS CLIPPING BUREAU
165 Church Street - New York
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PRESS CLIPPING BUREAU
165 Church Street - New York
DAVENPORT, IA.
TIMES
JUL 1 1956

Catching The Beat In The Music World

BY INA WICKHAM

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Of music as a wondrous magic link
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"Music, that knows no country race or creed,
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PRESS CLIPPING BUREAU
Church Street - New York
VALATIE, N. Y.
ROUGH NOTES
JUL 1 1956

mainly things

by ED MERRITT

No doubt the summer season has finally arrived. Our sunburn is beginning to peel. . . . Anniversary number 23 of graduation from school has been heralded by the arrival of a neat invitation. Monday and Tuesday the Berkshire Playhouse and The Malden Bridge Summer Theatre opened their respective doors, to be followed closely by the rest of the summer features. Everything seems to make good sense, except for the graduation anniversary.

By this time we had hoped for definite word on the schedule at Music Inn, Lenox, where the jazz and the musical talk will flow during a goodly part of the summer. Unfortunately, not anymore than a brief notice of their opening has blown across the desk. We do know it's a big season . . . We'll report details as soon as available. On the other hand, plenty of dope on the upcoming doings at Tanglewood. This would be a big year for familiar composers and familiar music. Also a group of features by contemporary composers written for the 75th anniversary of the Boston Symphony Orchestra to be celebrated this year. Crowds can be expected for many events on the programs, particularly such items as the Benny Goodman appearances with both orchestra and chamber groups. Mr. G., fresh from the triumphs of "The Benny Goodman Story," a wonderful engagement at the Cafe Rouge in New York, and a swing across the country with his band, will make music in the Berkshire Hills July 6 and 11. In addition to these concerts, this department looks forward with great anticipation to a pair of concerts by the Boston Symphony under the direction of the fabulous octogenarian Pierre Monteux. These musical events July 22 and August 11 will again afford a wonderful opportunity to see and hear one of the greatest musicians of our time in action.

Bulked into the summer plans of most everyone . . . a chance to get close to some of the books we've been promising ourselves all winter long. We'd like to suggest a couple here . . . one mighty serious and the other fairly relaxed. Here at home we have the ever present headlines to remind us of the problem of race relations, a problem spread around the world, unfortunately. Most pressing and alarming conditions probably are found in South Africa where a conservative guess would suggest the clock has been turned back 200 years. Recent telecast by Edward R. Murrow, in the fine journalistic tradition, brought this situation close to the attention of Americans. Now, further and distressing enlightment to be found in a book by one of Murrow's guests, Father Trevor Huddleston, "Naught For Your Comfort." This one aptly titled . . . some find the volume exciting and moving. We find it horrifying. If you want to know a bit about the madness which sometimes seizes human beings, if you want to see how and why the actions of people, thousands of miles away, stir up a witches' brew, which well may plague us here, don't fail to read this distressing story.

Number two book . . . "H. L. Mencken, A Portrait from Memory" by Charles Angoff. Catch a close-up glimpse of one of the most interesting and controversial men of the Twenties. Perhaps you'll not care for the manners, but the man is terrific.

Just a pair of record selections this week. In the popular department . . . Elliott Lawrence on the Fantasy label with a fine set of tunes as arranged by Tiny Kahn and Johnny Mandel. Enjoyable band playing. Then, halfway between the popular and the concert world comes pianist, Pablo Flores. MGM releases his recording of "Memories of Mexico." May not be profound, but one of the best listening items to come along in quite a while. So . . . more later.

PRESS CLIPPING BUREAU
165 Church Street - New York
SPARTANBURG, S. C.
HERALD-JOURNAL
Circ. S. 31,912
JUL 1 1956

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FADED TEXT TIGHT BINDING

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CATSKILL, N. Y.
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165 Church Street - New York
YAKIMA, N. Y.
ROUGH NOTES
Circ. W. 1,000
JUN 29 1956

mainl

by ED

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by HITT

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HERALD-JOURNAL
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LENOX, MASS. — Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood of the annual Berkshire Festival of the Boston Symphony Orchestra.

Concerts will be given for six weeks, July 4-August 12, on the pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

THE SERIES of 24 concerts will begin Wednesday evening with a program of chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. Friday evening, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with Benny Goodman, clarinetist, as soloist. Works by Martinu, Henry Cowell, Irving Fine, Alexei Haieff and Charles Ives will be featured in Saturday and Sunday concerts.

During the final four week-ends of the Festival, the full 104-piece Boston Symphony Orchestra will give 12 week-end concerts, July 20-Aug. 12.

PRESS CLIPPING BUREAU
165 Church Street - New York
CHARM MAGAZINE
NEW YORK, N. Y.
JUL 1956

after 5

BY ANN P. ELIASBERG

Worth Hearing

You take the moon over the Seine—give us the moon over Washington Heights when there's a concert on at New York's Lewisohn Stadium. The audience isn't brilliant and the seats aren't padded but there's something about a summer night at the stadium that no concert hall can offer. (The something may be the drone of an airplane heard above the music, but no matter—it's part of the charm.) The season this year is June 18 to July 28, with concerts scheduled every evening except Fridays and Sundays, those days being held open for weather postponements. Pierre Monteux, Vladimir Golschmann, Alexander Smallens, and Thomas Scherman will be among the guest conductors to appear.

• At Tanglewood in Lenox, Massachusetts, home of the famed Berkshire Festival, the setting is pastoral, the music lovers are earnest, and the concerts are of top caliber. The main programs will be held in the Shed on Friday and Saturday evenings and Sunday afternoons, July 20 through August 12. Charles Munch and guest conductors will lead the Boston Symphony Orchestra. Chamber groups will play on the weekends of July 6 and 15 and on Wednesday evenings during the six-week season. Write to Symphony Hall in Boston for subscriptions.

• Visitors to Colorado now prospect for culture instead of for gold, at the Central City Festival, held in this picturesque Rocky Mountain ghost mining-town annually for twenty-five years. This year a new folk opera by Pulitzer prizewinner Douglas Moore and John Latouche, *The Ballad of Baby Doe*, will be given its first performance on July 7. Metropolitan stars Dolores Wilson, Martha Lipton, and Walter Cassel will sing leading roles. Puccini's *La Tosca* will alternate with the new opera through the Central City music season, June 20 to July 28. For information, write to the Central City Festival Association. 1509 Cleveland Place, Denver, Colorado.

• The American Jazz Festival at Newport, Rhode Island, is a young institution, but judging from the artists on its list this year, it has arrived. Festival dates are July 5, 6, and 7. The artists—well, there'll be Louis Armstrong, Count Basie, Dave Brubeck, Sarah Vaughan, Dizzie Gillespie, Eddie Condon, and German jazz pianist Jutta Hipp, among others. Sold? Then get in touch with Jazz Festival Headquarters at the Hotel Viking in Newport.

The Eddy Duchin Story (Columbia, CL 790, $3.98)

In the days when there was tea dancing at the Plaza and Brenda Frazier took up the news space now reserved for Grace Kelly, Eddy Duchin was the darling of a generation of college girls and nightclub-goers. He was so much the fashion that few people bothered to wonder if he was really talented or just lucky.

In this album, his piano style, rippling over a large keyboard in a steady danceable rhythm, is pleasantly distinctive and wears well, time and imitators notwithstanding. So do the tunes he plays; among them: "Time on My Hands," "Just One of Those Things," "You're My Everything," and—of course—his theme, the *Chopin Nocturne in E Flat*. This album, like the others mentioned here, is long-playing.

King Oliver (Epic, LN 3208, $3.98)

Skipping back a decade we come upon one of the earliest and best of New Orleans jazzmen, playing "High Society," "Dippermouth Blues," and other Dixieland standards in an album that belongs on any serious jazz fancier's shelf. (Note, though, that the date of the original recordings, 1923, makes for an inevitable tonal loss.) The list of band personnel reads like a who's who of jazz: Louis Armstrong and Oliver on cornets, Baby Dodds on drums, Lil Hardin Armstrong on piano. The sheer vigor and high spirits of this group may blast you out of your chair but you'll relish the experience.

Miss Helen Forrest (Capitol T-704, $3.98)

Several years and a complete revolution in popular taste separate King Oliver and company from Helen Forrest, the lady who sang with Artie Shaw, Benny Goodman, and Harry James in the heyday of the big bands. Remember "The Honorable Mr. So-and-So"? It's in Miss Forrest's new album, along with "More Than You Know" and "Taking a Chance on Love." The big-band backing has given way to two quiet instrumentalists but Miss Forrest doesn't need more. She carries her torch as high as ever and her singing style improves with the years.

• The recent visit to America of Soviet violinist David Oistrakh touched off an avalanche of recordings of violin concertos, violin sonatas, and chamber music for the violin. Oistrakh himself contributes a formidable number of albums to the array, some made in Europe and some here. When he isn't actually on the concert stage he seems to be in the recording studios, and clearly the killing pace agrees with him. His technical proficiency is dazzling and there is never a perfunctory note in his playing.

But if Oistrakh is the new violin sensation, Jascha Heifetz is still the old master and, for our money, still the man to beat. Yehudi Menuhin, *(Continued on next page)*

PRESS CLIPPING BUREAU
165 Church Street - New York
SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
JUL 4 1956

String Quartet Concert at Tanglewood

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* * *

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Members of the quartet include William Kroll and Louis Graeler, violins; David Mankovits, viola; and Avron Twerdowsky, cello. The quartet was founded by Mr. Kroll in 1945 and is the official quartet of the Musicians' Guild in New York. Mr. Kroll, co-head of the Berkshire Music Center's chamber music department, has been in charge of the violin and chamber music departments at Baltimore's Peabody Conservatory of Music since 1947 and teacher at the Mannes School of Music in New York since 1948.

* * *

REMAINING seats for tonight's concert and for all concerts of the Berkshire Festival are on sale at the Tanglewood box office and telephone reservations are accepted. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the performance. In case of rain the program will be held in the Music Shed, which will also seat the lawn audience.

The program next Wednesday evening will be presented by jazz clarinetist Benny Goodman with the Boston Symphony String Quartet.

PRESS CLIPPING BUREAU
165 Church Street - New York
VINCENNES, IND.
SUN-COMMERCIAL
Circ. D. 13,204 - S. 13,302
JUL 2 1956

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PRESS CLIPPING BUREAU
165 Church Street - New York
SCRANTON, PA.
TIMES
Circ. D. 58,538
JUL 7 1956

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PRESS CLIPPING BUREAU
165 Church Street - New York
YORK, PA.
GAZETTE & DAILY
Circ. D. 32,550
JUL 7 1956

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[132]

Worth Seeing

PRESS CLIPPING BUREAU
165 Church Street - New York
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...ED MERRITT

...eason has finally arriv... ...from ...niversary number 23 o... ...the arrival of a neat invitation. ... Mon...shire Playhouse and The Malden Bridge ...ir respective doors, to be followed closely ...features. Everything seems to make good ...tion anniversary.

...oped for definite word on the schedule at ...e jazz and the musical talk will flow dur...mer. Unfortunately, not anymore than a ...g has blown across the ... season. . . . We'll report ...n the other hand, plenty ...ngs at Tanglewood. This ...miliar composers and fa... of features by contem...or the 75th anniversary ...rchestra to be celebrated ...pected for many events ...rly such items as the ...es with both orchestra ...G., fresh from the tri...dman Story," a wonderful engagement at ...rk, and a swing across the country with ...n the Berkshire Hills July 6 and 14. In ...his department looks forward with great ...certs by the Boston Symphony under the ...togenarian, Pierre Monteux. These au...gust 11 will again afford a wonderful op...ne of the greatest musicians of our time ...

...plans of most everyone . . . a chance to ...s we've been promising ourselves all win... ...a couple here . . . one mighty serious and ...r at home we have the ever present head... ...oblem of race relations, a problem spread ...ately. Most pressing and alarming con... ...South Africa where a conservative gues... ...been turned back 200 years. Recent tele...v, in the fine journalistic tradition, ha... ...to the attention of Americans. Now fo... ...ment to be found in a book by one of ...vor Huddleston, "Naught For Your Com... . . . some find the volume exciting and ...ng. If you want to know a bit about the ...izes human beings, if you want to see how ...ople, thousands of miles away, stir up a ...hay plague us here, don't fail to read this ...

...H. L. Mencken, A Portrait from Memory" ...close-up glimpse of one of the most in... ...men of the Twenties. Perhaps you'll not ...e man is terrific.

...ections this week. In the popular depart... ...on the Fantasy label with a fine set of ...Kahn and Johnny Mandel. Enjoyable bis... ...y between the popular and the concert ...Flores. MGM releases his recording of ...y not be profound, but one of the best ...in quite a while. So . . . more later!

...G BUREAU
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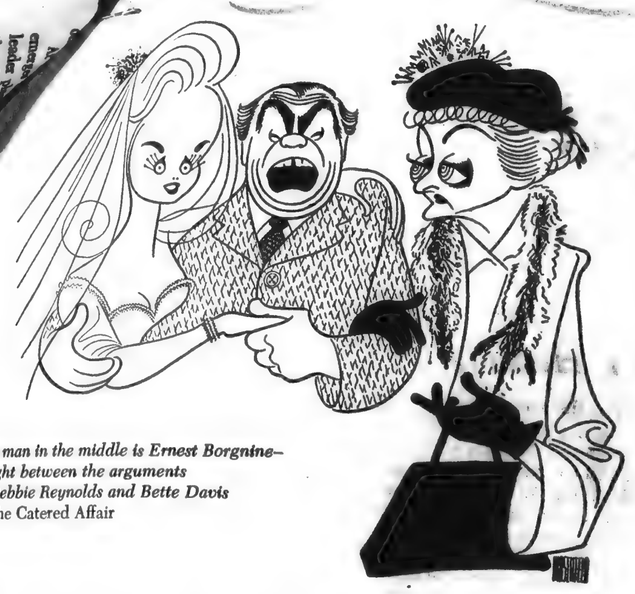
...26 concerts will ...evening with a ...ber music of ... and Beethoven ...g Quartet. Fri... ...ries Munch will ...chestra of Bos... ...chestra players ... program, with ... clarinetist, ... Martinu, ...e, Alexei ... will be ... Sunday ... four weeks ... ...he full 100-piece ... Orchestra will ... concerts, July



The man in the middle is Ernest Borgnine—caught between the arguments of Debbie Reynolds and Bette Davis in The Catered Affair

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The film adaptation preserves Chayefsky's tender affection for his characters and his wry humor at the muddle they get themselves into when the daughter of the family (Debbie Reynolds) says she wants to marry her young man immediately, and with no fuss.

Bette Davis is the mother who decides that every girl wants a fancy wedding and her girl is going to have one even if it ruins Dad. Ernest Borgnine is the hard-working father who wonders when, if ever, he's going to have his say in this family. We don't quite know how Barry Fitzgerald, with his brogue and his devilish charm, got into the act but he's always a pleasure to have around. Like *Marty, The Catered Affair* is a perceptive vignette of middle-class life, as unpretentious and satisfying as a family dinner.

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At any rate, *The Eddy Duchin Story* emerges as a slick tale of a bigtime bandleader plagued by the kind of misfortunes that keep soap-opera heroines biting their lips and choking back tears. Occasionally some genuine pathos comes through. Kim Novak is often quite touching as the society girl who loved Duchin before he made good in the big town, and who died in childbirth after a brief idyllic marriage. Tyrone Power gives a winning portrayal of Duchin, especially in his brash early days, before he contracted the fatal disease that robbed him of the full enjoyment of his success. The music is lovely and nostalgic, the scenes of New York café life have all the gay bravura of the thirties and —oh well, just forget its faults and enjoy this one.

Moby Dick (Warner Brothers), starring Gregory Peck, Richard Basehart, and Leo Genn, produced and directed by John Huston.

Several scenes are already in our collection of memorable film moments: Royal Dano, as Elijah, shouting his prophecy of evil at the men boarding the *Pequod;* Gregory Peck, as Ahab, dedicating his crew to the destruction of the whale that tried to destroy him; Friedrich Ledebur, as Queequeg, resigning himself to death while the ship, becalmed and heat-scorched, awaits its prey.

In producing this newest screen version of Melville's classic American novel, John Huston has tried to illuminate its symbolic values without impairing the dramatic force of the narrative. In visual terms he succeeds brilliantly. The muted Technicolor he uses creates an authentic flavor of old whaling days, plus a brooding quality that exactly suits the mood of the story. But at its greatest moment—when Captain Ahab actually pits himself against the white whale—the picture somehow loses rather than gains in force. The climactic fight is not so much a tragedy as a spectacle. It hardly seems fair, though, to criticize a fine film for not being a masterpiece. *Moby Dick* is good and you won't want to miss it.

PRESS CLIPPING BUREAU
165 Church Street - New York
SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
JUL 4 1956

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PRESS CLIPPING BUREAU
165 Church Street - New York
VINCENNES, IND.
SUN-COMMERCIAL
Circ. D. 13,204 - S. 13,302
JUL 2 1956

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PRESS CLIPPING BUREAU
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YORK, PA.
GAZETTE & DAILY
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Moby Dick (Warner Brothers), starring Gregory Peck, Richard Basehart, and Leo Genn, produced and directed by John Huston.

Several scenes are already in our collection of memorable film moments: Royal Dano, as Elijah, shouting his prophecy of evil at the men boarding the *Pequod;* Gregory Peck, as Ahab, dedicating his crew to the destruction of the whale that tried to destroy him; Friedrich Ledebur, as Queequeg, resigning himself to death while the ship, becalmed and heat-scorched, awaits its prey.

In producing this newest screen version of Melville's classic American novel, John Huston has tried to illuminate its symbolic values without impairing the dramatic force of the narrative. In visual terms he succeeds brilliantly. The muted Technicolor he uses creates an authentic flavor of old whaling days, plus a brooding quality that exactly suits the mood of the story. But at its greatest moment—when Captain Ahab actually pits himself against the white whale—the picture somehow loses rather than gains in force. The climactic fight is not so much a tragedy as a spectacle. It hardly seems fair, though, to criticize a fine film for not being a masterpiece. *Moby Dick* is good and you won't want to miss it.

PRESS CLIPPING BUREAU
165 Church Street - New York

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

JUL 4 1956

String Quartet Concert at Tanglewood

The Kroll String Quartet will present the first of the Wednesday Evening Chamber Music concerts at the Theater-Concert Hall at Tanglewood, Lenox, Mass., tonight at 8:30 o'clock.

* * *

THE PROGRAM will include the Mozart "Quartet in C Major, K. 465," the so-called "Dissonant" Quartet; the Prokofieff "Quartet number 1, opus 50"; and the Beethoven "Quartet in C Major, Opus 59, number 3" the last of the three "Rasoumovsky" Quartets.

Members of the quartet include William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello. The quartet was founded by Mr. Kroll in 1945 and is the official quartet of the Musicians' Guild in New York. Mr. Kroll, co-head of the Berkshire Music Center's chamber music department, has been in charge of the violin and chamber music departments at Baltimore's Peabody Conservatory of Music since 1947 and teacher at the Mannes School of Music in New York since 1943.

* * *

REMAINING seats for tonight's concert and for all concerts of the Berkshire Festival are on sale at the Tanglewood box office and telephone reservations are accepted. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the performance. In case of rain the program will be held in the Music Shed, which will also seat the lawn audience.

The program next Wednesday evening will be presented by jazz clarinetist Benny Goodman with the Boston Symphony String Quartet.

PRESS CLIPPING BUREAU
165 Church Street - New York

VINCENNES, IND.
SUN-COMMERCIAL
Circ. D. 13,204 - S. 13,302

JUL 2 1956

Chamber Music To Be Featured At Tanglewood

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday, July 11, and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturdays, July 13 and 14, and Sunday afternoon, July 15. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concerte of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday, July 6, is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprises the BSO String Quartet. Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening, July 13. He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Godovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening, July 14. Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon, July 15, will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross. Soloists are Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, basses. All are former students of the Berkshire Music Center (Miss Addison in 1947, 1948, 1950; Miss Kopleff in 1946 and 1947; Mr. Morgan in 1953; Mr. Joyce in 1950, 1951, 1952; Mr. Lloyd in 1947).

A special extra concert of modern chamber music donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, will be held in the Theatre-Concert Hall at Tanglewood on Monday, July 16, at 8:30 p. m., open on a non-reserved seat basis to Friends of the orchestra's summer music school and to the general public.

PRESS CLIPPING BUREAU
165 Church Street - New York

SCRANTON, PA.
TIMES
Circ. D. 55,533
JUL 7 1956

Concert Broadcasts From Festival Listed

The annual broadcasts of the Berkshire Festival concerts in Tanglewood will start on NBC Radio Monday, July 9 (8:15 P.M.). The concerts will include many of the high lights of the world-renowned music festival in Lenox, Mass.

The Boston Symphony Orchestra will be directed by its regular conductor, Charles Munch, with guest directors for several of the concerts. Distinguished vocal and instrumental soloists will participate.

PRESS CLIPPING BUREAU
165 Church Street - New York

YORK, PA.
GAZETTE & DAILY
Circ. D. 32,530
JUL 7 1956

Festival Concerts To Be Broadcast From Berkshire

The annual broadcasts of the Berkshire festival concerts in Tanglewood will begin Monday at 8:15 p.m. on NBC radio with Charles Munch directing the Boston Symphony orchestra.

Guest directors will conduct several of the concerts and distinguished vocal and instrumental soloists will participate. On July 16 composer-conductor Lukas Foss will direct contemporary and classical music.

The broadcasts, which will continue through Oct. 1, are recorded because actual concerts at Tanglewood last only six weeks.

[132]

PRESS CLIPPING BUREAU
165 Church Street - New York

MUNCIE, IND.
STAR
Circ. D. 27,810 - S. 29,028

JUL 1 1956

'Parable of Death' Climax for Summer Arts Festival

Lukas Foss, Los Angeles, composer of the "Parable of Death" presented at Ball State College Thursday night as part of the First Summer Arts Festival at the college, stand on the set of the "Parable" at left. Foss directed the performance here. With him are Gertrude Lippincott, modern dancer; John Lewis, set designer for the production; and Dr. Robert Hargreaves, head of the Ball State music department.

If the authors of the sociological study which characterized Muncie as "Middletown, U.S.A." . . . the place where everyone's lace curtains were dirty . . . could have been in the Ball State Assembly Hall for Thursday night's performance of "A Parable of Death," they would surely have been inspired to accept the title of the first Summer Arts Festival as the basis for a new evaluation of the city. "Crossroads of America," the theme of the Arts Festival, reached its full significance in the presentation of the powerful work by Lukas Foss, Los Angeles composer, conductor and pianist.

Commissioned only a few seasons ago by the Louisville Orchestra, the "Parable" was written during the composer's stay at the American Academy in Rome. Originally intended for the dancer-actress Vera Zorina, the work was premiered by the Louisville Orchestra with Zorina as narrator, Farrold Stevens as tenor soloist, and Robert Whitney as conductor, and has been recorded by that cast.

Since that time, only a few cultural centers on the East and West coasts, such as New York, Los Angeles and the Berkshire Music Festival at Tanglewood, have been privileged to witness a production of the new work.

The Arts Welded

In addition to presenting the mid-continent premiere of the "Parable of Death," the Ball State Arts Festival gave the production an additional premiere aspect by combining for the first time the arts of stagecraft and the dance with narration and the musical forces . . . an event heralded last Sunday in the New York Times. Aiding the enthusiastic audience in its understanding of the work on first hearing was a pre-concert discussion of the composer, the dancer, Gertrude Lippincott, the scene designer, John Lewis, and moderated by Dr. Robert Hargreaves, head of the Ball State music department.

Mr. Foss recounted his search for a suitable epic narrative after the Louisville commission had identified his task as a speaking piece for Zorina with the support of the Louisville Orchestra. After examining many possible stories, the composer decided to combine an old narrative found in Geschichten vom lieben Gott by Rainer Maria Rilke with selected poetic aplification of the theme . . . love and death . . . taken from Rilke's collected works. Entrusting the original story telling to the narrator, Foss then assigned to the tenor soloist and to the chorus the lyrical or dramatic comments selected from the poetic works. The function of the orchestra then became one of tying together the diverse elements, underlining the important moments, and intensifying the dramatic impact of the entire production.

Long-Distance Collaboration

Miss Lippincott, well-known exponent of modern dance, explained how she had arrived at representative motions and postures in creating the choreography for "A Parable of Death" by the study of Foss' score and the Louisville recording, even though some 2,000 miles distance prevented collaboration with the composer before their initial meeting on the Ball State campus last Monday. Foss and Miss Lippincott presented several items from the production with the composer at the piano.

A third party working independently of the composer and choreographer until last week was John Lewis, Kokomo artist, who with his wife Betse prepared the symbolic stage set and supervised the lighting of the production. Lewis explained that before he had become acquainted with the score, his intent had been to drape the stage with tattered bat-like shapes intensifying the sombre. After reading the text, he determined that a simple design employing projected pictures and suggestive colors would best serve Rilke's intent: "To affirm an intimate trust towards Death, out of the deepest joys and wonder of life; that he, Death, who never was a stranger, emerge again, the silent, knowing partner of the living."

New Cultural Heights

Narrator in Thursday evening's production was Dr. Edward Strother of the Ball State English faculty. He carried skillfully the burden of pacing the fragments of the narrative to fit the musical tempo. Tenor soloist was Carroll Alexander, a Ball State student whose performance of the difficult part won warm praise from Mr. Foss. A Festival chorus under the direction of F. Lemuel Anderson and a Festival orchestra prepared by Dr. Robert Hargreaves were molded into a powerful emotional vehicle under the skillful baton of Lukas Foss. Additional musical background was provided by the college trio in residence for the summer, including Gideon Grau, violinist; Irene Rosenberg, pianist, and Salvatore Silipigni, cellist.

The concensus voiced frequently since Thursday evening is that the performance of "A Parable of Death" was of such dramatic and musical effectiveness as to have elevated the Arts Festival to a concluding flourish that future Festivals will be hard pressed to match the success of the first. Certainly the reputations of Muncie and Ball State College as centers of intellectual and cultural activity have leaped overnight into the national forefront with the successful wedding of the arts in this production.

PRESS CLIPPING BUREAU
165 Church Street - New York

KANSAS CITY, MO.
STAR
Circ. D. 344,297 - S. 361,728

JUL 15 1956

THE KANSAS-MISSOURI SECTOR is represented at the Berkshire Music center at Lenox, Mass., by five aspiring young scholarship students. Four of them are shown here with Ralph Berkowitz (standing, left), dean of the music center. Kneeling or seated are Barbara Utt (left), Warrensburg, Mo.; Jack Bayes (center), Wichita, Kas., and Geraldine Riggs (right), El Dorado, Kas. Standing with Dean Berkowitz is Wayne Harrell, Wichita. The fifth student, not in the photograph, is James Seubert, St. Louis.

Thomson, [illegible] City.

Miss Utt a Soprano.

Miss Utt is the daughter of Prof. Paul R. Utt, retired director of the music division of the Central Missouri State college. She is a lyric soprano who has had teaching experience, and this fall will begin teaching teachers at Wisconsin State college in Platteville, Wis. While there she will commute to Northwestern university in Evanston, Ill., where she recently received her master's degree, to continue her music studies. With a devotional seriousness, she said she hoped to be a choral conductor! In Warrensburg she lives with her family at 616 South Maguire street.

Geraldine Riggs, a volatile blonde, is a cellist. Her father is Carl C. Riggs, professor of education at the Junior college in El Dorado. She came to the cello when her father taught in Liberal, Kas., and the school orchestra was short of that instrument. She was only 10 then and shorter than the big fiddle, but it was a union of love immediately. Her four sisters are pianists, but marriage appeared to have halted any urge for professionalism. Miss Riggs, however, intends to be a concert cellist. Her home is at 1310 North Topeka road, El Dorado.

In Family Tradition.

Carrying on a family tradition is Jack Bayes. His father, the late John Bayes, was an amateur trombonist and his uncle, Harold Bayes, is the retired trombone soloist of the U. S. Marine band. So Jack took to the trombone naturally and Music center [illegible] has devoted 10 years of his life to the violin and intends to devote the rest of his leisure life to it. His father is professor of education at Washington university.

When these five students leave Tanglewood this country will be the richer by five excellent musicians, a happy result envisioned for the Berkshire Music center by its founder, Sergei Koussevitzky.

PRESS CLIPPING BUREAU
165 Church Street - New York

HOUSTON, TEX.
POST
Circ. D. 187,155 - S. 201,445

JUL 9 1956

TODAY ON RADIO

A hidden microphone will listen in on a student council comprising juvenile delinquents on Childen in Trouble at 3:15 PM on KPRC. This is a new series designed to show what is being done about the problem of juvenile delinquency. The program originates at New Jersey's Menlo Park Diagnostic Center, a juvenile corrective institution.

The annual broadcasts of the Berkshire concerts begin at 7:15 PM on KPRC. This year marks the 75th anniversary of the Boston Symphony Orchestra. Conducted by Charles Munch, the orchestra will present an all-Mozart program for the series opener.

PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON D. C.
POST & TIMES HERALD

JUL 15 1956

Highlights

This Week On Radio

MONDAY

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8:15 p. m.—WRC. Berkshire Festival: Bach, Piano Concerto in D Minor.

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11 p. m.—WMAL. Let's Dance: Premiere of new Monday through Saturday late evening dance music show.

[133]

PRESS CLIPPING BUREAU
165 Church Street - New York

MUNCIE, IND.
STAR
Circ. D. 27,810 - S. 29,028

JUL 1 1956

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PRESS CLIPPING BUREAU
165 Church Street - New York

HOUSTON, TEX.
POST
Circ. D. 187,155 - S. 201,445

JUL 9 1956

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Views Inside

16, 1956—SUNDAY

28

56

...LURE TO 5 ...ANSAS AND MISSOURI STUDENTS THERE FOR SUMMER.

Berkshire Music Center Provides Inspirational Schooling for Young Musicians Who Win Scholarship Honors.

By Joseph Kaye.

Tanglewood, Lenox, Mass., July 14.—Under the same great pines where this correspondent has been interviewing Missouri-Kansas students here for the past several years, a new crop of these enthusiastic aspirants to musical distinction was gathered. There were five of them, two girls and three young men, all attractive, as though the search for the highest in music had enhanced them physically. They were Barbara Utt of Warrensburg, Mo., Jack Bayes of Wichita, Kas., Geraldine Riggs of El Dorado, Kas., Wayne Harrell of Wichita, Kas., and James Seubert of St. Louis.

They are enrolled in the celebrated Berkshire Music center, which is part of the annual summer festival of music conducted by the Boston symphony orchestra in Tanglewood, set amid the Berkshire hills. All are scholarship students, which indicates their exceptional talents.

Barbara Utt, a blond young woman with the provoking faculty of flashing from the gay to the serious, is studying choral conducting. Hugh Ross, head of the choral department, has assigned her to conduct (for student recitals) three choral songs by a fellow-Missourian, Virgil Thomson, formerly of Kansas City.

Miss Utt a Soprano.

Miss Utt is the daughter of Prof. Paul R. Utt, retired director of the music division of the Central Missouri State college. She is a lyric soprano who has had teaching experience, and this fall will begin teaching teachers at Wisconsin State college in Platteville, Wis. While there she will commute to Northwestern university in Evanston, Ill., where she recently received her master's degree, to continue her music studies. With a devotional seriousness, she said she hoped to be a choral conductor. In Warrensburg she lives with her family at 616 South Maguire street.

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The other man from Wichita, Wayne Harrell, plays French horn and is the son of Arthur L. Harrell, director of music education in the Wichita public schools. A twin brother, Wynne, who plays the trumpet, will be teaching music in the Kansas City, Kansas, public schools this fall. Another brother, Hugh, is a trombonist and a third brother, Ray, is a clarinetist. The senior Harrell taught music in Jefferson City and Independence, Mo., and it was in his father's bands that Wayne began studying his instrument.

One Married Student.

Harrell is the only married student in the group. His wife is Patsy, a secretary with the Claude Neon Light company in Wichita. They live at 445 Matthewson court, Wichita.

James Seubert, a violinist, is something of a phenomenon here—he does not aspire to be a professional musician. His ambition is to be a good physicist, and he is studying for his future profession at Washington university in St. Louis. Seubert is thus an amateur in the exact and most respected meaning of the word—lover of music. He is fine enough a musician to have won a scholarship offered by the women's association of the St. Louis Symphony, and to have been accepted at the Berkshire Music center. He has devoted 10 years of his life to the violin and intends to devote the rest of his leisure life to it. His father is professor of education at Washington university.

When these five students leave Tanglewood this country will be the richer by five excellent musicians, a happy result envisioned for the Berkshire Music center by its founder, Sergei Koussevitzky.

PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON D. C.
POST & TIMES HERALD

JUL 15 1956

Highlights This Week On Radio

MONDAY

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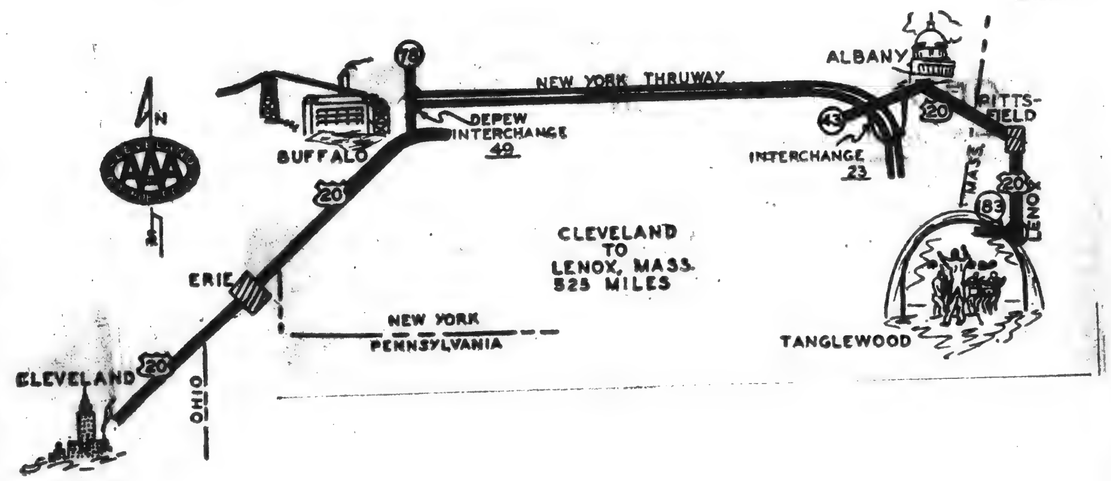
[133]

PRESS CLIPPING BUREAU
165 Church Street - New York
CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850

THE OPEN ROAD

Berkshire Festival Offers Harmony Tour



This short trip suggested by the Open Road aims at pure pleasure for several days of touring and relaxation. It is a visit to the annual Berkshire Music Festival at Tanglewood in Lenox, Mass.

Tanglewood is well known to classical music lovers as the summer home of the Boston Symphony Orchestra. You need not be a music lover to find you will relish this different trip where you can enjoy maximum recreation by relaxing.

Here on a beautiful 200-acre estate you will find a retreat that will quickly give you that solid feeling of ease and comfort you look for on a vacation trip.

Central point of interest at Tanglewood is the "Music Shed." This is where the orchestra will present its superb music in the out-of-doors daily through Aug. 12.

It is 525 miles from Cleveland to Lenox but the New York Thruway makes it an easy drive. Leaving Cleveland you follow U.S. Route 20 through Erie, Pa., and past Buffalo, N.Y., to Route 78 and the Depew Interchange 49 to put you on the thruway.

Leaving the thruway at Interchange 23, follow Route 43 to Albany and rejoin U.S. Route 20. Follow east to Pittsfield, then south to Lenox and Tanglewood.

On the Tanglewood estate you can visit the little Red House where Nathaniel Hawthorne wrote "The House of Seven Gables" and collected material for his classic "Tanglewood Tales."

This entire area abounds with historic and scenic attractions. The Berkshire Mountains offer scenic tours and there are many small lakes worth a stop and visit.

PRESS CLIPPING BUREAU
165 Church Street - New York
SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
JUL 3 1956

PRESS CLIPPING BUREAU
165 Church Street - New York
BROOKLYN, N. Y.
BROOKLYN DAILY
Circ. D. 30,450
JUL 9 1956

Radio - TV Roundup

By TED NELSON

TODAY'S RADIO: The Boston Symphony Orchestra will come to you via WRCA at 8:15 tonight from the Berkshire Festival with Ben Grauer as host . . . The Armed Services Music shows will be broadcast at 4:30 p.m. instead of the usual 2:30 p.m. beginning today from WOR . . . The mutual station will also premiere a new adventure series at 8:30 p.m. called "Danger with Granger." . . . A hidden microphone will "listen in" on a student council of juvenile delinquents on WRCA at 4:15 p.m. . . . Pat O'Brien will guest on "Your Happy Holiday" on WABC at 2 p.m. . . . Arthur Godfrey returns to his two radio programs from the west coast today at 10 a.m. and 8:30 p.m. on WCBS . . . "The Telephone Hour" will feature Jose Iturbi at 9 tonight on WRCA.

TODAY'S TELEVISION: Guest soloist on tonight's "Voice of Firestone," is Mildred Miller on ABC-TV at 8:30 (also on radio WABC) . . . A full plastic aorta operation will be shown tonight at 9 on "Medic" via NBC-TV . . . "So This is Hollywood" replaces "I Married Joan" at 5 p.m. over NBC-TV . . . "The Vic Damone Show" will guest Rocky Graziano, Dolores Gray and Paul Newman at 9:30 p.m. over CBS-TV . . . Jack Hawkins will star in "The Adventurers," at 9 p.m. on ABC-TV's "Film Fair." . . . Chas. Winninger portrays Charles Farrel's father on the "Charlie Farrell Show" tonight at 9 on CBS-TV.

PRESS CLIPPING BUREAU
165 Church Street - New York
WASHINGTON, D. C.
NEWS
Circ. D. 138,778
JUL 16 1956

Radio Fill-In

8:15 WRC—Berkshire Festival: Lukas Foss will assume the dual role of conductor and piano soloist as he plays Bach's "Piano Concerto in D Minor."

9:05 WGMS—Concert Masterpieces: Mozart, Symphony No. 41 in C—K.551 "Jupiter; Weber; Piano Concerto No. 2.

11:00 WWDC—John Massey: Massey livens the night with the latest rhythm and blues discs.

PRESS CLIPPING BUREAU
165 Church Street - New York
DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500
JUL 14 1956

Lukas Foss' Opera Listed At Berkshire Music Center

Lukas Foss' "Griffelkin," an opera commissioned by NBC-TV and telecast last November, will receive its world premiere as a complete stage performance at the Berkshire Music Center this summer.

The opera which is to be presented the evenings of Aug. 6 and 7, will be conducted by the composer who is serving as a faculty member in the Berkshire Center's composition department.

Boris Godolvsky, head of the center's opera department, is to stage the opera which is based on a little-known German folk tale.

"'Griffelkin'," in the words of the composer, "is the story of a devil sent into the world to do 24 hours of mischief and evil . . . to change the world to hell.

"When he arrives in the world, he sees for the first time the blue sky. This is his first discovery. In the course of the day he discovers many things human—love, death, a mother with her children. With each discovery he becomes more human.

"Finally he commits a good deed and is thereupon expelled from hell."

This is the composer's second opera. His first is "The Jumping Frog of Calaveras County."

Goodman at Tanglewood Friday

Benny Goodman, celebrated jazz musician, will make his Tanglewood debut Friday night at the 1,200-seat Theater-Concert hall at Boston Symphony's summer home at Lenox, Mass.

GOODMAN will be featured in the Mozart "Concerto for Clarinet, K. 622," with a chamber orchestra including first chair men of the Boston orchestra under the direction of Dr. Charles Munch.

The program wil also include the Mozart "Symphony in G. minor, K. 550" and the "Symphony in D major K 504."

Goodman will also appear on July 11 in a program at 8:30 p.m. with the Boston Symphony String Quartet in the Mozart "Clarinet Quintet."

* * *

THE BERKSHIRE Festival Concerts for 1956 will pay homage to the current season's 75th anniversary of the Boston Symphony and will feature first performances at Tanglewood of four works commissioned by the orchestra. A number of works will also be performed in observance of the world-wide celebration of Mozart's bi-centennial.

The symphonic pieces commissioned by the orchestra include works of Goffredo Petrassi, Aaron Copland, Howard Hanson and Walter Piston.

The festival pattern is the same as in recent years with six Wednesday evening concerts of chamber music; chamber orchestra concerts in the popular "Bach-Mozart series" for the first two weekends and in the final four weekends the full 104-piece Boston Symphony playing 12 weekend concerts.

* * *

THE FIRST of the Wednesday evening programs wil be presented tomorrow at 8:30 p.m. in the Theatre-Concert Hall by the Kroll String Quartet. The program will include the Mozart "Quartet in C major, K. 460"; the Prokofieff "Quartet number 1, opus 50" and the Beethoven "Quartet, opus 59, number 3."

A Saturday evening program by the chamber orchestra will include the Mozart "Symphony in D major, K. 385," and the "Sinfonia Concertante, K. 297 b"; the Martinu "Military Mass" and the Cowell "Hymn and Fuguing Tune." The Yale Glee Club will make its initial appearance in the "Military Mass." Dr. Munch will conduct.

On the Sunday afternoon program at 2:30 o'clock, Lukas Foss will appear in the double role of soloist and conductor. The program will include the Hadyn "Symphony number 86 in D major," the [illegible] Song, for [illegible] the Haieff "Divertimento," Ives "The Unanswered Question" and the Bach "Piano Concerto in D minor."

BENNY GOODMAN
King of Swing

PRESS CLIPPING BUREAU
165 Church Street - New York

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 129,607

JUL 1 1956

Local Girl Gets Voice Scholarship

Because of the lilt in her voice, Raleigh's Carolyn Warlick (daughter of the Maxwell Warlicks, 3105 Eton Rd.) will sing at the country's summer music capital — Tanglewood, Mass.

CAROLYN

To young and talented Carolyn has come a musical plum, a full scholarship to the Tanglewood Choir. It was one of two awarded over the South and the slender, pretty girl can thank her fine record at the Manhattan School of Music this past year for the summer musical theining with the best.

The musical center at Tanglewood, is of course the famed Berkshire Music Center, which this year will be in session from July 7 to August 12, with a distinguished faculty including principals and other members of the Boston Symphony Orchestra.

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The Tanglewood Choir forms the nucleus of the Festival Chorus. A limited number of especially qualified singers — like Carolyn — serve as chorus leaders in all choral activity, and are also assigned solo parts in the work of the Choir.

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PRESS CLIPPING BUREAU
165 Church Street - New York

DALLAS NEWS
DALLAS TEXAS
JUL 9 1956

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Many of the highlights of the world-renowned music festival in Lenox, Mass., will be included in this series.

The Boston Symphony Orchestra will be directed by regular director, Charles Munch, with guest directors for several of the concerts. Distinguished vocal and instrumental soloists will participate.

Monday's opening concert will be devoted entirely to music of Mozart.

These recorded broadcasts will continue through Oct. 1, 1956.

PRESS CLIPPING BUREAU
165 Church Street - New York

AMARILLO, TEX.
NEWS-GLOBE

JUL 1 1956

TEACHER

Will Study In New York

MILDRED M. BUSCH

Studying piano and advanced teaching methods with Edwin Hughes, who was recently awarded the Harry Hadley Medal for distinguished services to American music, will be Mildred M. Busch, 923 Fannin, pianist and teacher.

Mrs. Busch left last night for New York for six weeks of study. She also will study sculpture and ceramics at the Museum of Modern Art and will attend the Berkshire Music Festival at Tanglewood in Lenox, Mass., as well as many concerts and recitals in Manhattan. She will return to Amarillo on Aug. 15.

PRESS CLIPPING BUREAU
165 Church Street - New York

MOUNTAINBROOK, N. Y.
ROUND TABLE
Circ. W. 673

JUL 5 1956

Benny Goodman Plays at Tanglewood July 6 and 11

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Haydn, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartest on Wednesday, July 11; and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings, July 13 and 14, and Sunday afternoon, July 15. Charles

Benny Goodman

Munch, music director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who makes his debut with the Boston Symphony and at its Berkshire Festival concerts on Friday, July 6, is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B.S.O. String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

PRESS CLIPPING BUREAU
165 Church Street - New York

ALLENTOWN, PA.
CALL-CHRONICLE
Circ. S. 61,385

JUL 1 1956

Music Lovers Plan Excursion To Tanglewood

Tanglewood, Mass., with its inspiring music and beautiful scenery, will attract members of the Music Lovers Club and their friends to the Berkshire Music Festival again this year.

They will leave from Allentown by chartered bus on Thursday morning, July 26, and will stay at the Wendell - Sherwood Hotel in Pittsfield, Mass., with the return trip scheduled for Sunday night, the 29th.

The itinerary includes three concerts performed by the Boston Symphony Orchestra, with Charles Munch conducting. Rudolph Serkin will be the soloist at the Saturday evening concert. He is doing the Schumann "Piano Concerto in A Minor."

The group also will attend the Jacob's Pillow Dance Festival at Lee, Mass., where they will see a performance by the San Francisco Ballet, and will have matinee seats at the Berkshire Play House for the play "Heartbreak House."

Reservations for the trip are now being taken by Mrs. Grace E. Peters of Allentown. This will be the fourth year that she has shepherded music loving groups to the music festival.

PRESS CLIPPING BUREAU
165 Church Street - New York

WASHINGTON D. C.
POST & TIMES HERALD

JUL 16 1956

Highlights on Radio

11 a. m.—WMAL. Jerry and Jimma: Mr. and Mrs. Strong entertain with special features and popular music.

11:30 a. m.—WTOP. Kathy Godfrey Show: Willy Ley, one of the world's foremost authorities on rockets and flying saucers, discusses man's first landing on Mars.

1:15 p. m.—WWDC. Fred Fiske: "Waltzes," an album of old favorites arranged and conducted by David Carroll, is featured.

5:35 p. m.—WGMS. Road Show: Bizet, L'Arlesienne Suite No. 1.

8:15 p. m.—WRC. Berkshire Festival: Lukas Foss assumes the dual role of conductor and piano soloist in Bach's Piano Concerto in D Minor.

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9 p. m.—WRC. The Telephone Hour: Tenor Brian Sullivan is guest.

9:05 p. m.—WTOP. My Son Jeep: Dr. Allison hears that his 13-year-old daughter is planning to enter a local bathing beauty contest.

9:15 p. m.—WTOP. Johnny Dollar: Johnny begins investigation of "The Star of Capetown Matter," concerning the disappearance of a famous diamond insured for $150,000.

10:30 p. m.—WWDC. True Detective: A taxi crash, in which the driver is killed, baffles police as to whether it was accident or murder.

10:30 p. m.—WGMS. Opera Box: Scenes from Gershwin's "Porgy and Bess."

PRESS CLIPPING BUREAU
165 Church Street - New York

TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660

JUL 15 1956

Summer Festivals

TOLEDO

Tuesday at 8: Zoo Amphitheater, Walbridge Park. Toledo Concert Band, Samuel P. Szor conducting; Rose Bruno, contralto; admission free, no tickets required.

ELSEWHERE

Detroit: Music Shed, Michigan State Fair Grounds, through Aug. 11. Detroit Symphony Orchestra, Valter Poole conducting. Admission free. Write James Hicks, Detroit Symphony Orchestra, Masonic Auditorium, Detroit, Mich.

Detroit: Band Shell, Belle Isle. Free band concerts; Leonard B. Smith conducting. Every night at 8:15, through Aug. 4.

Tanglewood: Berkshire Music Festival, Lenox, Mass., through Aug. 12. Boston Symphony Orchestra, Charles Muench conducting, Opera orchestra, chamber music. Write Berkshire Music Center, Tanglewood, Lenox, Mass.

Cincinnati: 35th season of Zoo Opera, through July 28. Nightly at 8:15, except Mondays and Tuesdays. Write Cincinnati Summer Opera, 534 Vine St., Cincinnati 2, O.

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Cleveland: "Pops" concerts, Public Auditorium (air conditioned). Cleveland Summer Orchestra, Louis Lane conducting. Orchestra, soloists, etc. Tickets at Burrow's, 419 Euclid Ave., or contact George E. L. Smith, Severance Hall.

Stratford, Ont.: Through Aug. 11. Festival Orchestra, Reginald Stewart and Heinz Unger conducting; chorus, opera, jazz, orchestra, recitals. New concert hall.

Wisconsin: Peninsula Music Festival: Gibraltar Auditorium, Fish Creek. Aug. 11 through 26. Thor Johnson, musical director. Orchestra, soloist, chamber music; premieres of commissioned and other works; concerts for children and young people; dance music. Write Helen P. Gauntlett, 43 East 27th St., New York 16.

New York: Stadium Concerts; Lewisohn Stadium, 137th St. and Amsterdam Ave. Stadium Symphony Orchestra (Philharmonic). Nightly at 8:30, through July 28. Orchestra, ballet, soloists, etc.

ON THE AIR

Today at 2:05 (WJR): "World Music Festivals"; James Fassett, commentator. Los Angeles Festival; Debussy, "Martyrdom of St. Sebastian"—Louis Jourdan, narrator; Roger Wagner Chorale; Marni Nixon, soprano; Dorothy Ledger, Gina Rufino, mezzo-soprano—Andre Jolivet, Concertino for trumpet, strings, piano; Waxman conducting.

Tomorrow at 8:15 (WWJ): Berkshire Music Festival, Boston Symphony Orchestra, Charles Muench conducting. Berlioz, Debussy and Roussel.

PRESS CLIPPING BUREAU
165 Church Street - New York

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,152 - S. 116,397

JUL 6 1956

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The featured soloist will be the Tanglewood debut of the famed jazz clarinetist, Benny Goodman who will be heard in the Mozart Concerto in A major with the orchestra. The orchestra will offer two Mozart symphonies, the G minor, No. 40 and the D major, No. 38.

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[135]

PRESS CLIPPING BUREAU
165 Church Street - New York

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 129,607

JUL 1 1956

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DALLAS NEWS
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165 Church Street - New York

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NEWS-GLOBE

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PRESS CLIPPING BUREAU
165 Church Street - New York

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673
JUL 5 1956

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PRESS CLIPPING BUREAU
165 Church Street - New York

ALLENTOWN, PA.
CALL-CHRONICLE
Circ. S. 61,385
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165 Church Street - New York

WASHINGTON D. C.
POST & TIMES HERALD
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PRESS CLIPPING BUREAU
165 Church Street - New York

TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
JUL 15 1956

Summer Festivals

TOLEDO

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PRESS CLIPPING BUREAU
165 Church Street - New York

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,152 - S. 116,397
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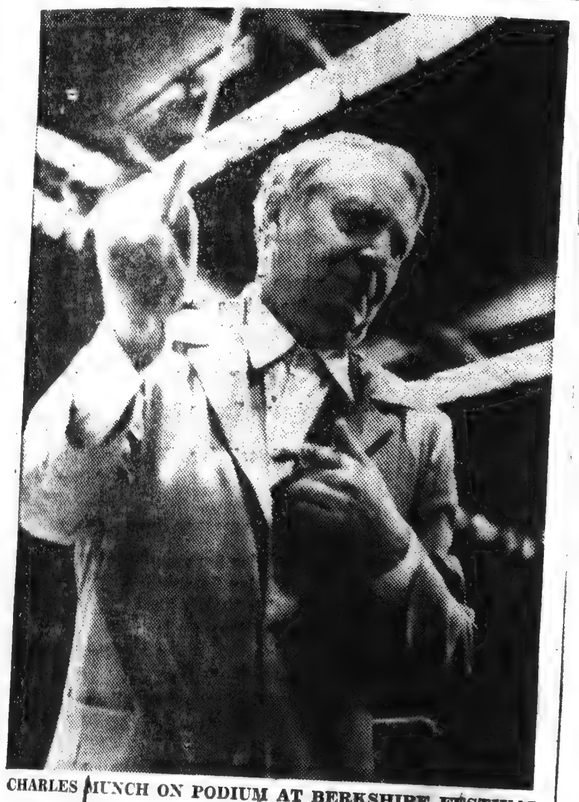
PRESS CLIPPING BUREAU
165 Church Street - New York
MT. VERNON, N. Y.
ARGUS
Circ. D. 17,580
JUL 6 1956

at the NEW YORK THEATERS

by Charles K. Freeman



CHARLES MUNCH ON PODIUM AT BERKSHIRE FESTIVAL

TANGLEWOOD AND JACOBS PILLOW

This being the week when the crowds move towards the major music and dance festivals we bring you news of the programs that will enchant disciples (and they are legion) of the events in the Berkshires.

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

* * * *

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6.) Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's Summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P.M., Sunday afternoons at 2:30 P.M.

* * * *

AND THE DANCE:

Opened with a Thursday matinee and playing both matinees and evenings Friday and Saturday, July 5-6-7, the next program at Jacob's Pillow near Lee, Mass., will feature the debut of the Dokoudovsky-Stroganova Ballet in world premieres of "Schumann's 'Spring' Symphony" (Mats. only) and "The Abyss" (Alexandre Tcherepnine) (Eves.) Ruth St. Denis, commemorating the 50th anniversary of her first concert appearances, will dance four of her historic solos including "Cobra" and "Yogi", first seen in 1906. And Myra Kinch has announced "Sad Self Hereafter", newest addition to her collection of satires, plus three solos and "Giselle's Revenge", a contemporary spoof on the foibles of romantic ballet, after the manner of Chas. Addams, the cartoonist. In the latter work William Milie will dance Albrecht, and Ruth Alexander will contribute to the zany proceedings as Wili.

PRESS CLIPPING BUREAU
165 Church Street - New York
TARRYTOWN, N. Y.
NEWS
Circ. D. 5,155
JUL 6 1956

PRESS CLIPPING BUREAU
165 Church Street - New York
PEEKSKILL, N. Y.
STAR
JUL 6 1956

PRESS CLIPPING BUREAU
165 Church Street - New York
NEW ROCHELLE, N. Y.
STANDARD STAR
Circ. D. 16,526
JUL 6 1956

PRESS CLIPPING BUREAU
165 Church Street - New York
PORT CHESTER, N. Y.
ITEM
Circ. D. 13,765
JUL 6 1956

PRESS CLIPPING BUREAU
165 Church Street - New York
MAMARONECK, N. Y.
TIMES
Circ. D. 7,211
JUL 6 1956

PRESS CLIPPING BUREAU
165 Church Street - New York
OSSINING, N. Y.
CITIZEN REGISTER
Circ. D. 6,464
JUL 6 1956

PRESS CLIPPING BUREAU
165 Church Street - New York
ELIZABETH, N. J.
JOURNAL
Circ. D. 48,228
JUL 12 1956

ANDREW CRISANTI JR.
Student plays first clarinet at musicians' retreat.

Tanglewood Role Given Crisanti

CRANFORD—Andrew Crisanti Jr., 21, son of Mr. and Mrs. Crisanti of 304 Centennial Ave., is at Tanglewood, the musicians' retreat at Lenox, Mass., where he is first clarinetist in the Tanglewood Orchestra.

He was chosen to spend six weeks at the music center on the basis of his accomplishments at the New England Conservatory of Music, Boston, from which he was graduated recently with a B.S. in music degree.

He was the only student from the Essex and Union counties area to be chosen to play at Tanglewood.

Mr. Crisanti has won a two-year scholarship to continue his studies at the conservatory for a master's degree. He is a graduate of Cranford High School where he played in the band and orchestra and on the football and baseball teams.

PRESS CLIPPING BUREAU
165 Church Street - New York
COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943
JUL 13 1956

Stand Back--It's Mozart

Familiar faces in two different musical worlds are those of Benny Goodman, behind the clarinet, and Boston Symphony Orchestra Conductor Charles Munch, behind baton. They've teamed up to do the Mozart Clarinet Concerto with the Bostonians for an all-Mozart concert at the Berkshire Music Festival in Tanglewood, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064
JUL 26 1956

EMINENT VIOLINIST . . . Zino Francescatti who will return to Tanglewood as soloist in the Tchaikovsky Violin Concerto on Sunday, August 5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 26 1956

Munch To Conduct Student Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Berkshire Music Center student symphony orchestra in a portion of the concert it will give Thursday evening, Aug. 2 in the Tanglewood Music Shed. Dr. Munch will lead the students in a work in the interpretation of which he is world-renowned, the Berlioz "Symphonie Fantastique."

[136]

STUDENTS IN "TANGLEWOOD." Among Syracusans studying in Berkshire Music Center is Lenox, Mass., are shown with Richard Burgin, standing, concertmaster of the Boston Symphony and head of the Center's chamber music department. Students Wilfred Burkle, oboeist; Lanalee Litz, harpist; Elaine V. Quint, soprano, and John Oberbrunner, flutist. Burkle, Miss Litz and Oberbrunner play in the Student Orchestra. Miss Quint is an opera department drama student.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

JUL 26 1956

Two Works to Have Festival Premieres

Compositions of Petrassi and Hanson to Be Heard

Noted Italian's Work Scheduled for Friday Concert and That of Head of Eastman School of Music Is on Saturday Program. — Dr. Munch and Richard Burgin on Podium.

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, is in the fourth of its six weeks of summer symphonic music. Last night a concert of chamber music by Mendelssohn, Revel and Brahms by The Beaux Arts Trio, was given in the Theatre-Concert Hall.

Charles Munch, music director of the Boston Symphony, conducts two of the week-end's three concerts in the huge Music Shed, on Friday and Saturday evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer, who is guest teacher of composition this summer at the orchestra's summer music school, the Berkshire Music Center, at Tanglewood.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, Rochester, N. Y.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night, and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current, seventy-fifth anniversary of the orchestra, and were introduced to audiences during the past winter in Boston.

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, and who attracted a near-record audience of 15,624, will be soloist in Schumann's Piano Concerto in A minor, on Saturday night.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life Mrs. Burgin—as soloist in Hindemith's Violin Concerto. Mr. Burgin, with William Kroll, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 26 1956

Tanglewood Gala Planned For Aug.

The program details are announced for Tanglewood On Parade, the gala concert to be played by the Boston Symphony Orchestra in the giant Music Shed at Tanglewood, Lenox, on Thursday evening, August 9. The concert climaxes the annual celebration which benefits the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

The first half of the program will be conducted by Eleazar de Carvalho, Artistic Director and Permanent Conductor of the Brazil Symphony Orchestra and guest conductor at this summer's Berkshire Festival concerts, who is acting head of the school's department of orchestra and conducting. Mr. deCarvalho will conduct the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and a work by his countryman, the Brazilian composed Heitor Villa-Lobos—the Choros No. 10, titled in Portuguese "Rasga o coracao." Assisting in the Villa-Lobos performance will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross head of the choral department.

After the intermission, Arthur Fiedler and the Boston Pops will make their third consecutive Tanglewood On Parade appearance, bringing with them the well-known piano virtuoso, Jesus Maria Sanroma, who will play at Tanglewood for the first time since August, 1942, and who will introduce to the Berkshire Festival the Piano Concerto in F by Gershwin. In addition, Mr. Fiedler will conduct a suite from the Ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and other works from the Pops repertory. As is customary at a Boston Pops concert, encores may be expected and undoubtedly will be performed—on this part of the program.

As in former years, ticket holders for the evening concert are invited to performances by the various departments of the Berkshire Music Center starting at 4:00 p.m. in the Formal Gardens and Barn by students of the opera department and Tanglewood Study Group respectively. At 5:45 p.m. there will be a fanfare and formal welcoming address by Ralph Berkowitz, Dean of the Berkshire Music Center, on the lawns outside the great Music Shed, and at 6:00 p.m. the Shed, Theater and Chamber Music Hall by students of the orchestral, opera and composition departments. At 7:00 p.m., while concertgoers eat their picnic suppers on the lawn, the Tanglewood Chorus, under the direction of Hugh Ross, will present an informal concert on the porch of the main house. The gala concert by the Boston Symphony Orchestra will begin promptly at 8:15 p.m. and at is conclusion, at approximately 10:30 p.m., there will be waltzing on the lawn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000
JUL 26 1956

Ruth Posselt to Be Soloist at Tanglewood This Sunday

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, this weekend moves into the fourth of its six weeks of summer symphonic music.

Charles Munch, music director of the Symphony, conducts two of the week end's three concerts in the huge Music Shed, on Friday, July 27 and Saturday, July 28, evenings and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon, July 29.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood, the Berkshire Music Center.

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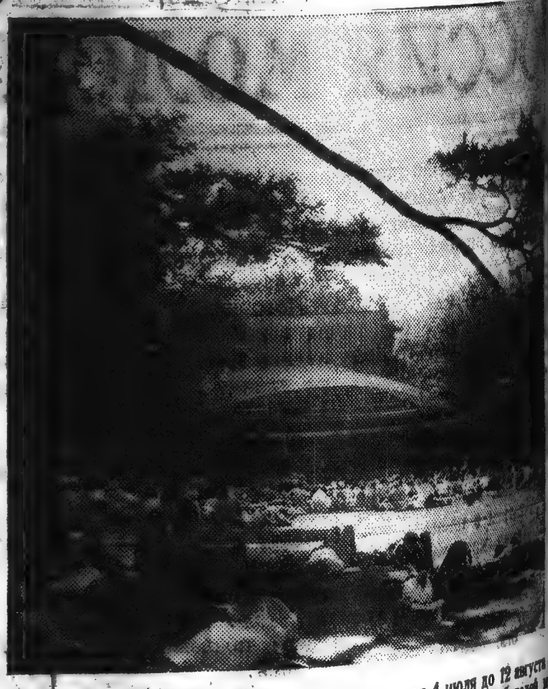
Tanglewood concerts are at 8.30 p.m. on Fridays and Saturdays and the Sunday afternoon concert is at 2:30 p.m. General admission to the grounds, enabling overflow audiences to hear the concerts from the lawns, are placed on sale on the day of the performance. A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a.m., July 28, for which a nominal charge is made of $1 for the benefit of the orchestra's pension fund.

ЧЕТВЕРГ, 26 ИЮЛЯ 1956 ГОД
НОВОЕ РУССКОЕ СЛОВО — Russian Daily
NOVOYE RUSSKOYE SLOVO



ТЭНГЛВУД, ЛЕНОКС, МАСС.

Музыка при свете луны по пятницам и субботам вечером, и при свете солнца по воскресеньям днем, в исполнении Бостонского Симфонического Оркестра в огромном «Мюзик Шед» в Тэнглвуде в течение Беркширского Фестиваля — от 4 июля до 12 августа — привлекает тысячи любителей музыки. Во время фестиваля 1955 года концерты посетили 198.899 человек, в среднем 9.028 на концерт. По средам вечером в «Тенгр-Холл» даются концерты камерной музыки.

[137]

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

JUL 26 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUL 26 1956

Tanglewood Gala Planned For Aug.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly • Non-Partisan
Circ. 20,000

JUL 26 19[illegible]

Ruth Posselt to Be Soloist at Tanglewood This Sunday

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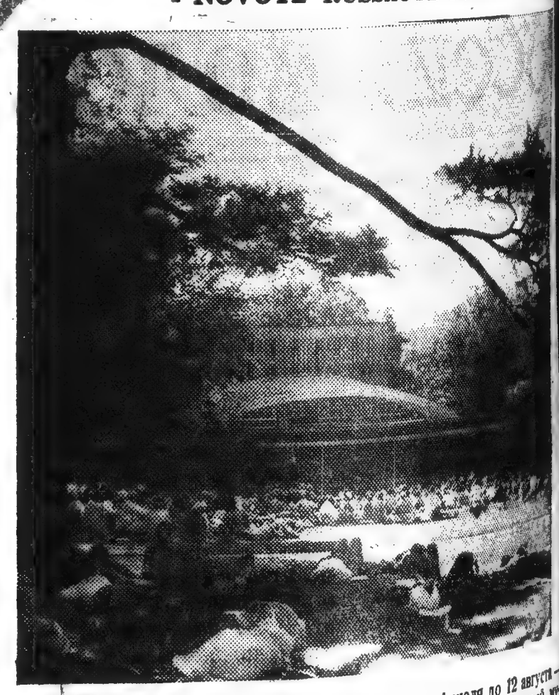
ЧЕТВЕРГ, 26 ИЮЛЯ 1956 ГОД

НОВОЕ РУССКОЕ СЛОВО — Russian Daily — NOVOYE RUSSKOYE SLOVO



ТЭНГЛВУД, ЛЕНОКС. МАСС.

Музыка при свете луны по пятницам и субботам вечером, и при свете солнца по воскресеньям днем, в исполнении Бостонского Симфонического Оркестра в огромном «Мюзик Шед» в Тэнглвуде в течение Беркширского Фести-

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[137]

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 26 1956

Koussevitzky Tribute Set For Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its seventh week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolph Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a meorial to his patron, and it will consist of Prokofieff's Fifth Symphony which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long his long association with the Berkshire music school as assistant to Dr. Koussevitzky in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29, 1856) with a performance of his second symphony, and will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 26 1956

Goffredo Petrassi, Italian composer, is guest teacher of composition this summer at the Berkshire Music Center. His Concerto for Orchestra No. 5 will have its Tanglewood première Friday night.

Marais and Miranda, balladeers, will give a recital Saturday afternoon at the Berkshire Music Barn in Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
JUL 27 1956

Berkshire Festival

Charles Munch will conduct the Boston Symphony Orchestra in the Music Shed at Tanglewood Lenox, tonight at 8:30, beginning the second week-end in the main series of the 1956 Berkshire Festival. The program:

Beethoven: Overture, "Leonore" No. 2; Goffredo Petrassi: Concerto for Orchestra, No. 5 (first performance in Tanglewood); Tchaikovsky: Fourth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625
JUL 26 1956

MUSIC

ALFRED W. BURKE

LOWELL — The schedule for this season's Organ Institute concerts at Methuen have been announced. The programs will open on Thursday evening, Aug. 2, and will end on Friday evening, Aug. 17.

The opening concert will feature the noted artist Adolphe Teichert in a recital of harpsichord music. This will mark the first time that this instrument has been heard in the Institute series.

It has been announced that this was made possible because of the desire for the guest soloist to appear in Methuen. An authority in this field, he has given countless recitals with this not too often heard instrument.

The world famous organist, Abdre Marchal will be heard for the first time at Methuen. His list will include concerts on Aug. 3, 10 and 17. It is really an occasion for the Institute to get an artist of such standing for the series.

Agi Jambor will also appear in the series for the first time on Aug. 9 in a piano recital. This marks another first in the distinguished series.

Appearing again will be Catherine Crozier. Her organ recital is scheduled for Aug. 16. One of the world's foremost woman organists, Miss Crozier has provided many brilliant moments to the history of the Methuen series.

Friml's popular "Firefly" will be the featured attraction of next week's program at the Arundel Opera theater in Kennebunkport, Me. A talented cast of singing artists are listed to appear. This promises to be another tops for Misters Boynton and Haithwaite.

Tanglewood Opera

Five acts from 19th century operas by Berlioz, Puccini and Verdi, two of them scheduled for first Tanglewood performance, will be sung by students of department IV (opera) of the Berkshire Music center, for a single performance at Tanglewood, Lenox, on Monday at 8:30 p. m. in the Theater-Concert hall. The opera scenes will be given in Italian and in English, under the direction of Boris Goldovsky, who heads the opera department of the Boston Symphony orchestra's summer music school.

The performance is open to those who support the Berkshire Music center through membership in its Friends organization. All seats are reserved.

The premieres are Act IV of Hector Berlioz' massive "The Trojans," composed in 1863, which Mr. Goldovsky's New England Opera company premiered in this country in 1955 in Boston; and Act I of Puccini's "La Rondine" (The Swallow), which had a belated 1917 premiere abroad. Scenes from Verdi's "Don Carlos" (1867), "Aida" (1871), and "Falstaff" (1893) complete the program.

Scenery is by Robert O'Hearn ("The Trojans"), Thomas De Gaetani ("Falstaff"), Edward Flesh ("La Rondine" and "Don Carlo"), Roger Graef ("Aida"). Leo Van Witsen has provided costumes for "The Trojans," "Don Carlo", and "Falstaff"; the "Aida" excerpt will employ unit costumes designed by Laura Zirner; and Ray Simpson is costuming "La Rondine." Lighting and technical direction is by Mr. De Gaetani, make-up by Mr. Van Witsen. Piano accompaniment will be provided by Boris Goldovsky.

The program is as follows:

Verdi: Don Carlo (Act II in Italian).
King Philip ..... John Parella
The Grand Inquisitor ..... John McCurdy
Count Lerma Spelios Constantine
Queen Elizabeth ..... Madeline Palmer
Rodrigo .... Donald Henrickson
Princess Eboli .. Shirley Carter

Berlioz: The Trojans (Act IV English translation by Goldovsky, Caldwell and Sloss).
Dido ..... Marjorie McClung
Aeneas ..... Robert Nagy
Anna ..... Anne Rothgeb
Iopas ..... Mallory Walker
Narbal .... Spelios Constantine
Ascanius ..... Mildred Allen
Courtiers of Carthage:
Elaine Hubband, Rolanda Ringo, Norman Schmidt, John Walker.

Verdi: Aida (Duet from Act II in Italian).
Aida ..... Anabelle Bernard
Amneris .... Claudia Taranova
Handmaidens:
Kathleen Eberlein, Barbara Hansen, Elaine Hubbard, Lesli Loosli, Ruth Moore, Inge Weiss, Ruth Willis.

Puccini: La Rondine (Act I English translation by Robert Hess).
Magda ..... Lynn Rasmussen
Lisetta ..... Polyna Zagaretou
Prunier ..... Harold Johnson
Rambaldo ..... Guy Gardner
Suzy ..... Regina Sarfaty
Perichaud .. Spelios Constantine
Bianca ..... Mary Jane Paul
Crebillion ..... Alan Cohn
Ruggero ..... Hal Roberts
Yvette ..... Norma Cleary
Gobin ..... Robert Morris

Verdi: Falstaff (Act I, Scene 2. English translation by Goldovsky, Marshall and Caldwell.)
Mistress Alice Ford ..... Virginia Babikian
Mistress Meg Page ..... Abby-Maria Byers
Dame Quickly .. Rosiland Hupp
Fenton ..... Robert Nagy
Ford ..... Malcolm Bernstein
Dr. Caius ..... Robert Morris
Bardolph ..... Alan Cohn
Pistol ..... Joseph McCurdy
Servants
Mallory Walker and Norman Schmidt.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064
JUL 26 1956

AMUSEMENTS CALENDAR

July 23 - 28—Berkshire Playhouse, Stockbridge, *Heartbreak House*, 8:45 p.m. Sat. Mat. 2:30 p.m. Next week, *Roomful of Roses.*
July 24 - 28—Sharon Playhouse, *Heartbreak House*, 8:40 p.m. Wed. Mat. 2:30 p.m. Next week, *Harvey.*
July 27 - 28—Jacob's Pillow Dance Festival, Lee, 4 and 9 p.m. San Francisco Ballet.
July 27 - 29—Tanglewood Music Shed, Boston Symphony Orchestra. Friday, 8:30 p.m. Charles Munch conducting Beethoven, Petrassi, Tchaikovsky.
Saturday, 8:30 p.m. Charles Munch conducting Hanson, Echumann, Honegger. Rudolf Serkin, soloist.
Sunday, 2:30 p.m. Richard Burgin conducting Handel, Hindemith, Mahler. Ruth Posselt, soloist.
July 29—Music Mountain, 4 p.m. Berkshire Quartet. Benny Goodman, guest artist. Mozart, Rainier, Brahms.
July 31 - Aug. 1—Jacob's Pillow Dance Festival, Lee, 9 p.m. Aug. 2, 4 p.m. San Francisco Ballet.
Aug. 1—Norfolk Music School, 3:30 p.m. Ensemble Program.
Aug. 1—Children's Films, Salisbury Film Society, 4 p.m. Scoville Library.
Aug. 1—Tanglewood Theatre-Concert Hall, 8:30 p.m. Rudolf Serkin and woodwind quartet playing Schumann and Mozart.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Reporter
FOXBORO, Mass.
Weekly Independent
Circ. 2,120
JUL 26 1956

Many Events For One Day Trips In Massachusetts

CAPE ANN, MASS.—There's a full weekend of widely diversified events scheduled for visitors who plan to come here July 27th.

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Cape Ann and Gloucester are located off Route 128, and a leisurely ride over this picturebook road is one you will never forget. From Boston, Routes 1 and 1A will connect with Route 128.

LENOX, MASS. — Learn the magic of music, and experience the splendor of the Berkshire Hills the weekend of July 27th, by visiting the famous Berkshire Music Festival at Tanglewood.

On that weekend, according to the Massachusetts Department of Commerce, this internationally-known Festival will be completing its fourth week of the current season.

The July 27th perfomance, scheduled for 8:30 p.m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28th, the 8:30 p.m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy.

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,408
JUL 26 1956

Koussevitzky Tribute Set For Tanglewood

The Berkshire Festival of the Boston Symphony at Tanglewood, Lenox, moves into its second week of summer symphonic events, including with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a meorial to his patron, and it will consist of Prokofieff's Fifth Symphony which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long his long association with the Berkshire music school as assistant to Dr. Koussevitzky in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29, 1856) with a performance of his second symphony, and will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode.

New England Newsclip Agency, Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 26 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
JUL 27 1956

Berkshire Festival

Charles Munch will conduct the Boston Symphony Orchestra in the Music Shed at Tanglewood Lenox tonight at 8:30, beginning the second week-end in the main series of the 1956 Berkshire Festival. The program:

Beethoven: Overture, "Leonore" No 2; Goffredo Petrassi: Concerto for Orchestra, No. 5 (first performance in Tanglewood); Tchaikovsky: Fourth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625
JUL 26 1956

MUSIC

ALFRED W. BURKE

LOWELL — The schedule for this season's Organ Institute concerts at Methuen have been announced. The programs will open on Thursday evening, Aug. 2, and will end on Friday evening, Aug. 17.

The opening concert will feature the noted artist Adolphe Teichert in a recital of harpsichord music. This will mark the first time that this instrument has been heard in the Institute series.

It has been announced that this was made possible because of the desire for the guest soloist to appear in Methuen. An authority in this field, he has given countless recitals with this not too often heard instrument.

The world famous organist, Abdre Marchal will be heard for the first time at Methuen. His list will include concerts on Aug. 3, 10 and 17. It is really an occasion for the Institute to get an artist of such standing for the series.

Agi Jambor will also appear in the series for the first time on Aug. 9 in a piano recital. This marks another first in the distinguished series.

Appearing again will be Catherine Crozier. Her organ recital is scheduled for Aug. 16. One of the world's foremost woman organists, Miss Crozier has provided many brilliant moments to the history of the Methuen series.

Friml's popular "Firefly" will be the featured attraction of next week's program at the Arundel Opera theater in Kennebunkport, Me. A talented cast of singing artists are listed to appear. This promises to be another tops for Misters Boynton and Haithwaite.

Tanglewood Opera

Five acts from 19th century operas by Berlioz, Puccini and Verdi, two of them scheduled for first Tanglewood performance, will be sung by students of department IV (opera) of the Berkshire Muisc center, for a single performance at Tanglewood, Lenox, on Monday at 8:30 p. m. in the Theater-Concert hall. The opera scenes will be given in Italian and in English, under the direction of Boris Goldovsky, who heads the opera department of the Boston Symphony orchestra's summer music school.

The performance is open to those who support the Berkshire Music center through membership in its Friends organization. All seats are reserved.

The premieres are Act IV of Hector Berlioz' massive "The Trojans," composed in 1863, which Mr. Goldovsky's New England Opera company premiered in this country in 1955 in Boston; and Act I of Puccini's "La Rondine" (The Swallow), which had a belated 1917 premiere abroad. Scenes from Verdi's "Don Carlos" (1867), "Aida" (1871), and "Falstaff" (1893) complete the program.

Scenery is by Robert O'Hearn ("The Trojans"), Thomas De Gaetani ("Falstaff"), Edward Flesh ("La Rondine" and "Don Carlo"), Roger Graef ("Aida"). Leo Van Witsen has provided costumes for "The Trojans," "Don Carlo", and "Falstaff"; the "Aida" excerpt will employ unit costumes designed by Laura Zirner; and Ray Simpson is costuming "La Rondine.' Lighting and technical direction is by Mr. De Gaetani, make-up by Mr. Van Witsen. Piano accompaniment will be provided by Boris Goldovsky.

The program is as follows:

Verdi: Don Carlo (Act II in Italian).
King Philip ..... John Parella
The Grand Inquisitor ..... John McCurdy
Count Lerma ..... Spelios Constantine
Queen Elizabeth ..... Madeline Palmer
Rodrigo .... Donald Henrickson
Princess Eboli .. Shirley Carter

Berlioz: The Trojans (Act IV English translation by Goldovsky, Caldwell and Sloss).
Dido ..... Marjorie McClung
Aeneas ..... Robert Nagy
Anna ..... Anne Rothgeb
Iopas ..... Mallory Walker
Narbal .... Spelios Constantine
Ascanius ..... Mildred Allen
Courtiers of Carthage:
Elaine Hubband, Rolanda Ringo, Norman Schmidt, John Walker.

Verdi: Aida (Duet from Act II in Italian).
Aida ..... Anabelle Bernard
Amneris .... Claudia Taranova
Handmaidens:
Kathleen Eberlein, Barbara Hansen, Elaine Hubbard, Lesli Loosli, Ruth Moore, Inge Weiss, Ruth Willis.

Puccini: La Rondine (Act I English translation by Robert Hess).
Magda ..... Lynn Rasmussen
Lisetta ..... Polyna Zagaretou
Prunier ..... Harold Johnson
Rambaldo ..... Guy Gardner
Suzy ..... Regina Sarfaty
Perichaud .. Spelios Constantine
Bianca ..... Mary Jane Paul
Crebillion ..... Alan Cohn
Ruggero ..... Hal Roberts
Yvette ..... Norma Cleary
Gobin ..... Robert Morris

Verdi: Falstaff (Act I, Scene 2. English translation by Goldovsky, Marshall and Caldwell.)
Mistress Alice Ford ..... Virginia Babikian
Mistress Meg Page ..... Abby-Maria Byers
Dame Quickly .. Rosiland Hupp
Fenton ..... Robert Nagy
Ford ..... Malcolm Bernstein
Dr. Caius ..... Robert Morris
Bardolph ..... Alan Cohn
Pistol ..... Joseph McCurdy
Servants
Mallory Walker and Norman Schmidt.

Goffredo Petrassi, Italian composer, is guest teacher of composition this summer at the Berkshire Music Center. His Concerto for Orchestra No. 5 will have its Tanglewood première Friday night.

Marais and Miranda, balladeers, will give a recital Saturday afternoon at the Berkshire Music Barn in Lenox, Mass.

[138]

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064
JUL 26 1956

AMUSEMENTS CALENDAR

July 23 - 28—Berkshire Playhouse, Stockbridge, *Heartbreak House*, 8:45 p.m. Sat. Mat. 2:30 p.m. Next week, *Roomful of Roses*.
July 24 - 28—Sharon Playhouse, *Heartbreak House*, 8:40 p.m. Wed. Mat. 2:30 p.m. Next week, *Harvey*.
July 27 - 28—Jacob's Pillow Dance Festival, Lee, 4 and 9 p.m. San Francisco Ballet.
July 27 - 29—Tanglewood Music Shed, Boston Symphony Orchestra. Friday, 8:30 p.m. Charles Munch conducting Beethoven, Petrassi, Tchaikovsky.
Saturday, 8:30 p.m. Charles Munch conducting Hanson, Echumann, Honegger. Rudolf Serkin, soloist.
Sunday, 2:30 p.m. Richard Burgin conducting Handel, Hindemith, Mahler. Ruth Posselt, soloist.
July 29—Music Mountain, 4 p.m. Berkshire Quartet. Benny Goodman, guest artist. Mozart, Rainier, Brahms.
July 31 - Aug. 1—Jacob's Pillow Dance Festival, Lee, 9 p.m. Aug. 2, 4 p.m. San Francisco Ballet.
Aug. 1—Norfolk Music School, 3:30 p.m. Ensemble Program.
Aug. 1—Children's Films, Salisbury Film Society, 4 p.m. Scoville Library.
Aug. 1—Tanglewood Theatre-Concert Hall, 8:30 p.m. Rudolf Serkin and woodwind quartet playing Schumann and Mozart.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Reporter
FOXBORO, Mass.
Weekly Independent
Circ. 2,120
JUL 26 1956

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TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

BRANFORD, Conn.
Weekly Independent
Circ. 1,38[illegible]

DUNCAN MacDONALD suggests.....

(Duncan MacDonald is featured every weekday on the "YANKEE HOME and FOOD SHOW" on the Yankee Network at 1:15 p.m.)

047

...THE BERKSHIRES as an ideal vacation spot. With its main emphasis on the musical attractions at Tanglewood, only it April to forget that, with Labor Day, the Berkshires have many months of pleasant holidays featuring beautiful scenery and music. A short motor [illegible] a variety of possibilities: At Pittsfield, The Berkshire Museum, The Berkshire Athenaeum which houses the Herman Melville Memorial Room, the Little Cinema, the Berkshire Garden Center. [illegible] a few miles away, there is the Crane Museum at Dalton; the Pleasant Valley Wildlife Sanctuary at Lenox; the studio of Daniel Chester French at Stockbridge, Massachusetts. And at Williamstown, not too far away, the new Sterling and Francine Clark Art Institute.

...MARGARET FRENCH CRESSON is a charming person to [illegible] in conversation about her father, Daniel Chester French, the distinguished sculptor. Mrs. Cresson lives in the family home which is adjacent to Chesterwood, the sculptor's studio. Open to the public until the end of September, the studio has many models, [illegible] and bronzes, including those of the Lincoln Memorial, the Alma Mater on the steps of Low Library at Columbia University, the figure Harvard in Harvard Yard, the bronze doors of the Boston Public Library, the War Memorial at Exeter, New Hampshire, the Minute Man at Concord.

...DR. HENRY WOOD IS a page out of American history. Daniel Chester [illegible] with only 16 when the Concord Committee entrusted him with the completion for the Minute Man. When the statue was [illegible] by Ralph Waldo Emerson on April 19, 1875, it brought [illegible] to the sculptor. Fifty years later he was present at the dedication of his most famous statue, the great Seated Lincoln Memorial in Washington.

...SPEAKING OF HISTORY, George Bisacca, of Bridgeport, Connecticut, has revived a friendly Civil War on his 500-acre tract in Lenox, Massachusetts, formerly the estate of multi-millionaire Morris C. Tuckerman, and now a year-round vacation resort. Each Sunday afternoon the guests and staff 'take sides', put on their Civil War attire, and a sham battle takes place. George Bisacca has visited every important battlefield in the United States, and his collection of Civil War cannons, guns, drawings and maps is [illegible].

...THE INDOOR POOL is one of the most fabulous in New [illegible]. At a cost of $115,000, guests can enjoy swimming [illegible] day while watching skiing enthusiasts outside the [illegible] windows. Other recreation is provided in the form of [illegible], horseback, archery, hunting and fishing. Eastover is not cheap, a lift of the eyebrows or a lot in the price. Whether you play [illegible] with house, the converted carriage house, or in one of the cottages, the view is breathtaking and it is not surprising that the [illegible] of yesteryear come to Lenox from all over the nation to spend the summer.

...PROTEIN FOODS PROVIDERS of blood building nutrients [illegible] energy from fruit sugar. They are a rich source of [illegible] vitamins A, thiamine, riboflavin and niacin.

...for a [illegible] Carpenter said, "The bow cannot possibly always stand high nor can human nature or human frailty subsist without some kind of recreation."

—KEEP YOUR CHIN UP!

—Duncan MacDonald

NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 27 1956

Music, Fresh Air at Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra is in its [illegible]th summer of music in the hills of western Massachusetts, the 13th in which the orchestra has participated under the direction of Charles Munch. The 1956 season of 24 concerts extends through Aug. 12. In 1955 Festival concerts attracted a record-breaking total attendance of 136,087 music lovers. Its chamber orchestra concerts in the intimate 1,200-seat Theater-Concert Hall averaged an attendance of 3,032 persons. An average of 9,028 persons attended performances in the huge Music Shed at Tanglewood (capacity 6,000), with crowds overflowing on the spacious lawns.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

JUL 26 1956

COMING PROGRAM AT TANGLEWOOD

This weekend's Music Shed concerts by the Boston Symphony Orchestra at Tanglewood are: Saturday evening, July 28: Hanson: Elegy in Memory of Serge Koussevitzky; Schumann: Piano Concerto in A minor—Soloist: Rudolf Serkin; [illegible]: Symphony No. [illegible]

[illegible]bussy: "La Mer"—Charles Munch, Conductor. Sunday afternoon, July 29: Prokofieff: "Romeo and Juliet," Suite No. 2; Hindemith: Violin Concerto—Solist: Ruth Posselt; Mahler: Symphony No. 1, in D major—Richard Burgin, Conductor.

Next week the Berkshire Festival moves into its semifinal week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three weekend concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are [illegible] in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum.

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New England Newsclip Agency, Inc.
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Beacon
MAYNARD, Mass.
Weekly Independent
Circ. 1,021

JUL 26 1956

Tanglewood Festival In 4th Week

The Berkshire Music Festival at Tanglewood will be completing its fourth week of the current season, the weekend of July 27.

The July 27th performance, scheduled for 8:30 p. m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28th, the 8:30 p. m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p. m. and on the 29th, visitors will hear Prokofieff's "Romeo and Juliet"; Hindemith's Violin Concerto, and Mahler's Symphony No. 1.

Lenox, site of Tanglewood, and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2-9-20, connect with Route 7.

MILLBROOK ROUND TABLE

Thursday, July [illegible]

Tanglewood Announces Coming Programs for Shed

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

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Mr. de Carvalho is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

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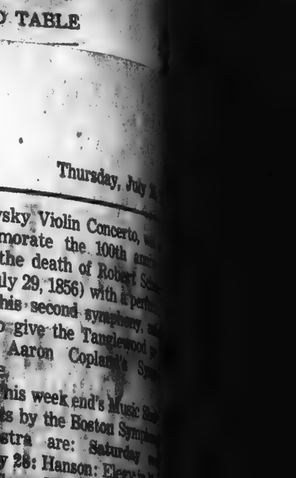
Soloist at Tang[illegible]



Jocy De Oliveira, of B[illegible] who has played concer[illegible] ments with the Brazil [illegible] Orchestra and given [illegible] principal South Ameri[illegible] and who performed with [illegible] orchestras last season [illegible] Paris and Hanover, will [illegible] American debut at [illegible] August 3 Berkshire Fe[illegible] cert (8:30 p.m. Music [illegible] forming Ravel's "Piano [illegible] with the Boston Sym[illegible] chestra under the direc[illegible] husband, Brazilian con[illegible] azar De. Carvalho.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUL 27 1956

New Concerto Will Be Heard At Tanglewood

Charles Munch will conduct the Tanglewood premiere tonight of the Concerto for Orchestra No. 5 by Roman composer Goffredo Petrassi, as the second weekend of concerts by the full 105-piece Boston Symphony orchestra in the 1956 Berkshire Festival gets under way in the giant Music Shed at Tanglewood, Lenox, Mass., at 8:30 p. m. In addition, the program includes the Second "Leonore" Overture by Beethoven and Tchaikovsky's Fourth Symphony, both of which have recently been released by RCA Victor in recorded performances by Dr. Munch and the orchestra.

Benny Goodman Plays Music Mountain Sunda[illegible]

There will be an [illegible] change in the progra[illegible] the fifth Sunday afternoon [illegible] ber music concert of the [illegible] seventh Music Mountain [illegible] Sunday, July 29, at Music [illegible] tain, Falls Village, Conn. [illegible] Goodman, eminent virtuoso [illegible] clarinet in the fields of [illegible] classical music, will be the [illegible] guest artist in a progra[illegible] Brahms, Rainier, and Mozart [illegible] tasha Magg, who was sched[illegible] appear with her husband, [illegible] shire Quartet cellist Fritz [illegible] in Chopin's Sonata for Cel[illegible] Piano in G Minor, will [illegible] sented on Sunday, August [illegible] in the afternoon. Mrs. Mag[illegible] Fritz Magg will then play [illegible] Chopin Sonata for Cello and [illegible]

The program for Sunday [illegible] 29, will be the Quartet in [illegible] Major (K. 458) ("The Hu[illegible] Mozart; the Quartet by [illegible] Rainier; and the Quintet for [illegible] net and Strings in B Minor [illegible] 115 by Brahms. Benny Go[illegible] who appeared twice at [illegible] wood during the summer [illegible] by Mozart, will join the [illegible] of the Berkshire Quartet [illegible] Brahms Quintet for Clari[illegible] Strings.

[139]

TIGHT BINDING

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Review
BRANFORD, Conn.
Weekly Independent
Circ. 1,888

JUL 26 1956

DUNCAN MacDONALD suggests . . . . .

(Duncan MacDonald is featured every weekday on the "YANKEE HOME and FOOD SHOW" on the Yankee Network at 1:15 p.m.)

. . . THE BERKSHIRES as an ideal vacation spot. With so much emphasis on the musical attractions at Tanglewood, one is apt to forget that even after Labor Day, the Berkshires have many points of interest besides beautiful scenery and music. A mere listing indicates a variety of possibilities: At Pittsfield, The Berkshire Museum, The Berkshire Athenaeum which houses the Herman Melville Memorial Room, the Little Cinema, the Berkshire Garden Center. Just a few miles away there is the Crane Museum at Dalton; the Pleasant Valley Wildlife Sanctuary at Lenox; the studio of Daniel Chester French at Stockbridge, Massachusetts. And at Williamstown, not too far away, the new Sterling and Francine Clark Art Institute.

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. . . CHESTERWOOD is a page out of American history. Daniel Chester French was only 23 when the Concord Committee entrusted him with the commission for the Minute Man. When the statue was unveiled by Ralph Waldo Emerson on April 19, 1875, it brought immediate fame to the sculptor. Fifty years later he was present at the dedication of his most famous statue, the great Seated Lincoln at the Lincoln Memorial in Washington.

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. . . PRUNE WHIP is an easy dessert. Combine in top of double boiler: 3 egg whites, ½ cup sugar, ½ teaspoon grated lemon rind, 1 tablespoon lemon juice, 1 tablespoon prune cooking liquid, and a dash of salt. Place over boiling water and beat with rotary beater until mixture stands up in peaks when beater is lifted (4 to 7 minutes). Remove from heat and fold in ¾ cup pureed cooked prunes. Cool and serve with cream or custard sauce. 6 servings.

. . . PRUNES ARE POTENT PROVIDERS of blood building nutrients and quick energy from fruit sugar. They are a rich source of needed vitamins A, thiamine, riboflavin and niacin.

. . . for a THO[illegible]T: Cervantes said, "The bow cannot possibly always stand bent, [illegible] can human nature or human frailty subsist without some lawful recreation."

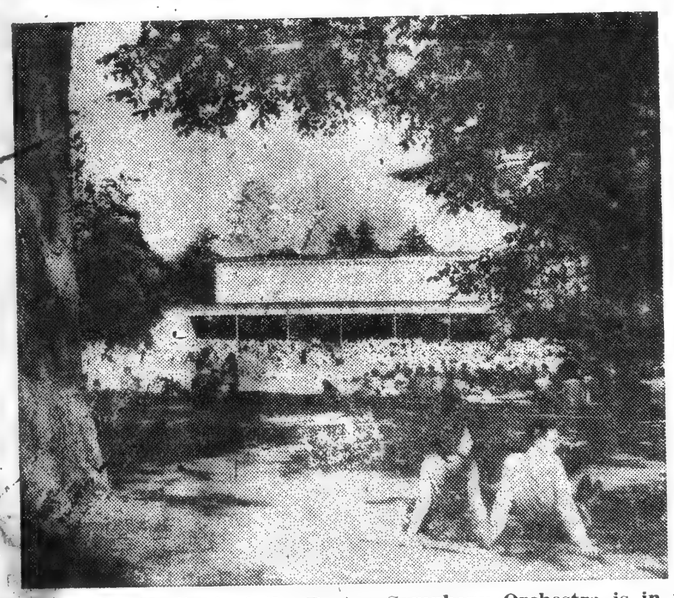
— KEEP YOUR CHIN UP!

— Duncan MacDonald

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

JUL 27 1956

Music, Fresh Air at Tanglewood



The Berkshire Festival of the Boston Symphony Orchestra is in its 19th summer of music in the hills of western Massachusetts, the 17th in which the orchestra has participated under the direction of Charles Munch. The 1956 season of 24 concerts extends through Aug. 12. In 1955 Festival concerts attracted a record-breaking total attendance of 136,087 music lovers. Its chamber orchestra concerts in the intimate 1,200-seat Theater-Concert Hall averaged an attendance of 3,032 persons. An average of 9,028 persons attended performances in the huge Music Shed at Tanglewood (capacity 6,000), with crowds overflowing on the spacious lawns.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-0068

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

JUL 26 1956

COMING PROGRAM AT TANGLEWOOD

This weekend's Music Shed concerts by the Boston Symphony Orchestra at Tanglewood are: Saturday evening, July 28: Hanson: Elegy in Memory of Serge Koussevitzky; Schumann: Piano Concerto in A minor—Soloist: Rudolf Serkin; Honegger: Symphony No. 5: Debussy: "La Mer"—Charles Munch, Conductor. Sunday afternoon, July 29: Prokofieff: "Romeo and Juliet," Suite No. 2; Hindemith: Violin Concerto—Soloist: Ruth Posselt; Mahler: Symphony No. 1, in D major—Richard Burgin, Conductor.

Next week the Berkshire Festival moves into its semifinal week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three weekend concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Directo Charles Munch (August 5).

The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate assoloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Echumann (July 29, 1856) with a performance of his second symphony, and will also give the Tanglewood premeire of Aaron Copland's Symphonic Ode.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420

Beacon
MAYNARD, Mass.
Weekly Independent
Circ. 1,021

JUL 26 1956

Tanglewood Festival In 4th Week

The Berkshire Music Festival at Tanglewood will be completing its fourth week of the current season, the weekend of July 27.

The July 27th performance, scheduled for 8:30 p. m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28th, the 8:30 p. m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p. m. and on the 29th, visitors will hear Prokofieff's "Romeo and Juliet"; Hindemith's Violin Concerto, and Mahler's Symphony No. 1.

Lenox, site of Tanglewood, and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2-9-20, connect with Route 7.

MILLBROOK ROUND TABLE

Thursday, July 26

Tanglewood Announces Coming Programs for Shed

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

Mr. de Carvalho is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

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* * *

Soloist at Tangle

Jocy De Oliveira, of Br... who has played concert... ments with the Brazil S... Orchestra and given re... principal South Americ... and who performed with ... orchestras last season in ... Paris and Hanover, will ... American debut at the ... August 3 Berkshire Fest... cert (8:30 p.m. Music Sh... forming Ravel's "Piano C... with the Boston Symph... chestra under the direct... husband, Brazilian condu... azar De. Carvalho.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUL 27 1956

New Concerto Will Be Heard At Tanglewood

Charles Munch will conduct the Tanglewood premiere tonight of the Concerto for Orchestra No. 5 by Roman composer Goffredo Petrassi, as the second weekend of concerts by the full 105-piece Boston Symphony orchestra in the 1956 Berkshire Festival gets under way in the giant Music Shed at Tanglewood, Lenox, Mass., at 8:30 p. m. In addition, the program includes the Second "Leonore" Overture by Beethoven and Tchaikovsky's Fourth Symphony, both of which have recently been released by RCA Victor in recorded performances by Dr. Munch and the orchestra.

Benny Goodman Plays Music Mountain Sunda...

There will be an impo... change in the program... the fifth Sunday afternoon ... ber music concert of the ... seventh Music Mountain sea... Sunday, July 29, at Music ... tain, Falls Village, Conn. ... Goodman, eminent virtuoso ... clarinet in the fields of jaz... classical music, will be the fea... guest artist in a program ... Brahms, Rainier, and Mozart ... tasha Magg, who was schedu... appear with her husband, ... shire Quartet cellist Fritz ... in Chopin's Sonata for Cello ... Piano in G Minor, will be ... sented on Sunday, August 1... in the afternoon. Mrs. Magg ... Fritz Magg will then perfor... Chopin Sonata for Cello and ...

The program for Sunday, ... 29, will be the Quartet in D ... Major (K. 458) ("The Hunt... Mozart; the Quartet by Pe... Rainier; and the Quintet for ... pet and Strings in B Minor ... 115 by Brahms. Benny Goo... who appeared twice at Ta... wood during the summer in ... by Mozart, will join the m... of the Berkshire Quartet ... Brahms Quintet for Clarine... Strings.

[139]

Town Times, Inc.

For news or information call CRestwood 4-1968. Address mail to TOWN TIMES, Box 888, Oakville, or to Box 1, Watertown, Conn.

Publishers: Carl Less, Joseph F. Smith

Reentered as second class matter May 12, 1955 at the post office at Watertown, Conn. Original entry as second class matter Jan. 12, 1948 at the post office Oakville, Conn. under the Act of March 3, 1879.

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Mr. Monteux led the orchestra through the second work of the afternoon, (which treats the instrumental groups of the orchestra as soloists, hence the name "Concerto" as applied to the five-movement symphony-like work) with a deep insight into the historic Bartok composition.

A hushed audience absorbed every note as the solemn, questing first movement with its fugato intrusions of the brilliant color of the brasses progressed in the warmth of an unexpectedly sunny afternoon.

A dramatic drum-beat opened the second movement marked Giuoco delle copie: Allegro Scherzando by the composer. The buffoon-like march was taken up successively by pairs of bassoons, oboes, clarinets, flutes and muted trumpets.

The fourth movement gave the impression of a cynical musical "joke" perpetrated by the Composer, as the bumbling voices of bass instrument were answered by cascades of laughter from strings and woodwinds.

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Applause and shouts of "bravo" rang out under the huge Music Shed as the enthusiastic audience expressed their delight with the work of Mr. Monteux and the Boston Symphony Orchestra. The Bartok work was the winner, that day.

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Everyone was "in the mood" by the time the third and final work of the afternoon, Schubert's "Symphony in C. major, No. 7," was presented. From the lyric beauty of the first, Andante, movement with horns and strings alternating on the theme with perfect balance to the singing strings and rhythmic tempo of the Andante con moto second, the audience identification was growing. During the Scherzo, a casual look around the shed revealed numbers of heads moving slightly as individuals almost unconsciously beat time to the music.

The vigorous last movement featured beautiful work by the whole orchestra and lovely passages by woodwinds and strings. The golden tones of the brasses cut like a beam of light through a gentle background to re-state the theme. The afternoon came to a close with the audience well-satisfied with the day's entertainment.

This Week's Program

Tomorrow evening's Tanglewood concert, with Charles Munch conducting, will feature Beethoven's Leonore Overture No. 2, Concerto for Orchestra No. 5 by Perassi and the Tchaikovsky fourth symphony.

On Saturday, in the Music Shed, Mr. Munch will take the podium once more to conduct the Hanson "Elegy", the Schumann Concerto in A. Minor with Rudolf Serkin as soloist, the Symphony No. 5 by Honegger and Debussy's "La Mer."

On Sunday at 2:30 p.m., guest conductor Richard Burgin will lead the orchestra in "Romeo and Juliet" by Prokofieff, the Hindemith Violin Concerto with Ruth Posselt as soloist and Gustav Mahler's First Symphony.

L.F.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490

JUL 26 1956

Famous Berkshire Music Festival Now In Fourth Week

Learn the magic of music and experience the splendor of the Berkshire Hills the weekend of July 27, by visiting the famous Berkshire Music Festival at Tanglewood.

On that weekend, according to the Massachusetts department of commerce, this internationally-known festival will be completing its fourth week of the current season.

The July 27 performance, scheduled for 8:30 p.m. will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28, the 8:30 p.m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p.m. and on the 29, visitors will hear Prokofieff's "Romeo and Juliet"; Hindemith's Violin Concerto, and Mahler's Symphony No. 1.

"Plan now for a week or a weekend in the Bay State's beautiful Berkshire Hills. There's always plenty to do in this enchanting natural playground. Special events in local towns plus the area's natural facilities for swimming, fishing, hiking, picnicking and general relaxation will make your stay a pleasant and memorable one," says the department of commerce.

Lenox, site of Tanglewood and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2-9-20, connect with Route 7.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

JUL 26 1956

Petrassi's Concerto to Be Premiered at Tanglewood

Goffredo Petrassi's "Concerto for Orchestra, number 5," will receive its Tanglewood premiere tonight with Charles Munch conducting the performance in the Music Shed by the Boston Symphony Orchestra.

* * *

THE NUMBER was composed for the 75th anniversary of the Boston Symphony Orchestra by the modern Italian, who is this summer's visiting professor of composition at the Berkshire Music Center.

The concerto is in two contrasting movements, the first a Presto and the second, an Andante tranquillo and Lento.

The program tonight also will include the second "Leonore" Overture by Beethoven and Tchaikovsky's Fourth Symphony.

* * *

TOMORROW EVENING pianist Rudolf Serkin will be the featured soloist with the orchestra under Dr. Munch in the Piano Concerto in A Minor by Robert Schumann. The performance is in commemoration of the 100th anniversary of the composer's death.

Tomorrow evening's program also will include the Tanglewood premiere of Howard Hanson's "Elegy in Memory of Serge Koussevitzky," the Fifth Symphony by the late Arthur Honegger and Debussy's "La Mer."

* * *

SUNDAY AFTERNOON Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only appearance of the season as a conductor in a program which will feature Ruth Posselt as soloist in the Violin Concerto by Hindemith.

The Sunday afternoon concert will open with the second suite from Prokofieff's Ballet, "Romeo and Juliet," and conclude with the Symphony number 1 in D major by Mahler.

Evening programs at Tanglewood, near Lenox, Mass., start at 8:30 o'clock and afternoon programs at 2:30 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUL 26 1956

2d Tanglewood Week Opens Friday Night

Lenox, Mass.—Charles Munch will inaugurate the second week end of concerts in the giant Tanglewood Music Shed by the full 105-piece Boston Symphony Orchestra Friday at 8:30 p. m. He again will be on the podium for the Saturday evening concert when Rudolf Serkin will be the soloist in the Schumann Piano Concerto, programmed to commemorate the 100th anniversary of the composer's death. Richard Burgin, concertmaster and associate conductor of the Boston Symphony, will conduct a Sunday afternoon program featuring his wife, Ruth Posselt, as soloist in the Violin Concerto by Hindemith.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Independent
Circ. 22,184

JUL 26 1956

Berkshire Festival In Fourth Week

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On that weekend, according to the Massachusetts Department of Commerce, this internationally-known Festival will be completing its fourth week of the current season.

The July 27 performance, scheduled for 8:30 p.m. will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28, the 8:30 p.m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p.m. and on the 29, visitors will hear Prokofieff's "Romeo and Juliet"; Hindemith's Violin Concerto, and Mahler's Symphony No. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record
WEST SPRINGFIELD, Mass.
Weekly Independent
Circ. 2,163

JUL 26 1956

Fine Variety This Weekend At Tanglewood

LENOX, (Special) — Learn the magic of music, and experience the splendor of the Berkshire Hills the weekend of July 27 by visiting the famous Berkshire Music Festival at Tanglewood, now completing its fourth week of the current season.

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Berkshire Festival Moves into Semi-Final Week

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolph Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, Aug. 1, in the Theater-Concert Hall.

The three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleasar de Carvalho, director of the Brazil Symphony Orchestra and Rio de Janeiro (Aug. 3); by Leonard Bernstein (Aug. 4); by the Boston Symphony Orchestra's Music Director Charles Munch (Aug. 5).

Mr. de Carvalho, a member of the conducting faculty at the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood from 1946-1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stavinsky, with his wife, concert pianist Jocy de Oliveira.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school as assistant to Dr. Koussevitzy in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29, 1856) with a performance of his second symphony, and will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode. Mr. Copland, assistant to Dr. Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

The Tanglewood evening concerts are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony in the Shed at 10 a.m. (Aug. 4), for which a nominal charge is made of $1.00, for the benefit of the orchestra's Pension Fund.

[140]

Town Times, Inc.

For news or information call CRestwood 4-1968. Address mail to TOWN TIMES, Box 888, Oakville, or to Box 1, Watertown, Conn.

Publishers: Carl Less, Joseph F. Smith

Re-entered as second class matter May 12, 1955 at the post office at Watertown, Conn. Original entry as second class matter Jan. 13, 1948 at the post office Oakville, Conn. under the Act of March 3, 1879.

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L.F.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490

JUL 26 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,662

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Independent
Circ. 22,184

JUL 26 1956

Berkshire Festival In Fourth Week

Learn the magic of music, and experience the splendor of the Berkshire Hills the weekend of July 27 by visiting the famous Berkshire Music Festival at Tanglewood in Lenox.

On that weekend, according to the Massachusetts Department of Commerce, this internationally-known Festival will be completing its fourth week of the current season.

The July 27 performance, scheduled for 8:30 p.m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28, the 8:30 p.m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p.m. and on the 29, visitors will hear Prokofieff's "Romeo and Juliet"; Hindemith's Violin Concerto, and Mahler's Symphony No. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record
WEST SPRINGFIELD, Mass.
Weekly Independent
Circ. 2,163

JUL 26 1956

Fine Variety This Weekend At Tanglewood

LENOX, (Special) — Learn the magic of music, and experience the splendor of the Berkshire Hills the weekend of July 27 by visiting the famous Berkshire Music Festival at Tanglewood, now completing its fourth week of the current season.

The July 27 performance, scheduled for 8:30 p.m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28, the 8:30 p.m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p.m. and on the 29th, visitors will hear Prokofieff's "Romeo and Juliet"; Hindemith's Violin Concerto, and Mahlers Symphony No. 1.

Berkshire Festival Moves into Semi-Final Week

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolph Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, Aug. 1, in the Theater-Concert Hall.

The three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleasar de Carvalho, director of the Brazil Symphony Orchestra and Rio de Janeiro (Aug. 3); by Leonard Bernstein (Aug. 4); by the Boston Symphony Orchestra's Music Director Charles Munch (Aug. 5).

Mr. de Carvalho, a member of the conducting faculty at the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood from 1946-1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stavinsky, with his wife, concert pianist Jocy de Oliveira.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school as assistant to Dr. Koussevitzy in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemmorate the 100th anniversary of the death of Robert Schumann (July 29, 1856) with a performance of his second symphony, and will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode. Mr. Copland, assistant to Dr. Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

The Tanglewood evening concerts are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the ground, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony in the Shed at 10 a.m. (Aug. 4), for which a nominal charge is made of $1.00, for the benefit of the orchestra's Pension Fund.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
JUL 27 1956

WEEKLY CALENDAR

A schedule of places to go and things to do in The Bee's area

Stage

Current at the Oakdale Musical Theatre, Wallingford, is the Rodgers and Hammerstein musical, "Carousel," which closes on Saturday, July 28, after a two-week run. Opening Monday, July 30, is "Plain and Fancy," starring Tom Avera, Mildred Cook and Martin Wolfson, which will run through Saturday, August 4. For tickets call New Haven, ATwater 8-0639.

"The Desperate Hours" by Alfred Hayes of Brookfield, which opened at the Starlight Theatre, Pawling, N. Y. on Tuesday, July 24, plays through Sunday, July 29. It will be followed July 31-August 5 by "The Chalk Garden," a satire. Evening curtain at 8:30. Wednesday matinee at 2:30. For ticket information, call Pawling 5711 or 3171.

"Anniversary Waltz" is the current attraction at Jack Quinn's Southbury Playhouse, closing Sunday, July 29. It will be followed by "Love In a Mist," Tuesday, July 31 through August 5. Call Woodbury, COngress 4-8408 for tickets.

The American Shakespeare Festival Theatre, Stratford, has announced a change in its schedule. There will be no Sunday evening performances, and Wednesday matinees have been added, starting Wednesday, August 8. This has necessitated a change in the repertory schedules as follows: "King John", evenings, July 26, 29, 31; matinee July 28. "Measure for Measure", evenings, July 27, 28, August 3, 4, 7; matinees, July 29, August 8. "Taming of the Shrew", opening August 5, evening performance. Call Stratford EDison 7-4457.

Moliere's farce-comedy, "A Doctor In Spite of Himself," is next week's attraction at the Westport County Playhouse, starting Monday evening, July 30. It follows the new play, "The Gimmick," which ends its week's run Saturday, July 28. For tickets, call Westport CApitol 9-8715.

Music

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Charles Munch conducts the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Lenox, Mass. on Friday and Saturday in the Music Shed, July 27 and 28, at 8:30 p.m. Friday's program is the music of Beethoven, Tchaikovsky and Petrassi. On Saturday, Schumann, Honegger, DeBussy and Hanson, with Rudolf Serkin as soloist in Schumann's Piano Concerto in A minor. Sunday, the orchestra will be conducted by Richard Burgin in music by Prokofioff, Hindemith and Mahler, with his wife, Ruth Posselt, as soloist in Hindemith's Violin Concerto.

Benny Goodman, clarinet virtuoso, will be the featured guest artist at Music Mountain, Falls Village, July 29, at 4 p.m., in a program of Brahms, Rainier and Mozart. Natasha Magg, who had been scheduled to appear with her husband, Berkshire quartet cellist, Fritz Magg, will be presented Sunday, August 19. For tickets, call Canaan, TAylor 4-7126.

Aldo Parisot, Dr Carleton S. Smith and Maria Louisa Fiana will present the August Music Hour at the Piano Center, Washington Depot, on August 5 at 3:15 p.m., with music by Gabriel Pierne, Jean-Philippe Rameau and Carl Maria von Weber for flute, cello and piano.

Free carillon recitals are being given at Trinity College, Hartford, each Wednesday at 7:15 p.m. this month through August 29.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 27 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 181,485
JUL 27 1956

Berkshire Festival

Charles Munch will conduct the Boston Symphony Orchestra in the Music Shed at Tanglewood Lenox, tonight at 8:30, beginning the second weekend in the main series of the 1956 Berkshire Festival. The program:

Beethoven, Overture, "Leonore" No. 2; Goffredo Petrassi, Concerto for Orchestra, No. 5 (first performance at Tanglewood); Tchaikovsky, Fourth Symphony.

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 27 1956

Petrassi's Concerto for Orchestra To Have Tanglewood Premiere Tonight

Rudolf Serkin Soloist in Shed Tomorrow Night

TANGLEWOOD—Charles Munch will conduct tonight the Tanglewood premiere of the Concerto for Orchestra No. 5 by Roman composer Goffredo Petrassi as the second weekend of concerts by the full 105-piece Boston Symphony Orchestra in the 1956 Berkshire Festival gets under way in the Music Shed at 8:30 p.m. In addition, the program includes the Second "Leonore" Overture by Beethoven and Tchaikovsky's Fourth Symphony, both of which have recently been released by RCA Victor in recorded performances by Dr. Munch and the orchestra.

100th Anniversary

Mr. Petrassi, who composed his Concerto for Orchestra No. 5 for the 75th anniversary of the Boston Symphony Orchestra, is this summer's visiting professor of composition at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Charles Munch conducted the world premiere of the work at a pair of Boston Symphony concerts last December, and then conducted it in New York and various other eastern cities. It is in two contrasting movements, the first a Presto, the second an Andante tranquillo and Lento.

Tomorrow evening pianist Rudolf Serkin, who made his Tanglewood debut last summer at a notable concert which drew more than 15,000 persons, will return to perform with Dr. Munch and the orchestra the Piano Concerto in A Minor by Robert Schumann in commemoration of the 100th anniversary of the composer's death. The program will also include music by Hanso Honegger and Debussy.

Burgin To Conduct

Sunday afternoon Richard Bu in, concertmaster and associat conductor of the Boston Symphon Orchestra, will make his onl Tanglewood conducting appearanc of the season in a concert whic will also feature his wife, violinis Ruth Posselt, in a performance o the Hindemith Concerto.

A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra at 10 a.m. tomorrow morning. A nominal admission of $1 is charged for the benefit of the Orchestra's Pension Fund.

Remaining tickets for tonight's corncert, as well as all those remaining in the Berkshire Festival, which ends on Aug. 12, may be obtained at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert.

Piano soloist, Rudolf Serkin, right, at tomorrow night's Music Shed concert at Tanglewood, takes time out from rehearsals to visit with Dr. Charles Munch, conductor of the Boston Symphony Orchestra. Last season when Serkin made his debut at Tanglewood, his concert with the BSO drew more than 15,000.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 27 1956

Rudolf Serkin To Play Schumann Piano Concerto

Rudolph Serkin, who attracted an overflow crowd of more than 15,000 when he made his Tanglewood debut at last summer's Berkshire Festival, returns tomorrow night at 8:30 to perform in the giant Music Shed at Tanglewood, Lenox, with Charles Munch and the Boston Symphony Orchestra.

Mr. Serkin will play the Piano Concerto in A Minor by Schumann in commemoration of the 100th anniversary of the composer's death on July 29, 1856. Dr. Munch will open the program with the Tanglewood premiere of Howard Hanson's "Elegy in Memory of Serge Koussevitzky," composed for the 75th anniversary of the Boston Symphony Orchestra and performed for the first time by the orchestra at home and on tour last winter.

After the intermission Dr. Munch will conduct the Fifth Symphony by the late Artur Honegger, and Debussy's "La Mer."

Sunday afternoon Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only appearance of the season as a conductor in a program which will also feature Ruth Posselt as soloist in the Violin Concerto by Hindemith.

The concert will begin with the second suite from Prokofieff's "Romeo and Juliet," and conclude with the first Berkshire Festival performance of the Symphony No. 1 in D Major by Mahler.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 27 1956

Tanglewood Tales

Opening selection on the Berkshire Festival program of Sunday afternoon is Prokofieff's Suite No. 2, from the ballet "Romeo and Juliet." By coincidence, the Little Cinema in the Berkshire Museum, Pittsfield, will commence a week's engagement that same evening of the handsome, color film version of "The Ballet of Romeo and Juliet," made in the U.S.S.R. employing the full Prokofieff score and featuring Galina Ulanova and the Bolshoi Theater dancers who will make an American tour next fall.

Prokofieff wrote the ballet score in 1935 for the Bolshoi Theater in Moscow, and the film was made with its present dancers and corps de ballet in 1955. The Boston Symphony concert, which concertmaster Richard Burgin will conduct, will play the following movements from the ballet: Montagues and Capulets; Juliet, the Maiden Dance; Romeo at Juliet's Grave.

* * *

Tomorrow morning's public rehearsal of the Boston Symphony Orchestra for the benefit of the orchestra's Pension Fund will find Charles Munch on the podium at Tanglewood's Music Shed at 10 a.m. rehearsing the Berkshire Festival concert for that evening, with piano virtuoso Rudolf Serkin playing the Schumann Piano Concerto in A minor, programmed in commemoration of the 100th anniversary of the composer's death. Mr. Serkin will be driving to Tanglewood from his year-round home in Marlboro, Vermont, where he directs the Marlboro School of Music. The chamber music concert he will play next Wednesday with the Boston Symphony Woodwind Quartet, he is donating to the Berkshire Music Center's revolving scholarship fund.

Many Church Leaders To Attend New Shadowbrook Ground Breaking

Church dignitaries from all over New England dioceses, headed by Archbishop Richard J. Cushing of Boston, will participate in ground breaking ceremonies Tuesday for Shadowbrook, the new Jesuit Novitiate at Lenox, which will replace the building destroyed by fire on March 10.

More than 1500 relatives and friends of the Jesuits will attend the exercises. Formal ceremonies will be held first at Tanglewood, facilities provided by the trustees of the Boston Symphony orchestra and the Berkshire Music Festival.

Ceremonies will conclude with the actual ground breaking on the adjacent Jesuit property at the site of the new novitiate near the ruins of the old building.

Archbishop Cushing will deliver the principal address. Eight members of the New England hierarchy will be present.

Ground breaking will be performed by the Most Rev. Christopher J. Weldon, D.D., Bishop of the Springfield Diocese.

The Very Rev. William E. FitzGerald, S. J., provincial of the New England Province of the Society of Jesus, will deliver the salutation.

Although the appeal for $3,000,000 to rebuild Sharowbrook is only two-thirds completed, construction will begin on Tuesday, a day of deep significance to the Jesuits. July 31st will mark the 400th anniversary of the death of St. Ignatius of Loyola, founder of the Society of Jesus.

Joseph E. Sullivan of Lowell, national chairman of the fund campaign, will report on progress of the appeal. He announced Wednesday that to date 11,000 donors have contributed $2,045,000.

The Rev. George V. McCabe, S.J., will introduce the campaign area chairmen and co-chairmen including former mayor Robert T. Capeless, Berkshire area; William S. Ginn, Berkshire; and Judge Daniel M. Keyes, Jr. of Chicopee, Springfield area.

Following the ground breaking, a memorial service will be held at the graves of the four Jesuits who perished in the Shadowbrook fire. Archbishop Cushing will lead the prayers for the dead.

[141]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
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Circ. 6,047

JUL 27 1956

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

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Transcript-Telegram (e)
HOLYOKE, Mass.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 27 1956

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 27 1956

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* * *

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

JUL 26 1956

TRIO IS HEARD IN RECITAL AT TANGLEWOOD

Beaux Arts Group Plays Mendelssohn, Ravel, Brahms Works

By WILLARD M. CLARK

Tanglewood, July 25 — The chamber music series in the Theater-Concert Hall is proving one of the outstanding attractions of the Berkshire Festival season. Tonight the hall was filled to capacity with 1375 attentive listeners and they heard a splendid program superbly performed by the Beaux Arts Trio. One of the first appearances this ensemble made was in Springfield several seasons ago.

Instruments Blend

Members of the ensemble are Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, cellist. Each is a virtuoso who has fitted his very considerable talents and personality into an ensemble. When we first heard this trio, Mr. Pressler had a tremendous power of projection which took away the sense of a perfect trio. Tonight, there was the same fine pianism, but there was a finer blend with the other instruments.

Mr. Guilet and Mr. Greenhouse are veteran ensemble musicians.

The program tonight was routine but very fine. The opening number was the Mendelssohn

Continued On Page 6

long time and whose artistic sense and musicianship are blended into a perfect whole.

Friday night in the shed, the Boston Symphony Orchestra under Charles Munch will play a program consisting of the "Lenore" Overture No. 2; the "Fifth Concerto for Orchestra" by Figgredo Petrassi, guest composer here this season; and Tschaikowsky's "Symphony No. 4." The Petrassi work was written for the 75th anniversary of the Boston Symphony.

Saturday night, pianist Rudolf Serkin will be the soloist, playing Schumann's "Concerto for Piano in A Minor." The opening work will be an elegy in memory of Serge Koussevitzky, composed by Howard Hanson. This is also a commissioned anniversary work. Honegger's "Symphony No. 5" and Debussy's "La Mer" will complete the program.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
JUL 27 1956

oe Petrovec

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
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BOSTON, Mass.
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JUL 2[illegible] 1956

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JUL 28 1956

IKIO IS HEARD IN RECITAL AT TANGLEWOOD

Beaux Arts Group Plays Mendelssohn, Ravel, Brahms Works

By WILLARD M. CLARK

Tanglewood, July 25 — The chamber music series in the Theater-Concert Hall is proving one of the outstanding attractions of the Berkshire Festival season. Tonight the hall was filled to capacity with 1379 attentive listeners and they heard a splendid program superbly performed by the Beaux Arts Trio. One of the first appearances this ensemble made was in Springfield several seasons ago.

Instruments Blend

Members of the ensemble are Menahem Pressler, pianist; Daniel Guilet, violinist; and Bernard Greenhouse, cellist. Each is a virtuoso who has fitted his very considerable talents and personality into an ensemble. When we first heard this trio, Mr. Pressler had a tremendous power of projection which took away the sense of a perfect trio. Tonight, there was the same fine pianism, but there was a finer blend with the other instruments.

Mr. Guilet and Mr. Greenhouse are veteran ensemble musicians.

The program tonight was routine but very fine. The opening number was the Mendelssohn

Continued On Page 6

long time and whose artistic sense and musicianship are blended into a perfect whole.

Friday night in the shed, the Boston Symphony Orchestra under Charles Munch will play a program consisting of the "Leonore" Overture No. 2; the "Fifth Concerto for Orchestra" by Figgredo Petrassi, guest composer here this season; and Tschaikowsky's "Symphony No. 4." The Petrassi work was written for the 75th anniversary of the Boston Symphony.

Saturday night, pianist Rudolf Serkin will be the soloist, playing Schumann's "Concerto for Piano in A Minor." The opening work will be an elegy in memory of Serge Koussevitzky, composed by Howard Hanson. This is also a commissioned anniversary work. Honegger's "Symphony No. 5" and Debussy's "La Mer" will complete the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 28 1956

Most Satisfying Symphony Program Warmly Received

In spite of the humidity in most places, Tanglewood wafted cool breezes over the 6,256 thankful music-lovers who attended last evening's concert.

One of three offerings, Beethoven's second "Leonore" Overture, a source of much debate where musicians gather, some preferring his more brilliant third, was a dramatic unfolding of the opera; the calm despair of the hero reflected by the marvellous sustained bowing of the strings, the gradual evolvement of the story, starting softly and spreading with mounting tension through the orchestra to burst dramatically in the trumpet fanfare heard in the distance, and then as if a little closer, announcing the salvation of the hero and heroine, the following quiet repetition of the hero's aria, and the anticipation of and release of thankful emotion in the famous violin passage. Mr. Munch directed the whole with dramatic fervor.

Next came the first performance at Tanglewood by Goffredo Petrassi's fifth Concerto for orchestra, commissioned by the Boston Symphony Orchestra and the Koussevitsky Music Foundation. Mr. Petrassi, a major contemporary composer, is composer in residence at the Berkshire Music Center this summer.

This concerto employs all manner of sounds, formulated by an ingenious use of the instruments, is melodically pleasant, at times, dissonances not displeasing except in the second movement where an intensity of pitch becomes scalp-tingling; it begins very melodramatically with a theme of six tones in the violas, an eerie sound played ponticello, followed immediately by another group of six in the muted trombones, the two comprising a series of 12 on which this and the following movement are built; then everyone is kept busy with an erratic rhythmic beat, the percussion relieved by the basses, the almost perpetual motion of the strings.

In the two movements there is much change of mood along with tempo, a gay gamboling of the strings in the second is answered by a merry tune in the piccolo, flute and woodwinds; repetitious use of the thematic material of the first is obvious but not too wearisome; both movements end pianissimo, a relief from the usual fortissimo, necessary, one feels, because the ultimate in tonal absorption has been reached. Mr. Petrassi was given a very warm ovation, which he shared graciously with Mr. Munch and the orchestra.

The oft-played Tschaikowsky fourth symphony completed, most satisfying program. Certainly Mr. Munch did not spare himself at any time, to delineate carefully every nuance, and to expend himself and his players in a thoroughly vibrant and sensitive performance.

The audience reflected its pleasure in prolonged applause.

This evening's concert at 8:30, will include Schumann's Aminor piano concerto by Rudolf Serkin, and Elegy composed for the 75th anniversary of the Boston Symphony Orchestra by Howard Hanson, and Honegger's fifth Symphony, also Debussy's La Mer.

Sunday's performance will be conducted by Richard Burgin, concertmaster of the symphony, who will be assisted by his wife, Ruth Posselt, playing the Hindemith violin concerto. Mahler's first symphony and Prokofieff's Romeo and Juliet Ballet, Second Suite, will also be directed by Mr. Burgin. Both concerts are well worth the pleasant drive necessary to attend them.—M. deB. B.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844

JUL 28 1956

Couples Offered Box Seats For Tanglewood on Parade

An innovation for this year's Tanglewood on Parade Thursday, Aug. 9, is that box seats are being offered to couples, Miss Gertrude Robinson Smith, chairman of the box committee, announced today. Box tickets will go on general sale Monday.

Individual box seats will be available for those who do not wish to purchase an entire box for the annual event to benefit the Berkshire Music Center. The center, the Boston Symphony Orchestra's summer school of music, now is in its 14th season.

Mrs. Serge Koussevitzky again is general chairman of arrangements for Tanglewood on Parade. Mrs. Bruce Sanborn is vice chairman, and Miss Margo Miller, secretary. Miss Robinson Smith is being assisted by Mrs. Thomas D. Perry Jr. as box committee vice chairman.

County Boxholders

Berkshire County residents who already have reserved boxes are Mrs. John L. Brooke, Mr. and Mrs. John L. Hawkins, Mrs. Koussevitzky, Mr. and Mrs. George K. Livermore, Mr. and Mrs. Bruce Sanborn and Mrs. John L. Senior, Mr. and Mrs. Edgar B. Stern and Mr. and Mrs. Alfred G. Kay of Lenox; Mrs. George Otis Rockwood, Mr. and Mrs. David B. Kerrick, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Thomas D. Perry Jr., Miss Robinson Smith, Mr. and Mrs. Lyman Beecher Stowe and Mrs. Charles Griswold of Stockbridge.

Also, Mr. and Mrs. Robert K. Wheeler, Mr. and Mrs. Frederick W. Beinecke and Mrs. Albert Spalding of Great Barrington; Mrs. S. Ralph Jones and Mr. and Mrs. Harrison L. Amber of Pittsfield; Mr. and Mrs. Joseph Holton Jones and Mr. and Mrs. Shaun Kelly of Richmond; Mr. and Mrs. Bruce Crane of Dalton. Another boxholder will be Julius Fleischmann of Cincinnati, Ohio. Sharing boxes will be Miss Anna R. Alexandre and Mr. and Mrs. David Huxley of Lenox, and Miss Gladys Greene of Lenox and Mrs. Albert Sterner of Richmond.

Grounds Open at 4

Grounds will open at 4 in the afternoon, when holders of box and reserved seats are invited to an opera by students of the Berkshire Music Center. After a welcome at 5:45, all are invited to see the center in operation. Simultaneous sessions of each department will be held. The orchestra will perform in the Shed; composers in the chamber music hall; and opera students, in the theater-concert hall.

A picnic supper will be held at 7, and those attending may bring picnic baskets or make use of the buffet and refreshment carts. During the picnic hour, there will be a concert by the Tanglewood Chorus on the porch of the main house.

The evening will conclude with a concert in the Shed at 8:15. The Boston Symphony Orchestra and the Boston Pops Orchestra both will perform.

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Union (m)
SPRINGFIELD, Mass.
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JUL 28 1956

TANGLEWOOD SHED CONCERT ATTRACTS 6256

Novelty On Program 'Fifth Concerto for Orchestra' By Petrassi

By WILLARD M. CLARK

Tanglewood, July 27—The opening concert of the second week of concerts by the Boston Symphony Orchestra in the shed drew an audience of 6256 people. The inclement weather has held audiences down to almost a minimum this season, which, aside from the financial loss, is unfortunate because not for many seasons have there been finer performances of the great music in the orchestral literature.

Commissioned Work

Tonight, the novelty on the program was the "Fifth Concerto for Orchestra" by Goffredo Petrassi. This work was commissioned by the Boston Symphony Orchestra for its 75th anniversary and it had its first performance in Boston in Dec., 1955. Mr. Petrassi is an artful craftsman who knows his orchestra and how to expose it to advantage. Unfortunately the present work seems to have no form or focus. Just when one expects the work to get some place, off goes the composer on another tangent. There are moments of charming melodies, but these are fragmentary. The orchestra is given ample opportunity to show what can be accomplished by a group of virtuosi. Perhaps, had we not heard so recently the Bartok "Concerto for Orchestra," this work of Mr. Petrassi might have assumed a greater interest. As it was, it seemed to bear out our thought that inspiration and commissions do not necessarily go hand in hand. Mr. Munch labored mightily on this work and it was probably given the finest performance it will ever have.

The program opened with a magnificent performance of the "Leonore" Overture No. 2. Heard less often than the No. 3, it has the same soulful and grave introduction based on the air of Florestan. There is not quite the sustained excitement one finds in the third "Leonore" Overture, but there is within the second a wonderful building of climax and extraordinarily fine contrasts. Mr. Munch was at his most communicative.

Passages Almost New

The concert concluded with a scintillating performance of "Symphony No. 4 in F Minor" by Tschaikowsky. The playing of the last symphonies of Tschaikowsky have practically become a tradition here at Tanglewood. They were the sure-fire portion of a Koussevitzky program, year after year. Mr. Munch's approach to those symphonies is less vehement than Mr. Koussevitzky. In fact, his readings are so beautifully detailed that at times one hears passages which seem almost new, so seldom were they heard in the welter of noise that is the sum total of what many conductors feel is the tradition of Tschaikowsky interpretation.

The performance tonight was very fine. So was the audience reaction.

Tonight's Program

Tomorrow night Mr. Munch will open the program with an "Elegy In Memory of Koussevitzky" by Howard Hanson. This was another work composed for the 75th anniversary of the orchestra. Rudolf Serkin, the most popular pianist to come to Tanglewood, will play the Schumann "Concerto in A Minor" and this will be followed by Honegger's "Symphony No. 5." The program will close with one of the great interpretive triumphs of Mr. Munch, "La Mer" by Debussy.

Richard Burgin, concertmaster of the orchestra, will conduct the program on Sunday afternoon at 2:30 and will have as soloist his wife, Ruth Posselt, who will play Hindemith's "Concerto for Violin and Orchestra." The program will open with Prokofieff's "Romeo and Juliet" Ballet, Second Suite, and conclude with Mahler's "Symphony No. 1 in D Major."

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Telegram (m)
WORCESTER, Mass.
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JUL 28 1956

Tanglewood Features Petrassi Concerto

LENOX — The fourteenth program of the Berkshire Music Festival, last night in the shed at Tanglewood, pitted against each other long-digested works from the classic and romantic eras, versus a highly controversial work by a contemporary Italian composer.

The Boston Symphony was conducted by Charles Munch, and it was peak performance throughout.

An audience of 6,256 persons heard the following: Beethoven's overture, "Leonore," No. 2, Opus 72; Goffredo Petrassi's Fifth Concerto of Orchestra (composed for the 75th anniversary of the Boston Symphony Orchestra); and Tchaikovsky's Symphony No. 4, in F. Minor, Opus 36.

From the standpoint of newness, the important item was, of course, the Petrassi concerto. He is currently teaching composition at the Berkshire Music Center and was on hand to take a bow at the conclusion of the performance.

Imaginative Study

There is no question that the concerto is an exhilarating, cleverly contrived, and imaginative study in orchestral color and effect. Certainly one never knows what is "around the corner," although many of the corners are never quite negotiated, and leave us with a new plane of ideas to contend with.

We also do not doubt that the work might well "grow" on one with enough hearing and determination. Last night it seems to have been very well played. In fact one member of the orchestra told us that of the three performances it has given the work, this one was outstanding. Since wrong notes could easily conceal themselves in the melange of sound, we must take his word for it.

Describing the sounds purely in terms of their effect, the work begins with shimmering statements in strings to soft, deep punctuations in percussion.

Plan Slow to Evolve

In spite of this graphic musical idea, it takes some time to awaken to a correlated plan. Many "moods" transpire—barbaric syncopation, during which flutes shrill remarks, strings are bounced upon the plucked. In disjointed successiveness, the balance of the two movements rant, cajole, and wander, and get tamed only in the final sequence that closes in the vague spirit of the opening.

Beethoven's "Leonore" overture opened in a formal style, investing most of its Romantic notions in woodwind and string solos. Munch gave it a preoccupied reading, devout and unhurried. When the storms burst, they did so with deliberation and dignity.

The finale shouted with rather inordinate strain, climaxing the overture with impressive but exaggerated sonority—a little pummelling with the playing.

The Tchaikovsky symphony received a brilliant performance, and had an antidotal effect after the Petrassi. The surging strength of its themes, affectionate melodies, and frustration were vividly unfolded by conductor and orchestra.

Tonight's program, conducted by Munch, will include Howard Hanson's "Elegy in Memory of Serge Koussevitzky," Schumann's Piano Concerto, with Rudolf Serkin as soloist; Honegger's Fifth Symphony; and Debussy's "La Mer."

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Bee
NEWTOWN, Conn.
Weekly Independent
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JUL 27 1956

Bernstein Conducts Fifth Prokofieff Symphony

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

the three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

Mr Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum.

To Commemorate Anniversary

Dr Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29, 156) with a performance will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode. Mr Copland, assistant to Dr Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

The Tanglewood evening concerts are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony in the Shed at 10 a.m. (August 4), for which a nominal charge is made of $1.00, for the benefit of the orchestra's Pension Fund.

This week end's Music Shed concerts by the Boston Symphony Orchestra are: Saturday evening, July 28: Hanson: Elery in Memory of Serge Koussevitzky; Schumann: Piano Concerto in A minor, soloist, Rudolf Serkin; Honegger: Symphony No 5; Debussy: "La Mer", Charles Munch, conductor. Sunday afternoon, July 29: Prokofieff: "Romeo and Juliet," Suite No. 2; Hindemith: Violin Concerto, soloist, Ruth Posselt; Mahler: Symphony No. 1, in D major, Richard Burgin, conductor.

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JUL 28 1956

TANGLEWOOD SHED CONCERT ATTRACTS 6256

Novelty On Program 'Fifth Concerto for Orchestra' By Petrassi

By WILLARD M. CLARK

Tanglewood, July 27—The open- ing concert of the second week o concerts by the Boston Symphony Orchestra in the shed drew an audience of 6256 people. The in- clement weather has held audi- ences down to almost a minimum this season, which, aside from the financial loss, is unfortunate because not for many seasons have there been finer performances of the great music in the orchestral literature.

Commissioned Work

Tonight, the novelty on the pro- gram was the "Fifth Concerto for Orchestra" by Goffredo Petrassi. This work was commissioned by the Boston Symphony Orchestra for its 75th anniversary and it had its first performance in Bos- ton in Dec., 1955. Mr. Petrassi is an artful craftsman who knows his orchestra and how to expose it to advantage. Unfortunately the present work seems to have no form or focus. Just when one ex- pects the work to get some place off goes the composer on another tangent. There are moments of charming melodies, but these are fragmentary. The orchestra is given ample opportunity to show what can be accomplished by a group of virtuosi. Perhaps, had we not heard so recently the Bartok "Concerto for Orchestra," this work of Mr. Petrassi might have assumed a greater interest. As it was, it seemed to bear out our thought that inspiration and commissions do not necessarily go hand in hand. Mr. Munch labored mightily on this work and it was probably given the finest performance it will ever have.

The program opened with a magnificent performance of the "Leonore" Overture No. 2. Heard less often than the No. 3, it has the same soulful and grave in- troduction based on the air of Florestan. There is not quite the sustained excitement one finds in the third "Leonore" Overture, but there is within the second a wonderful building of climax and extraordinarily fine contrasts. Mr. Munch was at his most com- municative.

Passages Almost New

The concert concluded with a scintillating performance of Symphony No. 4 in F Minor" by Tschaikowsky. The playing of the first symphonies of Tschaikowsky have practically become a tradi- tion here at Tanglewood. They are the sure-fire portion of a Koussevitzky program, year after year. Mr. Munch's approach to these symphonies is less vehe- ment than Mr. Koussevitzky. In fact, his readings are so beauti- fully detailed that at times one hears passages which seem al- most new, so seldom were they heard in the welter of noise that the sum total of what many conductors feel is the tradition of Tschaikowsky interpretation. The performance tonight was very fine. So was the audience reaction.

Tonight's Program

Tomorrow night Mr. Munch will open the program with an Elegy In Memory of Koussevit- zky" by Howard Hanson. This was another work composed for the 75th anniversary of the Orchestra. Rudolf Serkin, the most popular pianist to come to Tanglewood, will play the Schu- mann "Concerto in A Minor" and it will be followed by Honeg- ger's "Symphony No. 5." The program will close with one of great interpretive triumphs Mr. Munch, "La Mer" by Debussy.

Richard Burgin, concertmaster of the orchestra, will conduct the program Sunday afternoon at 2.30 and will have as soloist his wife, with Posselt, who will play Hindemith's "Concerto for Viola and Orchestra." The program will open with Prokofieff's "Ro- meo and Juliet" Ballet. Second Suite, and conclude with Mahler's Symphony No. 1 in D Major."

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JUL 28 1956

Hanson's Elegy to Koussevitzky On Festival Program Tonight

Memorial Composition Also Will Be Performed by BSO on European Tour—Serkin Featured Soloist in Music Shed

Howard Hanson

TANGLEWOOD—The elegy composed by Howard Hanson in memory of Serge Koussevitzky, to be performed tonight at 8:30 in the Music Shed by Dr. Charles Munch and the Boston Symphony Orchestra, will be presented to audiences at six concerts in Europe by the BSO during its coming tour. Hanson's composition is scheduled for performances in Dublin, Edinburg, Prague, Vienna, Paris and Munich.

Dr. Munch will open tonight's program with the Tanglewood premiere of Hanson's work, which was composed for the 75th anniversary of the Boston Symphony Orchestra. Mr. Hanson is director of the Eastman School of Music at the University of Rochester.

Big Crowd Expected

Rudolf Serkin, who attracted one of the biggest concert crowds in the history of the Berkshire Festival when an overflow audience of 15,000 turned out last year, returns to the Shed tonight to play the Piano Concerto in A Minor by Schumann in commemoration of the 100th anniversary of the composer's death on July 29, 1856. While the advance sale of tickets for tonight's concert is not up to last year's sales for the Serkin concert, one of the largest crowds of the season to date is expected.

The Festival had its first break of the season's Shed concerts from the weatherman last night when 6,258 persons attended the concert, and if rain holds off tonight, an even larger crowd is expected to be on hand.

After the Intermission tonight, Dr. Munch will conduct the Fifth Symphony by the late Artur Honegger and Debussy's "La Mer."

Ever since his American debut in 1935 with Arturo Toscanini and the New York Philharmonic-Symphony Orchestra, Mr. Serkin has been one of the most popular and distinguished artists in the United States. He has played with all the major orchestras in the world and in recent years has journeyed annually to the small French village of Prades to participate in Festival performances with the great cellist, Pablo Casals. A Berkshire neighbor in the summer, Mr. Serkin lives on a Vermont farm.

Husband, Wife Team

Tomorrow afternoon Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only appearance of the season as a conductor in a program which will also feature Ruth Posselt as soloist in the Violin Concerto by Hindemith. The concert will begin with the second suite from Prokofieff's Ballet, "Romeo and Juliet," and conclude with the first Berkshire Festival performance of the Symphony No. 1 in D Major by Mahler.

Ruth Posselt (Mrs. Richard Burgin) has played with most of our leading orchestras and with such conductors as Szell, Monteux, De Sabata, Dorati, Bernstein, Koussevitzky and Munch since her sensational debut in Carnegie Hall, New York, at the age of nine. She has played the world premiere performances of many works written especially for her, among them the Concerti of Hindemith, Piston, Hill and Dukelsky. Her most recent Tanglewood appearance was at a concert during the 1954 Festival when she introduced the Concerto by Khatchaturian to the Berkshire Festival.

The Berkshire Festival will move into its semifinal week of summer symphonic music next week with a joint recital of chamber music of Schumann and Mozart by Mr. Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening in the Theater Concert Hall.

The three weekend concerts by the 105-piece Boston Symphony Orchestra on Friday, Saturday and Sunday will be conducted by Eleazar de Carvalho, Leonard Bernstein and Dr. Munch.

Next Week at Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its fifth week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by Rudolf Serkin, pianist, and the Boston Symphony Woodwind Quartet on Wednesday evening, Aug. 1, in the Theater-Concert Hall.

The three weekend concerts by the Boston Symphony Orchestra on Friday and Saturday evenings, and on Sunday afternoon—will be held in the Music Shed and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (Aug. 3), by Leonard Bernstein (Aug. 4), and by Charles Munch (Aug. 5).

Mr. de Carvalho is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. His program will include works by Henri Barraud, Manuel de Falla, and Igor Stravinsky. Mr. de Carvalho's wife, Jocy de Oliveira, will make her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein will devote his concert as a memorial to Serge Koussevitzky, and it will consist of Prokofiev's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood première of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center, trained by Hugh Ross and Lorna Cooke de Varon. The soloists will be Phyllis Curtin, Eunice Alberts, and John McCollum.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of Robert Schumann's passing (July 29, 1856) with a performance of his Second Symphony, and will also give the Tanglewood première of Aaron Copland's Symphonic Ode. Mr. Copland, assistant to Dr. Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

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Christian Science
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JUL 28 1956

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News-Times (e)
DANBURY, Conn.
Independent
Circ. 15,916
JUL 28 1956

Things to See and Do:

Lyme Art Ass'n. Opens 55th Annual Show; Outdoor Music Season Nearing Climax

By ROBINA C. CLARK

The Lyme Art association has opened its 55th annual exhibition of oil paintings supplemented by watercolors, pastels, prints, drawings and sculpture, to remain open through August 12.

This exhibition, one of Connecticut's oldest and most important lists 200 numbers. The Lyme shows, generally considered "conservative," nevertheless keep pace with important art trends and a comparison of the current show with those of a dozen or so years ago would point up that fact.

Tosca Olinsky's still life, one of the notable numbers in this season's showing, hangs in a place of honor in the north gallery. In the same fundamental grouping the canvases of Gertrude Nason also stand out. These works are among the canvases and pastels, exhibited by more than a dozen leading women artists. On the distaff side also is Elizabeth Gordon, winner of the national competition for a head in bronze of the late Secretary of the Navy James Forrestal, who shows two finely modeled heads in bronze.

There are wood carvings by Hank and Halina Peck, a man and wife team and a fine terracotta by Henry Kreis. Outstanding canvases are exhibited by such well known artists as Will Howe Foote, whose "Mexican Mountain Town" is given the center in the south gallery, Ivan G. Olinsky, Frederick Buchholz, Frederick Lester Sexton, Guy Wiggins and many others.

The Lyme show which has more than a local reputation, annually attracts between four and five thousand visitors.

Tanglewood to Hear Serkin

The fifth week of Berkshire Festival concerts in Lenox, Mass., will begin Wednesday night with a joint recital to be given in the Tanglewood theater, by Rudolph Serkin, pianist and the Boston Woodwind Quartet.

Mr. Serkin will play two major Schumann works, the Symphonic Etudes and "Carnival", and will be at the keyboard for the Mozart Quintet for Piano and Woodwinds (K-452).

In the Music Shed, Eleazar de Carvalho, who heads the department of orchestra and conducting at the Berkshire Music Center this summer, will conduct the Boston Symphony in a program of works by Debussy, Falla, Ravel, Stravinsky, with his wife, Jocy de Oliveira, as soloist in the Ravel Piano Concerto Friday evening. Leonard Bernstein will conduct the orchestra in a memorial to its former conductor Serge Koussevitzky, Saturday evening, the program consisting of Prokofieff's Symphony No. 5 which Dr. Koussevitzky introduced to the United States; and Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the festival chorus of students of the Berkshire Music Center and soloists Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor. Charles Munch takes the concert Sunday afternoon with works scheduled by Aaron Copland, Tchaikovsky and Schumann, with Zino Francescatti soloist in the Tchaikovsky Violin Concerto.

New Haven To Welcome Eileen Farrell

Eileen Farrell, the young American dramatic soprano, beloved by radio and TV listeners of the Telephone Hour, will be the solo artist at the July 31 Pop concert in New Haven's Yale Bowl.

Miss Farrell, who is to make her operatic debut next month with the San Francisco Opera company, will be enjoying something of a homecoming in her first appearance at the Bowl. She is a true Connecticut product, born in Willimantic and educated in the public schools of Norwich. Her mother organized the first choral group at the University of Connecticut.

She will sing operatic selections from "Madame Butterfly" and "Cavalleria Rusticana," and a group of popular numbers: "Sing to Me, Sing" by Homer, "All the Things You Are" and "The Night Was Made for Love" by Kern, and "Let My Song Fill Your Heart," by Charles.

The New Haven Symphony orchestra, directed by Frank Brieff, its regular winter conductor, will play the Overture to "The Gypsy Baron" by Strauss; the Bacchanale from "Samson and Delilah" by St. Saens; the Polka and Fugue from Weinberger's "Schwanda" and an orchestral version of "The King and I."

Concerts Continue at Fairfield

Two stars from the musical theater, Dorothy Sarnoff and Ray Middleton, will be featured in the Connecticut Symphony society's fifth concert of its summer Pops series in the Fairfield University Stadium Bowl on August 3. They will present show tunes from "The King and I" and other popular Broadway musicals.

Of special interest to music lovers in the Danbury area is the fact that John Pennington of Ridgefield, will be on the conductor's podium.

Mr. Pennington who was formerly assistant to Sir Thomas Beecham, of the London Philharmonic, will again wield the baton at a special Pops concert for young people on August 11. It will be a daytime concert, with the Bridgeport Bagpipe band appearing in dress uniforms, as soloists.

Sunday at Music Mountain

There will be a change in the program of the fifth afternoon chamber music concert of the Music Mountain season this Sunday at Music Mountain, Falls Village.

Benny Goodman, virtuoso of the clarinet in the fields of jazz and classical music, will be the featured artist in a program of Brahms, Rainier and Mozart. Natasha Magg, who was scheduled to appear with her husband, Berkshire Quartet cellist Fritz Magg, in Chopin's Sonata for Cello and Piano in G Minor, will be presented on Sunday, Aug. 19, at 4 p. m. Mrs. Magg and Fritz Magg will then perform the Chopin Sonata for Cello and Piano.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
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JUL 28 1956

What's Going On?

TONIGHT:

8:30—Tanglewood. Boston Symphony Orchestra. Conductor, Charles Munch. Shed.
8:40—Williamstown Summer Theater. Final performance, "Mrs. McThing."
8:40—Sharon (Conn.) Playhouse. Final performance, "Heartbreak House."
8:45—Berkshire Playhouse, Stockbridge. Final performance, "Heartbreak House."
8:45—Malden Bridge (N.Y.) Playhouse. "The Solid Gold Cadillac."
9:00—Jacob's Pillow. San Francisco Ballet.

For complete schedule of outstanding cultural events in Berkshire for the next seven weeks, see the Berkshire Summer Calendar in the second section of today's Eagle.

Berkshire Week

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 28 1956

SERKIN, BERNSTEIN ON LENOX SCHEDULE

The next to the last week of the Berkshire Music Festival in Lenox, Mass., will open Wednesday with a chamber-music recital by Rudolf Serkin and the Boston Symphony Woodwind Quartet.

Eleazar de Carvalho will conduct the first of the three weekend concerts of symphonic music in the Shed. His program Friday evening will introduce to America the Brazilian pianist Jocy de Oliveira. She will play the Ravel Concerto in G.

The Saturday evening program will be conducted by Leonard Bernstein. Prokofieff's Fifth Symphony and Mozart's Mass in C minor will be performed. Soloists in the latter will be Phyllis Curtin, Eunice Alberts and John McCollum.

Charles Munch will conduct the final week-end program on Sunday afternoon, Aug. 5. He will observe the centenary of the death of Robert Schumann with a performance of the composer's Second Symphony. Zino Francescatti will be violin soloist in the Tchaikovsky Concerto, and the program will also include Aaron Copland's "Symphonic Ode."

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Herald (m)
BOSTON, Mass.
Independent Republican
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JUL 28 1956

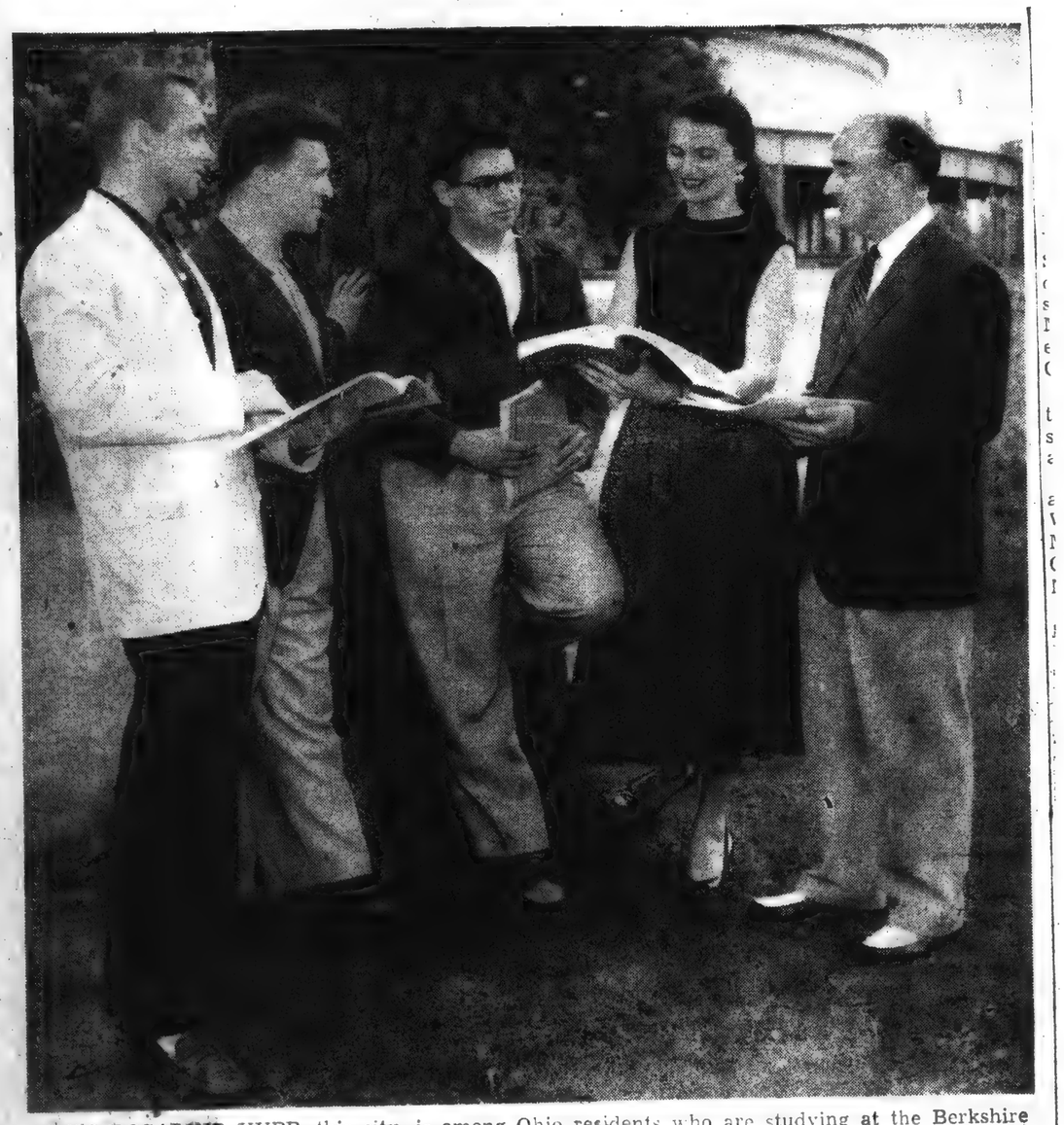
Serkin to Play At Berkshire Fete

Rudolf Serkin, who attracted an overflow crowd of more than 15,000 when he made his Tanglewood debut at last summer's Berkshire Festival, returns tonight to perform in the giant Music Shed at Tanglewood, Lenox, at 8:30 p.m. with Charles Munch and the Boston Symphony Orchestra. Mr. Serkin will play the Piano Concerto in A Minor by Schumann in commemoration of the 100th anniversary of the composer's death on July 29, 1856.

Tomorrow afternoon Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only appearance of the season as a conductor in a program which will also feature Ruth Posselt as soloist in the violin Concerto by Hindemith. The concert will begin with the second suite from Prokofieff's Ballet, "Romeo and Juliet," and conclude with the first Berkshire Festival performance of the Symphony No. 1 in D Major by Mahler.

[144]

Chillicothe Gazette - July 28.



MISS ROSALIND HUPP, this city, is among Ohio residents who are studying at the Berkshire Music Center, Tanglewood, Lenox, Mass., this summer. With her are (from left) Mr. Norman J. Schmidt of Dayton, an associate in the opera department; Mr. Robert D. Nagy of Lorain, drama student in the opera department; Mr. George Posell of Cleveland, coach in the opera department; and Mr. Robert B. Morris of Kenton, a drama student in the opera department. Miss Hupp, daughter of Mr. and Mrs. Hobart E. Hupp, 144 Vine St., is a drama student in the opera department. The Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra at Tanglewood in connection with its annual Berkshire Festival concerts, is in its 14th session from July 2 to Aug. 14.

THE EVENING SUN, HANOVER, PA. SATURDAY, JULY 28, 1956

T MUSIC CENTER—Two Hanoverians and two other Pennsylvanians are studying at the Berkshire Music Center, Tanglewood, Lenox, Mass., this summer. They are, from left, Earl F. Groner, Stroudsburg, who plays the bass trombone in the student orchestra; Shirley M. Rhodes, Hanover, who sings in the Festival Chorus; Mara Hall, Lancaster, who plays violin in the student orchestra, and Nancy L. Williams, Hanover, a drama student in the opera department. The school is in its 14th session from July 2 to Aug. 12 with Charles Munch as director of the school, Aaron Copland as assistant director and Ralph Berkowitz as dean.

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The Berkshire Eagle, Saturday, July 28, 1956—9

Music

Petrassi at Tanglewood

By JAY C. ROSENFELD

THE FIRST concert of the fourth weekend at Tanglewood was devoted to two new works for the first half and to the Tchaikovsky fourth symphony after intermission.

Charles Munch led the Boston Symphony Orchestra in an excellent reading of the rarely played original overture of Beethoven to his sole opera of which the title was juggled several times between "Leonora" and "Fidelio." This particular version of the overture was new to Tanglewood. The fifth concerto for orchestra of Goffredo Petrassi was a real novelty as it was only played for the first time anywhere less than a year ago in Symphony Hall, having been commissioned for the 75th anniversary of the Boston Symphony by the orchestra and the Koussevitzky Music Foundation.

* * *

Petrassi uses the extreme limits of the orchestral resources more often than he does the conventional means, such, for instance, as requiring the strings for long episodes to play near the bridge where vibration is restricted, and indicating mutes for the brass. The effects he thus calls for are applied to a classicism which rarely deviates in spirit. The figures and idioms he uses, and reiterates to drive them home, impress his audience deeply. There is little pretense of romanticism and his music proceeds in comparatively narrow channels.

* * *

What, then, makes it such gripping music? The twelve-tone system and the complex rhythmic pattern are not allowed, either by the composer or by last night's conductor, to become obsessions to obscure the general kaleidoscopic panorama. That much of it may be derivative need not detract from its originality. One may be inclined to listen too intently to the details on first hearing and that can be bewildering. It is the larger symmetry

Goffredo Petrassi

that is rewarding and Petrassi's mastery reveals itself best in that aspect.

* * *

The composer is currently guest of the composition department on the faculty of the Berkshire Music Center and he was called to the stage by the conductor to share the applause of the audience which exceeded 6,200. The concerto is in two movements which conform very little to normal structure as evidenced by the ponticello beginning and the vanishing coda but we should hazard a guess that this work will endure and grow in the esteem of music-lovers.

* * *

EXCEPT FOR the fascinating pizzicato scherzo the Tchaikovsky vividness is intensified by noisy brass and percussion and Munch played with energetic, almost savage, impetuosity. The audience broke in sixteen bars before the end to start their applause and they did not stop until the conductor had been recalled many times.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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JUL 28 1956

Symphony Tour To Take 25 Back To European Homelands

Twenty-five foreign-born members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the course of the five-week tour of Europe, which will commence immediately at the conclusion, on Aug. 12, of the orchestra's concerts at this summer's Berkshire Festival in Tanglewood, Lenox.

By far the largest group of returning natives will be the 16 French-born members of the orchestra, who are looking forward to the concerts in Paris on Sept. 19 and 20, and in the Cathedral at Chartres on Sept. 21.

Included in this group are Emil Kornsand (born in Colmar), Norbert Lauga (born in Aix-les-Bains), Pierre Mayer (born in Paris) and Roger Shermont (born in Paris), violinists Albert Yves Bernard (born in Seine) and Jean Caulape (born in Toulouse) are French-born violists. Leon Marjollet (born in Chalons-sur-Marne) and Alfred Zighera (born in Paris) are native French cellists.

The bass section includes Georges Moleux, principal bass (born in Boulogne-sur-Mer), Gaston Dufresne (born in Lille) and Henri Girard, born in Montlhery. Other French-born Boston Symphony players are Jean Devergie (born in Marseille), oboe; Louis Speyer (born in Paris), English horn; Roger Voisin, principal trumpet (born in Angers); Marcel Lafosse (born in Marly-le-Roi), trumpet; and Bernard Zighera (born in Paris), harp.

Both Charles Munch, the orchestra's music director, and tour

Pierre Monteux, the guest conductor, are French-born. Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris.

Three Russian-born violinists have been polishing up their Russian for the orchestra's concerts in Leningrad on Sept. 5 and 6, and Moscow on Sept. 8 and 9. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (born in Novgorod), and Manuel Zung (born in Grodno).

Two cellists, Louis Berger (born in Prague) and Josef Zimbler (born in Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on Sept. 11.

The concert in Vienna on Sept. 12 will find Irving Frankel (born in Lemberg), bass, and Ernst Panenka (born in Vienna), bass soon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (born in Boston) and Einar Hansen (born in Copenhagen). The orchestra will play in Copenhagen on Aug. 31 immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on Sept. 2 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's

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JUL 28 1956

Familiar Music Fresher With Munch at Helm

By GEORGE W. STOWE

Lenox, Mass.—Charles Munch and the Boston Symphony proved last night at Tanglewood that familiar music needs only the rejuvenating freshness of the interpreter.

In a program of Beethoven, Petrassi and Tchaikowsky the normal presumption would be that the novelty of a Petrassi premiere would outweigh in aesthetic importance a rehearing of standard repertory pieces by Beethoven and Tchaikowsky. Such was not the case and the Tchaikowsky 4th Symphony was a striking example.

Beethoven's Leonore Overture No. 2 reaffirms the artistic stature of the Master of Bonn and his unending quest for perfection of form and the highest expressivity. It would be an interesting experiment sometime for a conductor to place the three Leonore Overtures, as well as the socalled Fidelio Overture, on one program so that all might observe the composer's painstaking development of his materials.

* * *

IN THE SECOND Leonore Mr. Munch was most persuasive in the introduction, where his tempo encompassed all the nobility and gravity of the situation and was in vivid contrast to the driving impetus of the "storm" section preceding the trumpet calls. There were times last night when the conductor allowed his brass to cover the strings but this was the only artistic miscalculation in a moving performance.

Goffredo Petrassi is the guest composer at the Berkshire Festival this year, a figure of considerable importance in Italy where his orchestral and choral works have been frequently performed. Last night the orchestra played his Fifth Concerto for Orchestra, which was commissioned for the 75th anniversary celebration.

At first hearing the influence of Stravinsky is readily apparent. One could hardly overlook the similarity to "Le Sacre" with its aggressive rhythms, throbbing brass, and persistent staccato figures. To this reviewer, however, it lacks communicable organic unity and cumulative impact.

* * *

IT WAS NATURAL that the greatest audience enthusiasm should be reserved for the ubiquitous Tchaikowsky 4th but the performance last night deserved praises. The tendency is to sentimentalize or melodramatize but Munch avoided both of these extremities in a reading beautifully balanced in its component parts.

The Boston brass played with sonorous and impelling authority, particularly in the last movement, and the strings were eloquent in their songfulness. James Huneker, the noted critic, called Tchaikowsky a "dramatic poet" and that is exactly how Munch envisioned him in this exciting performance.

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Joe Petrovec

Eleazar de Carvalho will be guest conductor of the Boston Symphony Orchestra for its Tanglewood concert Friday evening, Aug. 3. His wife, Jocy de Oliveira, will be the soloist in the Ravel Piano Concerto.

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JUL 28 1956

New Work Played At Tanglewood

TANGLEWOOD, Lenox, Mass., July 27 — There's news from the Berkshire Music Festival here tonight.

Charles Munch and the Boston Symphony Orchestra finally got around to performing a new work.

New to a degree, that is. For Goffredo Petrassi's Fifth Concerto for Orchestra was actually written for the Boston Symphony's seventh-fifth anniversary and premiered in the sometime Athens of America during the past season.

This was its first hearing at Tanglewood, and apart from the joy it imparted as something new to listen to, it proved an interesting, impactful work. One in fact, that might almost be called important in its overall excellences, were it not for so any highly derivative pages.

As John Burk remarks in his program notes, no one has commented upon Petrassi without yoking the names of Stravinsky and Hindemith to his. This will probably always be so, and one may further augment similarities by calling up Profofiev.

Basically, the Fifth Concerto for Orchestra is twelve-tone in approach and manufacture. It is in two movements, the first molto moderato, the second andante tranquillo. As Mr. Burk also points out, it is without concertino or extended solo passages. Where it is persistently like Stravinsky is in such elements as hyper - attention to instrumental timbres, upon which the composition is reared quite as much as on harmonies; its continual use of small groups of considerably diversified instruments; its rhythmic patterns alternating between repetitive and syncopated effects; and its partiality to tympani.

High Ranging Melodies

Where it is like Profofiev is especially in the second movement. There the high ranging melodies put together out of wide intervals suggests many pages out of the Russian's symphones.

But Mr. Petrassi's concerto is most like Stravinsky in its programmatic, theater or literary implications. It is picture-making music, remote for abstraction. It is about something, rather than merely of sound. Here it is vivid, warm, human and thoughtful. It does not exist in a vacuum, as does so much modern music, and for this one is both grateful and moved.

What the concert is "about," Mr. Petrassi knows best. But it certainly pulses with the alternate anguish and aspiration of our times. This is not a new theme. In fact, it is one of the most frequent. But still, Mr. Petrassi has felt and written intensely about it, putting every bar to cogent musical and philosophical purpose. His concerto is a communicative experience, if not an entirely new one.

The evening opened with Beethoven's "Lenore" Overture No. 2, a work which makes one realize how much more concretely effective is the No. 3: The orchestra took the first twelve bars even to begin to get together, and then had trouble giving anything like a precise performance of the rest of the item.

Final offering of the evening was Tschaikowsky's Fourth Symphony. As muc of it as I was able to hear proceeded in orderly fashion though rather more than usually spasmodically. Mr. Munch is frequently an unpredictable man with the tempi, and he appeared to be sorting them around quite freely on the occasion.

T.H.P.

4—The Berkshire Eagle, Saturday, July 28, 1956

Couples Offered Box Seats For Tanglewood on Parade

An innovation for this year's Tanglewood on Parade Thursday, Aug. 9, is that box seats are being offered to couples, Miss Gertrude Robinson Smith, chairman of the box committee, announced today. Box tickets will go on general sale Monday.

Individual box seats will be available for those who do not wish to purchase an entire box for the annual event to benefit the Berkshire Music Center. The center, the Boston Symphony Orchestra's summer school of music, now is in its 14th season.

Mrs. Serge Koussevitzky again is general chairman of arrangements for Tanglewood on Parade. Mrs. Bruce Sanborn is vice chairman, and Miss Margo Miller, secretary. Miss Robinson Smith is being assisted by Mrs. Thomas D. Perry Jr. as box committee vice chairman.

County Boxholders

Berkshire County residents who already have reserved boxes are Mrs. John L. Brooke, Mr. and Mrs. John L. Hawkins, Mrs. Koussevitzky, Mr. and Mrs. George K. Livermore, Mr. and Mrs. Bruce Sanborn and Mrs. John L. Senior, Mr. and Mrs. Edgar B. Stern and Mr. and Mrs. Alfred G. Kay of Lenox; Mrs. George Otis Rockwood, Mr. and Mrs. David B. Kerrick, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Thomas D. Perry Jr., Miss Robinson Smith, Mr. and Mrs. Lyman Beecher Stowe and Mrs. Charles Griswold of Stockbridge.

Also, Mr. and Mrs. Robert K. Wheeler, Mr. and Mrs. Frederick W. Beinecke and Mrs. Albert Spalding of Great Barrington; Mrs. S. Ralph Jones and Mr. and Mrs. Harrison L. Amber, of Pittsfield; Mr. and Mrs. Joseph Holton Jones and Mr. and Mrs. Shaun Kelly of Richmond; Mr. and Mrs. Bruce Crane of Dalton. Another boxholder will be Julius Fleischmann of Cincinnati, Ohio. Sharing boxes will be Miss Anna R. Alexandre and Mr. and Mrs. David Huxley of Lenox, and Miss Gladys Greene of Lenox and Mrs. Albert Sterner of Richmond.

Grounds Open at 4

Grounds will open at 4 in the afternoon, when holders of box and reserved seats are invited to an opera by students of the Berkshire Music Center. After a welcome at 5:45, all are invited to see the center in operation. Simultaneous sessions of each department will be held. The orchestra will perform in the Shed; composers in the chamber music hall; and opera students, in the theater-concert hall.

A picnic supper will be held at 7, and those attending may bring picnic baskets or make use of the buffet and refreshment carts. During the picnic hour, there will be a concert by the Tanglewood Chorus on the porch of the main house.

The evening will conclude with a concert in the Shed at 8:15. The Boston Symphony Orchestra and the Boston Pops Orchestra both will perform.

Tanglewood, Lenox, Mass. • Concerts through Aug. 12

Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

Shed Concerts by the Boston Symphony Orchestra

SAT., July 28, 8:30—HANSON—SCHUMANN—HONEGGER—DEBUSSY (MUNCH)
Soloist: Rudolph Serkin, Piano
SUN., July 29, at 2:30—PROKOFIEFF—HINDEMITH—MAHLER (BURGIN)
Soloist: Ruth Posselt, Violin
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 9
Boston Symphony and Boston Pops Orchestra—
Conductors: Eleazar de Carvalho, Arthur Fiedler
Soloist: Jesus Maria Sanroma, Piano
TICKET OFFICE, TANGLEWOOD, Lenox, Mass. Phone Lenox 666
Baldwin Piano RCA Victor Records
OPEN REHEARSAL SAT. at 10 A.M.—ADMISSION $1.00

Tanglewood Soprano Sings Here Tomorrow

GREAT BARRINGTON — Marjorie McClung, soprano, will sing Mozart's "Alleluia" at the 10 o'clock service tomorrow morning in the First Congregational Church.

Miss McClung is a student of opera dramatics at the Berkshire Music Center. She will sing the role of Dido in Berlioz's "The Trojans" at Tanglewood Monday evening.

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

Sunday

July 29

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Richard Burgin. Music Shed.

"Romeo and Juliet," Suite No. 2 — *Prokofieff*

Violin Concerto — *Hindemith*

Soloist: Ruth Posselt

Symphony No. 1 in D major — *Mahler*

8:30—Composers' Forum, Dept. 3. Chamber Music Hall. (Friends)

New York Pro Musica Antiqua

3:30—Concert of Renaissance and Early Baroque music under auspices of the Williamstown Theater Foundation. Adams Memorial Theater, Williamstown.

Music Mountain

4:00—Berkshire Quartet. Assisting artist, Benny Goodman, clarinet.

Quartet in B flat major, K.458 — *Mozart*

Quartet — *Rainier*

Quintet for clarinet and strings in B minor, Op. 115 — *Brahms*

Avaloch

8:30—Steffen Zacharias Theater Club. "A Phoenix Too Frequent."

Berkshire Music Barn

8:40—Tommy and Jimmy Dorsey and band, with Louis Bellson and Charlie Shavers

Continuing: Malden Bridge Playhouse, 7:00. Final performance, "The Solid Gold Cadillac"

Monday

July 30

Tanglewood

8:30—Dept. 4 Opera. Four complete acts from 19th century operas. (Friends—special tickets required)

Berkshire Playhouse

8:45—"The Happy Time," with Paul Lipson

Continuing: Avaloch, 8:30

Tuesday

July 31

Tanglewood

8:30—Dept. 2 Chorus, Tanglewood Choir. Theater-Concert Hall. (Friends)

Williamstown Summer Theater

8:40—"Up From Everest." (Professional premiere)

Malden Bridge Playhouse

8:45—"Tea and Sympathy"

Sharon Playhouse

8:40—"Harvey"

Jacob's Pillow

9:00—San Francisco Ballet. "The Tarot"; "Jinx"; "A Masque of Beauty and the Shepherd"

Continuing: Berkshire Playhouse, 8:45

Wednesday

August 1

Tanglewood

8:30—Chamber Music. Rudolf Serkin and the Boston Symphony Woodwind Quartet. Theater-Concert Hall.

Symphonic Etudes — *Schumann*

Quintet for Piano and Woodwinds, K.452 — *Mozart*

"Carnaval" — *Schumann*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 5

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphonic Ode — *Copland*

Violin Concerto — *Tchaikovsky*

Soloist: Zino Francescatti

Symphony No. 2 in C major — *Schumann*

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:40—Sarah Vaughan and Trio

Continuing: Malden Bridge Playhouse, 7:00

August 6

Tanglewood

8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends — special tickets required)

Berkshire Playhouse

8:45—"The Good Fairy," with Deirdre Owens

August 7

Tanglewood

8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater

8:40—"Point of No Return"

Malden Bridge Playhouse

8:45—"The Seven-Year Itch"

Sharon Playhouse

8:40—"The Importance of Being Earnest"

Jacob's Pillow

9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "Con Amore"

Continuing: Berkshire Playhouse, 8:45

August 8

Tanglewood

8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.

Violin Sonata No. 1 — *Faure*

Violin Sonata — *Ravel*

Violin Sonata — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

August 12

Tanglewood

10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 3 ("Eroica") — *Beethoven*

"Die Meistersinger," Act 3 — *Wagner*

(opening and final scene) Chorus and Soloists: James Pease, Albert da Costa, Marguerite Willauer

New York Pro Musica Antiqua

3:30—Tudor and Elizabethan music

(At South Mountain Temple of Chamber Music, Pittsfield.)

Berkshire Music Barn

8:40—Modern Jazz Quartet and Chris Connors

Music Mountain

4:00—Berkshire Quartet.

Continuing: Malden Bridge Playhouse, 7:00

August 13

Berkshire Playhouse

8:45 — "A Roomful of Roses," with Francesca Bruning

August 14

Williamstown Summer Theater

8:40—"The Flowering Peach"

Malden Bridge Playhouse

8:45—"Bus Stop"

Sharon Playhouse

8:40—"The Rainmaker"

Continuing: Berkshire Playhouse, 8:45

August 15

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Brindge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

August 19

New York Pro Musica Antiqua

3:30—Claudio Monteverdi, sacred and secular works (At South Mountain Temple of Chamber Music, Pittsfield)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Errol Garner Trio

Continuing: Malden Bridge Playhouse, 7:00

August 20

Berkshire Playhouse

8:45—"Made in Heaven," with Richard Arlen

August 21

Williamstown Summer Theater

8:40—"The Glass Menagerie"

Malden Bridge Playhouse

8:45—"Bus Stop" (second week)

Sharon Playhouse

8:40—"Love Is a Two-Way Street," with Albert Dekker, Edith Atwater (new play)

Continuing: Berkshire Playhouse, 8:45

August 22

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

August 26

New York Pro Musica Antiqua

3:30—Music of the German Reformation and Baroque (At South Mountain Temple of Chamber Music, Pittsfield)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Glenn Miller Orchestra with Ray McKinley

Continuing: Malden Bridge Playhouse, 7:00

August 27

Berkshire Playhouse

8:45—"The Little Foxes," with Ruth Chatterton

August 28

Williamstown Summer Theater

8:40—"Tiger at the Gates"

Malden Bridge Playhouse

8:45—"Anastasia"

Sharon Playhouse

8:40—"Blithe Spirit"

Continuing: Berkshire Playhouse, 8:45

August 29

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40

September 2

New York Pro Musica Antiqua

3:30—The Old Testament in Early Music (At South Mountain Temple of Chamber Music, Pittsfield)

Music Mountain

4:00—Berkshire Quartet

Berkshire Music Barn

8:40—Modern Jazz Quartet, with Gerry Mulligan, Jimmy Giuffre and Lee Becker and Jazz Dance Group

Continuing: Malden Bridge Playhouse, 7:00

September 3

September 4

Malden Bridge Playhouse

8:45—"The Festival"

September 5

Continuing: Malden Bridge Playhouse, 8:45

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: **TANGLEWOOD,** on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); **SOUTH MOUNTAIN** on Route 7 just south of Pittsfield; **MUSIC MOUNTAIN,** off Route 7 in Falls Village, Conn.; **BERKSHIRE PLAYHOUSE,** off Route 7 on Route 102 near center of Stockbridge; **MALDEN BRIDGE PLAYHOUSE,** on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); **WILLIAMSTOWN SUMMER THEATER,** on Main Street in Williamstown; **BERKSHIRE MUSIC BARN,** southeast of Tanglewood between Routes 7 and 183; **SHARON PLAYHOUSE,** just off Main Street in Sharon, Conn., on Route 4 toward Amenia. **JACOB'S PILLOW,** off Jacob's Ladder section of Route 20 in the village of West Becket.

Thursday

August 2

Tanglewood

8:30—Dept. 1 Orchestra. Music Shed. (Friends)

Berkshire Playhouse

3:00—Anna Russell, concert.

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Marian McPartland Trio

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 9

Tanglewood

Tanglewood on Parade.

6:00—Student Orchestra, Opera Scenes, Chorus, Chamber Music.

8:15—Shed Concert.
Boston Symphony Orchestra. Conductor, Eleazar de Carvalho.
Overture: "The Russian Easter" — *Rimsky-Korsakoff*
Chorus No. 10 (Rasga o coracoa) — *Villa Lobos*
Boston Pops Orchestra. Conductor, Arthur Fiedler.
La Boutique Fantasque — *Rossini-Respighi*
Piano Concerto in F — *Gershwin*
Soloist: Jesus Maria Sanroma
Bolero — *Ravel*

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 16

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Evening of Calypso, West Indian and Cuban music.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 23

Berkshire Music Barn

Billy Taylor Trio

8:40—"Concert for Connoisseurs"

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 30

Berkshire Music Barn

8:40—"Concert for Connoisseurs" Jam Session

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

September 6

Continuing: Malden Bridge Playhouse, 8:45

Friday

August 3

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Music Shed.
"La Kermesse"
"The Three-Cornered Hat" — *Barraud*
Piano Concerto — *Falla*
Soloist: Jocy de Oliveira — *Ravel*
Ballet, "Petrouchka" (complete) — *Stravinsky*

Berkshire Playhouse

3:00—Anna Russell, concert.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.
Symphony No. 102 in B-flat major — *Haydn*
Symphony No. 6 — *Piston*
"Don Juan" — *Strauss*
"L'Apprenti Sorcier" — *Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

August 17

Jacob's Pillow

4:00 and 9:00—Irina Borowska, Alan Howard, Emy St. Just & Company, Tommy Marlowe, Rebecca Harris

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 24

Jacob's Pillow

4:00 and 9:00—Nina Novak and Leon Danielian. Anna Sokolov's Theater Dance Company. Gina, dances of India.

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

August 31

Jacob's Pillow

4:00 and 9:00—Louis Smith and David Adams. Myra Kinch & Company. Lotte Goslar

Continuing: Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

September 7

Continuing: Malden Bridge Playhouse, 8:45

Saturday

August 4

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 3 Composers' Forum. Chamber Music Hall. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Leonard Bernstein. Music Shed. (Concert in memory of Serge Koussevitsky).
Mass in C minor (K.427) Kyrie and Gloria — *Mozart*
Chorus and Soloists: Phyllis Curtin, Soprano; Eunice Alberts, Contralto; John McCollum, Tenor
Symphony No. 5 — *Prokofieff*

South Mountain

3:30—Beaux Arts Trio
Trio in B flat, Op. 97 ("Archduke") — *Beethoven*
Trio in D minor, Op. 120 — *Faure*
Trio in B flat, Op. 99 — *Schubert*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 11

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 1 Orchestra. Music Shed. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.
Festival Overture — *Freed*
Symphony No. 3 in F major — *Brahms*
Suite for Orchestra, Op. 9 — *Enesco*
Suite from "Der Rosenkavalier" — *Strauss*

South Mountain

3:30—John Corigliano, New York Philharmonic Quartet
Sonata for Violin and Piano — *Strauss*
Serenade for Violin, Viola and Cello — *Beethoven*
Piano Quartet in G minor, Op. 26 — *Brahms*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 18

South Mountain

3:30—Claremont String Quartet
Quartet, Op. 39, No. 1 — *Boccherini*
Quartet Op. 70 — *Ernest Toch*
Quartet, Op. 51, No. 1 — *Brahms*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 25

South Mountain

3:30—Robert Goldsand, piano.
Partita in C minor — *Bach*
Sonata in G minor, Op. 22 — *Schumann*
"Gaspard de la Nuit" — *Ravel*

Continuing: Berkshire Playhouse, 2:30 and 8:45 Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

September 1

South Mountain

3:30—Trio Concertante. (Elizabeth Sprague Coolidge Memorial Concert, given by the Elizabeth Sprague Coolidge Foundation in the Library of Congress)
Trio in C minor, Op. 101 — *Brahms*
Variations "Ich bin der Schneider Kakadu" — *Beethoven*
Trio in A minor — *Ravel*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

September 8

Continuing: Malden Bridge Playhouse, 8:45

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County Notes

APPOINTED by Gov. Herter to the 10-member state Board of Education was Mrs. Robert A. Pederson of Alford, state PTA vice president, advisory committee member for the Massachusetts Council for Public Schools, and a crusader for the Southern Berkshire Regional School. At the same time, the governor reappointed Pittsfield Police Chief Thomas H. Calnan to the Massachusetts Highway Safety Committee and named Pittsfield Atty. W. Stanley Cooke public administrator for Berkshire County to succeed Atty. Jacob S. Aaronson. . . . The Williamstown Summer Theater, now in its make-or-break second season after running a $6,700 deficit in 1955, announced that last week production of Shaw's "St. Joan" set two house records by drawing 2,500 customers and grossing $3,950, well above the break-even point. . . . Despite poor weather, 34 U.N. staff members representing 19 nations were wined and dined by Berkshire hosts at the seventh annual Tanglewood weekend sponsored by the Workshop for World Understanding. . . . In a nationwide "Operation Alert" civil defense exercise, Berkshire CD workers coped with a mock air attack that caused 26,000 local "casualties" and rendered outlying areas uninhabitable when a hypothetical A-bomb (described as a small one) was dropped in the center of the city.

ALBERT STERNER

ARTIST ALBERT STERNER left a deeply etched impression on the world during his 83 years in it. He was the fiery exponent of a point of view

"EVIL COUNSEL," artist Sterner's conception of the eternal Lady Macbeth poisoning the mind of a man, may be seen in the Berkshire Museum show in two different versions. This is an oil painting; the other is a drypoint etching.

Pittsfield Industrial Development Co.

Pittsfield, Massachusetts

SNOOK'S and BERT'S
ALBANY ROAD, WEST PITTSFIELD
(Recommended by TRAVEL MAT)

Tanglewood Tales

Composers' Forum Tomorrow Night

Aaron Copland will be the moderator for the composers' forum to be held in the Chamber Music Hall tomorrow evening at 8:30.

The program follows:

Sonata for Flute and Piano (1953).
Richard Hillert, Wausau, Wis.
Fast, Slow, Fast.
Gerardo Levy, flute.
Elizabeth Cowling, piano.

Sonatina No. 2 for Violin and Piano (1953)
Hector Campos-Parsi, San Juan, Puerto Rico
Vivo, Adagietto, Comodo e grazioso.
Isaac David Hurwitz, violin.
Judith Yaeger, piano.

Partita for Harp, Flute and Clarinet (1952)
Lothar Klein, Minneapolis, Minn.
Allegro, Sostenuto, Ballando.
Diane Williams, harp.
Gerardo Levy, flute.
Efraim Guigui, clarinet.

Sonatina for Piano (1955)
Arlene Zallman, New York City.
Moderato, Póco lento, Vivace assai.
Arlene Zallman, piano.

Sonata for Violin Alone (1956).
Allen Brings, Flushing, N.Y.
Allegro moderato, Lento.
Nancy Cirillo, violin.

Chamber Concerto (1955, Revised 1956)
Michael Sahl, New York City.
With vigor, restrained.
Pete Angelo, oboe.
Efrain Guigui, clarinet.
Bradford deVos, bassoon.
Ronald Hebert, horn.
Margaret Allen, horn.
Maynard Goldman, violin.
Michael Nieland, violin.
Carolyn Mae Lentz, viola.
Roberta Luce, cello.
David Bethe, string bass.

Chamber Music Monday at 4:30

The Department 1 chamber music program to be given Monday afternoon at 4:30 in the Chamber Music Hall follows:

Octet — Pascal
Janice Morgan, Kingston, Pa., flute.
John Oberbrunner, Syracuse, N.Y., flute.
Mickey Hooten, Shreveport, La., oboe.
Jack Ratterree, Towkawa, Okla., clarinet.
Ruth Moss, Newport News, Va., bassoon.
Harold Ritsma, Monence, Ill., bassoon.
Edwin Thayer, Weymouth, French horn.
Ruth Still, Sebring, Fla., trumpet.

Fantasy — Britten
Milton C. Hamilton, Benton Harbor, Mich., oboe.
Noriko Oka, Tokyo, Japan, violin.
Carolyn Lentz, Hillsdale, Mich., viola.
Edward A. Klein, Sharon, cello.

Suite — Berezowsky
Andre Come, Newton, trumpet.
Natalo Faella, Baton Rouge, La., trumpet.
Wayne Harrell, Wichita, Kan., French horn.
Barbara Schelberg, Old Tappan, N.J., French horn.
Jack Bayes, Bell, Calif., trombone.
Daniel W. Sable, New York, N.Y., trombone.
Bruce B. Butler, Schenectady, N.Y., tuba.

Choir Concert Tuesday Night

Tuesday evening at 8:30 in the Theater Concert Hall the Tanglewood choir will present the following program:

Jesu, meine Freude, Dietrich Buxtehude (1637-1707)
Choral: Jesu, meine Freude.
Trotz dem alten Drachen.
Weg mit allen Schatzen.
Albert Barouch, Bronx, N.Y., bass solo.
Jack Hohensee, Milwaukee, Wis., conductor.

Jesu, meine Freude J. S. Bach (1685-1750)
Trotz dem alten Drachen.
Weicht, ihr trauer geister.
Richard Aslanian, Belmar, N.J., conductor.

Love's Tempest — Edward Elgar (1857-1934)
The Golden Cloud — Tchaikovsky (1840-1893)
Tafelleid (Drinking Song). — Brahms (1809-1883)
Beverly Mason, Springfield, conductor.

Mass in E Minor. — Anton Bruckner (1824-1896)
Kyrie.
George Woodhead, Baltimore, Md., conductor.
Credo.
David Buttolph, New York, N.Y., conductor.

Les Noces — Igor Stravinsky (1882-)
James Alfieris, conductor.

Thursday August 9th ● Events From 6 to 11 P.M.

RAIN OR SHINE

TANGLEWOOD — **LENOX, MASS.**

"Tanglewood on Parade"

Shed Concert at 8:15 by the

BOSTON SYMPHONY ORCHESTRA
Conducted By ELEAZAR DE CARVALHO

Overture: "The Russian Easter" — Rimsky-Korsakoff
Chorus No. 10 (Rasga o coracoa) — Villa Lobos
Berkshire Festival Chorus

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
In a Typical Pops Program

La Boutique Fantasque — Rossini-Respighi
Piano Concerto in F — Gershwin
Soloist: Jesus Maria Sanroma
Bolero — Ravel

(Encores May be Expected)

Lawn Party ★ Picnic Supper ★ Door Prizes

TICKETS: Box Seats $5; Front Sections (All seats reserved) $4 and $3; Unreserved Section $2.50.

All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock:

Symphony Orchestra ★ Opera Scenes
The Chorus ★ Chamber Music

—REMAINING FESTIVAL CONCERTS—
Fri. and Sat. Eves., Sun. Afts., July 28-29, Aug. 3-4-5-10-11-12
(Chamber Concerts—Wed. Eve., Aug. 8)
Wed. Eve. Chamber Concerts—$2, $3; Fri. Eve., Sat. Eve and Sun. Aft. Shed Concerts—$2.50, $3, $3.50, $4, $5.50
(Box Seats $6.50) Admission $2.00
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JUL 28 1956

BOSTON SYMPHONY PLAYS A TRIBUTE

Concerto by Petrassi, Marking Orchestra's 75th Year, Heard at Tanglewood

By EDWARD DOWNES
Special to The New York Times.

LENOX, Mass., July 27—It was an evening of explosive music here at Tanglewood tonight.

The center of the explosion was the new Fifth Concerto for Orchestra that Goffredo Petrassi composed for the seventy-fifth anniversary of the Boston Symphony. It was presented first last winter in Boston and New York. Mr. Petrassi is guest instructor in composition this summer at the Berkshire Music Center.

Charles Munch, himself a man of no mean explosive power, conducted tonight's performance by the Boston Symphony.

Although not always explosive in volume, Mr. Petrassi's concerto is a series of emotional explosions in the best late-romantic tradition. And while he uses twelve-tone thematic material his score is always tonal and clothed in the richest romantic orchestral color. The sound is permeated by the shudder of string tremolos.

The color range goes from soft dark sounds in the depths of the double basses and tympani to shimmering high strings pierced by a blinding flash of a trumpet with a smash of cymbals.

There is a temptation for the ear to go reminiscence-hunting, for Mr. Petrassi's score has clear echoes of the "Rite of Spring" and of later works by Stravinsky. There are touches of harmony and instrumental color of Alban Berg, from the murder scene of his "Wozzeck," for example.

But what harm, if Mr. Petrassi makes convincing expressive use of these? Mozart, whose bicentennial we are celebrating, was one of the most electic composers who ever lived. From beginning to end his music career is full of themes and procedures that were the clichés of his day. We need not compare Mr. Petrassi to Mozart in other ways, but his concerto seems honest and highly effective music.

It was flanked on tonight's program by the second of Beethoven's "Leonore" Overtures, surely the most dramatic of the four he wrote for his opera.

Tchaikovsky's Fourth Symphony closed the program in a performance of heroic sweep and passion. The finale was like skyrockets and pinwheels exploding into the night sky of Tanglewood.

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TIGHT BINDING

except where otherwise indicated, both pages from

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 29, 1956

In Programs Scheduled for This Week at Tanglewood

JOCY DE OLIVEIRA

ELEAZAR DE CARVALHO

EUNICE ALBERTS

PHYLISS CURTIN

Concert pianist Jocy De Oliveira makes her North America debut as soloist in Ravel's Piano Concerto with the Boston Symphony Orchestra at the Shed at Tanglewood next Friday night. Her husband, Eleazar De Carvalho, conductor of the Brazil Symphony of Rio de Janeiro, will lead the Boston musicians that night. Eunice Alberts, contralto, and Phyliss Curtin, soprano, will sing as Leonard Bernstein conducts a memorial program for Serge Koussevitsky on Saturday night.

SAN FRANCISCO BALLET CONCERT GUESTS

Lenox, July 28, Twenty-five members of the San Francisco Ballet, accompanied by Lew Christensen, their general director, and Ted Shawn, their host during their current eastern debut at Jacob's Pillow in Becket, will be guests of the Berkshire Festival at the Sunday concert (July 29); and a party of 31 students from the dance festival will also attend. On August 4, the summer school of Clark University in Worcester, Mass. will picnic and swim at Tanglewood and attend the concert. August 11 Tanglewood will be host at the International Summer School of Bennington College, Vt., when the visitors will attend the morning rehearsal of Pierre Monteux with the Boston Symphony, swim in Stockbridge Bowl, and have have supper with Tanglewood's students at Wheatleigh.

Yesterday morning's public rehearsal of the Boston Symphony Orchestra for the benefit of the orchestra's Pension Fund, found Charles Munch on the podium at Tanglewood's Music Shed, rehearsing the Berkshire Festival concert for that evening, with piano virtuoso Rudolf Serkin playing the Schumann Piano Concerto in A minor, programmed in commemoration of the 100th anniversary of composer's death.

RUTH POSSELT SOLOIST IN VIOLIN CONCERTO AT TANGLEWOOD TODAY

Lenox, July 28—Tomorrow afternoon (July 29) Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will make his only appearance of the season as a conductor in a program which will also feature Ruth Posselt as soloist in the Violin Concerto by Hindemith. The concert will begin with the second suite from Prokofieff's Ballet "Romeo and Juliet" and conclude with the first Berkshire Festival performance of the Symphony No. 1 in D Major by Mahler.

Ruth Posselt (Mrs. Richard Burgin) has played with most of our leading orchestras and with such conductors as Szell, Monteux, De Sabata, Dorati, Bernstein, Koussevitzky and Munch since her sensational debut in Carnegie Hall, New York, at the age of nine. She has played the world premiere performances of many works written especially for her, among them the Concerti of Hindemith, Piston, Hill and Dukelsky. Her most recent Tanglewood appearance was at a concert during the 1954 Festival when she introduced the Concerto by Khatchaturian to the Berkshire [illegible]

Tanglewood Topics

By WALTER ALFORD

Lenox, July 28—Tanglewood's opera department is concentrating its major effort of the summer on Lukas Foss' three-act opera "Griffelkin," which students of Boris Goldovsky, who is staging the work, will perform with alternate casts on Monday and Tuesday evenings, August 6 and 7. The composer, a member of the Berkshire Music Center's composition department since 1946, will conduct both performances in the Theater-Concert Hall. As has been the case with all past productions of the Berkshire Music Center opera department, admission to the "Griffelkin" performances will be by special tickets, available only to those who, by joining the Friends' organization, help support the summer music school of the Boston Symphony Orchestra. Seats may now be reserved by inquiry to the Friends' office at Tanglewood or by telephone to Lenox 600.

* * *

Mr. Foss, who is 34, first heard the story of a little-known German folk tale, "Griffelkin," from his mother, when he was a child of seven, and at the precocious age of eight tried setting it to music. The theme evidently remained vivid in his imagination, because he returned fresh to the subject two years ago. Hugh Ross, of Tanglewood's chorus department, introduced him to British poet, Alastair Reid, a teacher of English literature at Sarah Lawrence College in Bronxville, N. Y. Although Foss was a continent away, teaching composition at the University of California in Los Angeles, a lively correspondence of some 50 letters and a number of drafts passed between them, until the present, rhymed libretto, was achieved. Meanwhile, of the strength of the promise he had shown in the field of opera with his short work, "The Jumping Frog of Calaveras County," based on Mark Twain's story, which the Tanglewood opera department premiered in 1950, and which has since had nearly 40 productions in the U. S. and abroad, Mr. Foss received a commission to complete the work by the NBC Television Opera Theater, which telecast it nationally last November.

* * *

The composer is definite on some points: " 'Griffelkin' is not a TV opera. It is now receiving its first complete performance, its stage premiere. It is neither fairytale nor children's opera, though the story—of a devil sent out into the world to do 24 hours of mischief and evil—does play in a world which will make it interesting to children as well as to grownups. In this work, as in 'The Jumping Frog,' a 20-year study of Mozart opera will easily be detected by the scholar. I have grown up with Mozart opera, and it is partly due to Mozart opera that I have dedicated my life to music. However, nowhere am I attempting to recreate the theater of the 18th Century. 'Griffelkin' has little to do with neo-Classicism. My goal is always to find my own opera style, but by way of a tradition which I love and in which I believe."

* * *

"Griffelkin" uses a large cast, some 15 principals, a chorus of nine, and some 30 dancers who appear but do not sing. It is scheduled for European production in Stuttgart, Berlin and Stockholm after Tanglewood, and encouraged by the success of their collaboration, Mr. Foss and Mr. Reid hope to do further work together. Of the TV presentation, Howard Taubman, music critic of the N. Y. Times, wrote: "The piece moves, and the orchestra is full of gay and fanciful comment, written with sureness of effect and telling transparency. In the second act, Mr. Foss achieves something more touching—a mood and an emotion that touch the heart."

* * *

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Berkshire Music Center student symphony orchestra in a portion of the concert it will give Thursday evening, Aug. 2, in the Tanglewood Music Shed. Dr. Munch will lead the students in a work the interpretation of which he is world-renowned, the Berlioz "Symphonie Fantastique."

* * *

Student composers whose works will be performed in Sunday night's Composers' Forum at Tanglewood's Chamber Music Hall (July 29) are: Hector Campos-Parsi, of San Juan, Puerto Rico; Richard Hillert, Wausau, Wisc.; Michael Sahl, New York City; Allen Brings, Flushing, N. Y.; Lothar Klein, Minneapolis, Minn.; Harold Boatrite, Philadelphia, Pa.

* * *

In addition to Sunday morning's (July 29) regularly scheduled concert of chamber music at Tanglewood, an informal program of chamber music by students of Richard Burgin, William Kroll and Boston Symphony Orchestra principals will be held Monday afternoon (July 30) at 4.30 p. m. in the Chamber Music Hall.

* * *

Tuesday's (July 31) second concert by the Tanglewood Choir, specialists in Hugh Ross' choral department (Theater-Concert Hall, 8.30 p. m.), will include the Kyrie and Credo from Bruckner's Mass in E minor; works by Bach, Buxtehude, Elgar, Tchaikowsky, Brahms; and Igor Stravinsky's "Les Noces," with soloists, the latter conducted by Mr. Ross' assistant James Aliferis, who is choral director of the University of Minnesota.

* * *

Herman Silberman, BSO violinist, whose home is in Jamaica Plain, Mass., a Boston suburb, has received notice he is on jury duty Aug. 8 for the Brinks case, which may complicate his flying to Europe with the Boston Symphony on Aug. 14. Boston photographer John Brook, Tanglewood photographer in 1953, is also on the prospective jury.

CONDUCTS SATURDAY

LEONARD BERNSTEIN will conduct the Boston Symphony Orchestra at Tanglewood next Saturday night in a concert in memory of the late Serge Koussevitsky. Works by Mozart, Prokofieff and Moevs are on the program.

In Chamber Music Concert Wedne

The Boston Symphony Woodwind Quartet performs works by Schumann and ater-Concert Hall at Tanglewood Wednesday night. Eminent pianist Rudo the same program. The members of the quartet that plays Wednesday ar oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoo picture is Doriot Anthony Dwyer, the first flutist of the Boston Symphony peared with members of this group.

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19th Century Operas To Be Performed

Five acts from 19th Century operas by Berlioz, Puccini, and Verdi, two of them scheduled for first Tanglewood performance, will be sung by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Massachusetts, tomorrow night at 8:30 in the Theater-Concert Hall. The opera scenes will be given in Italian and in English, under the direction of Boris Goldovsky, who heads the opera department of the Boston Symphony Orchestra's summer music school.

The performance is open to those who support the Berkshire Music Center through membership in its Friends organization. All seats are reserved.

The premieres are Act IV of Hector Berlioz' massive "The Trojans," composed in 1863, which Goldovsky's New England Opera Company premiered in this country in 1955 in Boston; and Act I of Puccini's "La Rondine" (The Swallow), which had a belated 1917 premiere abroad. Scenes from Verdi's "Don Carlo" (1867), "Aida" (1871), and "Falstaff" (1893) complete the program.

Second Thoughts On

First Act of 'Die
Given Notable P

Margaret Harshaw, Albert D
Praise Grandly Supported
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D M. CLARK
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...ms works by Schumann and Mozart i... ...ht." Eminent pianist Rudolf Serkin ... that plays Wednesday are Ralph ..., and Sherman Walt, bassoon. Also ... ...ist of the Boston Symphony, who ha... ...bers of this group.

Second Thoughts On Music

First Act of 'Die Walkure' Given Notable Performance

Margaret Harshaw, Albert Da Costa and James Pease Grandly Supported by Orchestra at Tanglewood; Contemporary Works Heard

By WILLARD M. CLARK

Lenox, July 28 — The Berkshire Music Festival is the one place where one may be sure of hearing the great orchestral literature superbly played. Never have there been finer performances than those taking place this season. There will always be an audience for such performances.

Charles Munch, during the program of Friday, July 20, provided some of the finest interpretations of his career as he led the Boston Symphony Orchestra through the Berlioz overture "The Roman Carnival," Debussy's "Afternoon of a Faun" and Ravel's glorious "Daphnis et Chloe" suite. These are works in which the French conductor excels. He was equally fortunate in his reading of the Brahms Symphony No. 2 in D major.

The next night he opened the program with a smooth and elegant reading of "Adagio for Strings" by Samuel Barber. Then came Martinu's Symphony No. 6 written for the 75th anniversary of the orchestra and dedicated to Mr. Munch. This is a work of imagination, written by an expert craftsman. Its thematic material is interesting and its orchestration is rich and colorful.

Wagnerian Artists

The first act of "Die Walkure" by Wagner was sung by Margaret Harshaw as "Sieglinde"; Albert Da Costa as "Siegmund" and James Pease as "Hunding." Miss Harshaw is surely the top Wagnerian soprano today. She sang with opulent tones and a thorough understanding of the Wagnerian tradition. Albert Da Costa will very soon be the top ranking Helden tenor for he has all the resources, vocal and intellectual. His singing was marked by a youthful freshness of voice, an understanding of the Wagnerian medium and fine projection of mood and text.

During his stay in Europe, James Pease has grown tremendously in vocal and artistic stature. The voice is large, resonant and always musical. He is a Wagnerian basso to watch. The orchestra was overwhelming in its grandeur and Mr. Munch was an inspired conductor.

The veteran conductor Pierre Monteux, now 81 years old, took over the podium for the Sunday afternoon concert. The orchestra stood as he approached the podium. So did many in the audience. One seldom hears so lucid and detailed a performance of the Bartok "Concerto for Orchestra" as Mr. Monteux made known. The work was written for the orchestra at the behest of Serge Koussevitzky. Thus Bartok knew the caliber of the men he was writing for. The result is that every man in the orchestra becomes the virtuoso. As Mr. Monteoux conducted, the work unfolded as a glittering kalaidiscope of sound.

Mr. Monteoux's reading of Schubert's Symphony No 7 in C major was impressive in its restraint. There were no angry climaxes or violent tempi with which some composers are prone to find in this most mature of the Schubert symphonies. Instead there was a steady, vital approach which caused the orchestra to sing.

Contemporary Music

Yes, there is a deal of contemporary music being heard at Tanglewood this summer, even though the orchestra is not giving its whole attention to it. The second concert sponsored by the Fromm Music Foundation of Chicago was more or less on the same level as the opening concert, but a little less nerve-wracking. Not all the music was pleasing. Much was informative. The program included two works commissioned by the foundation, a quintet for five instruments by Leland Smith of the music department of Chicago University and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock" by the Cuban composer Julian Orbon, a Berkshire music student in 1946. It is written for soprano and eight instruments.

Both works were first performances. The Smith work had nothing to offer the listener and probably not much more for the performers. It had no direction, no focal point and its harmonic structure is so complex as to be practically undiscernible.

Seymour Lipkin conducted the Cuban work. Marjorie McClung proved herself to be a fine musician with a pleasant lyric soprano voice. The work poses no listening difficulties. It is a sincere offering, sonorous and often melodic. The performance was first rate.

We got particular pleasure in listening to a "Sonata da Camera" by Goffredo Petrassi. This is scored for harpsichord with an orchestra of 10 instruments. Mr. Petrassi is guest composer at the Berkshire Center. He writes with a sure sense of proportion and tonal values. He allows the harpsichord to be heard both as solo instrument and in ensemble. When Miss Marlow played the DeFallo "Concerto for Harpischord" at the beginning of the program, much of the time it was inaudible. It was a fine performance and the audience reaction was happy.

Opera Scenes

Scenes from 13 operas by Mozart were offered by the Opera department. All the singers in the department were involved in this concert which was of interminable length. There were scenes from "The Magic Flute," "Bastien and Bastienne" "Lucio Silla" "La Finta Giardiniera," "Il Re Pastore," Don Giovanni," "Zaide," "The Impresarizo," "Idomeneo" "The Abduction from the Seraglio," "Titus," "Cosi Fan Tutte" and "The Marriage of Figaro."

All in all, Mozart was well served. There were several fine voices, notably the tenor Robert Nagy who sang Idomeneo; the Elvira of Madeleine Palmer; the Zaide of Annabelle Bernard and the Don Ottavio of Hal Roberts who had, more than many of the rest, as real sense of the Mozart style.

The settings were magnificient and drew almost as much applause as the singers and Boris Goldovsky was in his element, telling about each scene in his inimitable manner and playing piano accompaniments.

Today's Concert

Richard Burgin, concertmaster of the orchestra will conduct the concert in the Shed this afternoon at 2:30 p. m. His wife, violinist Ruth Posselt, will be the soloist in the Hindemith Concerto for Violin and Orchestra. Mr. Burgin will offer Prokofieff's "Romeo and Juliet" Ballet, Second Suite", and Mahler's Symphony No. 1 in D major.

Four Conductors in Week To Lead Boston Symphony

Burgin to Direct Shed Concert Today, De Carvalho Friday, Bernstein Saturday and Munch Next Sunday; Serkin Soloist Wednesday

Lenox, July 28—The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood moves into its semifinal week of summer symphonic music tomorrow afternoon at 2.30 when the full orchestra will be conducted by Richard Burgin, concertmaster.

On the program will be the "Romeo and Juliet" Suite No. 2 by Sergei Prokofieff, violin concerto by Paul Hindemith, with Ruth Posselt (Mrs. Burgin) as soloist, and Symphony No. 1 in D by Gustav Mahler.

A joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet will be given on Wednesday evening, Aug. 1, in the Theater-Concert Hall.

De Carvalho Returns

The three concerts next week end by the 105-piece Boston Symphony on Friday and Saturday evenings and next Sunday afternoon will be held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (Aug. 3); by Leonard Bernstein (Aug. 4); by the Boston Symphony Orchestra's music director Charles Munch (Aug. 5).

Mr. de Carvalho, a member of the conducting faculty at the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood from 1946-1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's piano concerto.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's fifth symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria. He will have the assistance of the festival chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school as assistant to Dr. Koussevitzky in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky violin concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29, 1856), with a performance of his second symphony, and will also give the Tanglewood premiere of Aaron Copland's "Symphonic Ode." Mr. Copland, assistant to Dr. Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

The Tanglewood evening concerts are at 8.30 p. m., the Sunday afternoon performance is at 2.30 p. m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for festival patrons is the Sunday morning public rehearsal of the Boston Symphony in the Shed at 10 a. m. (Aug. 4), for which a nominal charge is made of $1, for the benefit of the orchestra's pension fund. The complete programs:

Wednesday, Aug. 1, 8.30 P. M.
Theater-Concert Hall, Chamber Music
Symphonic Etudes .....Schumann
Rudolf Serkin, pianist
Quintet for Piano and Woodwinds, K. 452 .....Mozart
Boston Symphony Woodwind Quartet (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn; Sherman Walt, bassoon) and Rudolf Serkin
"Carnaval" .....Schumann
Rudolf Serkin

Friday, Aug. 3, 8.30 P. M.
Music Shed—Boston Symphony Orchestra
"La Kermesse" (First performance at Tanglewood) .....Barraud
"The Three-Cornered Hat" ....Falla
Piano Concerto .....Ravel
Soloist: Jocy de Oliveira, pianist (North American debut)
American debut)
Ballet, "Petrouchka" (Complete) .....Stravinsky
Conductor: Eleazar de Carvalho

Saturday, Aug. 4, 8.30 P. M.
Music Shed—Boston Symphony Orchestra
In Memory of Serge Koussevitsky
Mass in C minor (K. 427, Kyrie and Gloria (First Tanglewood performance) .....Mozart
Soloists: Phyllis Curtin, soprane; Eunice Alberts, contralto; John McCollum, tenor
Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon
Symphony No. 5 .....Prokofieff
Conductor: Leonard Bernstein

Sunday, Aug. 5, 2.30 P. M.
Music Shed, Boston Symphony Orchestra
Symphonic Ode (First performance at Tanglewood) .....Copland
Violin Concerto .....Tchaikovsky
Soloist: Zino Francescatti
Symphony No. 2, in C major .....Schumann
Conductor: Charles Munch

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BEAUX ARTS TRIO TO BE HEARD AT SOUTH MOUNTAIN

Guilet, Greenhouse, Pressler to Give Concert Saturday

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...from 19th Century op... ...oz, Puccini, and Verdi, ... scheduled for first ... performance, will be ...idents of Department ...f the Berkshire Music ... a single performance ...ed, Lenox, Massachu... ...row night at 8:30 in ...Concert Hall. The op... ...will be given in Italian ...ish, under the direction ...ldovsky, who heads the ...rtment of the Boston ... Orchestra's summer ...ol.

...rmance is open to those ...rt the Berkshire Music ...ough membership in its ...ganization. All seats are ...

...mieres are Act IV of ...rlioz' massive "The Tro... ...mposed in 1863, which ...s New England Opera ...premiered in this coun... ...in Boston; and Act I ...'s "La Rondine" (The ... which had a belated 1917 ... abroad. Scenes from ...Don Carlo" (1867), "Aida" ...d "Falstaff" (1893) com... program.

...ncert Wednesd...

...ms works by Schumann and Mozart i... ...ht.' Eminent pianist Rudolf Serkin ... that plays Wednesday are Ralph ...n, and Sherman Walt, bassoon. Also ... ...ist of the Boston Symphony, who has ...bers of this group.

Second Thoughts On Music

First Act of 'Die Walkure' Given Notable Performance

Margaret Harshaw, Albert Da Costa and James Pease Grandly Supported by Orchestra at Tanglewood; Contemporary Works Heard

By WILLARD M. CLARK

...Berk... ...the one ... ...festival in... ...ostal lit... ...Never ... ...pertain... ...place ... ...ays ... ...season. The ... ...such a period... ...

...h, during the pro... ...of Friday, July 20, provid... ...some of the finest interpreta... ...tions of his career as he led the Boston Symphony Orchestra through the Berlioz overture "The Roman Carnival," Debussy's "Afternoon of a Faun" and Ravel's glorious "Daphnis et Chloe" suite. These are works in which the French conductor excels. He was equally fortunate in his reading of the Brahms Symphony No. 2 in D major.

The next night he opened the program with a smooth and elegant reading of "Adagio for Strings" by Samuel Barber. Then came Martinu's Symphony No. 6 written for the 75th anniversary of the orchestra and dedicated to Mr. Munch. This is a work of imagination, written by an expert craftsman. Its thematic material is interesting and its orchestration is rich and colorful.

Wagnerian Artists

The first act of "Die Walkure" by Wagner was sung by Margaret Harshaw as "Sieglinde"; Albert Da Costa as "Siegmund" and James Pease as "Hunding." Miss Harshaw is surely the top Wagnerian soprano today. She sang with opulent tones and a thorough understanding of the Wagnerian tradition. Albert Da Costa will very soon be the top ranking Helden tenor for he has all the resources, vocal and intellectual. His singing was marked by a youthful freshness of voice, an understanding of the Wagnerian medium and fine projection of mood and text.

During his stay in Europe, James Pease has grown tremendously in vocal and artistic stature. The voice is large, resonant and always musical. He is a Wagnerian basso to watch. The orchestra was overwhelming in its grandeur and Mr. Munch was an inspired conductor.

The veteran conductor Pierre Monteux, now 81 years old, took over the podium for the Sunday afternoon concert. The orchestra stood as he approached the podium. So did many in the audience. One seldom hears so lucid and detailed a performance of the Bartok "Concerto for Orchestra" as Mr. Monteux made known. The work was written for the orchestra at the behest of Serge Koussevitzky. Thus Bartok knew the caliber of the men he was writing for. The result is that every man in the orchestra becomes the virtuoso. As Mr. Monteux conducted, the work unfolded as a glittering kaleidoscope of sound.

Mr. Monteux's reading of Schubert's Symphony No 7 in C major was impressive in its remarks or violent tempi with which some composers are prone to find in this most mature of the Schubert symphonies. Instead there was a steady, vital approach which caused the orchestra to sing.

Contemporary Music

Yes, there is a deal of contemporary music being heard at Tanglewood this summer, even though the orchestra is not giving its whole attention to it. The second concert sponsored by the Fromm Music Foundation of Chicago was more or less on the same level as the opening concert, but a little less nerve-wracking. Not all the music was pleasing. Much was informative. The program included two works commissioned by the foundation, a quintet for five instruments by Leland Smith of the music department of Chicago University and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock" by the Cuban composer Julian Orbon, a Berkshire music student in 1946. It is written for soprano and eight instruments.

Both works were first performances. The Smith work had nothing to offer the listener and probably not much more for the performers. It had no direction, no focal point and its harmonic structure is so complex as to be practically undiscernible.

Seymour Lipkin conducted the Cuban work. Marjorie McClung proved herself to be a fine musician with a pleasant lyric soprano voice. The work poses no listening difficulties. It is a sincere offering, sonorous and often melodic. The performance was first rate.

We got particular pleasure in listening to a "Sonata da Camera" by Goffredo Petrassi. This is scored for harpsichord with an orchestra of 10 instruments. Mr. Petrassi is guest composer at the Berkshire Center. He writes with a sure sense of proportion and tonal values. He allows the harpsichord to be heard both as solo instrument and in ensemble. When Miss Marlow played the DeFallo "Concerto for Harpischord" at the beginning of the program, much of the time it was inaudible. It was a fine performance and the audience reaction was happy.

Opera Scenes

Scenes from 13 operas by Mozart were offered by the Opera department. All the singers in the department were involved in this concert which was of interminable length. There were scenes from "The Magic Flute," "Bastien and Bastienne" "Lucio Silla" "La Finta Giardiniera," "Il Re Pastore," Don Giovanni," "Zaide," "The Impresariso," "Idomeneo" "The Abduction from the Seraglio," "Titus," "Cosi Fan Tutte" and "The Marriage of Figaro."

All in all, Mozart was well served. There were several fine voices, notably the tenor Robert Nagy who sang Idomeneo; the Elvira of Madeleine Palmer; the Zaide of Annabelle Bernard and the Don Ottavio of Hal Roberts who had, more than many of the rest, as real sense of the Mozart style.

The settings were magnificient and drew almost as much applause as the singers and Boris Goldovsky was in his element, telling about each scene in his inimitable manner and playing piano accompaniments.

Today's Concert

Richard Burgin, concertmaster of the orchestra will conduct the concert in the Shed this afternoon at 2:30 p. m. His wife, violinist Ruth Posselt, will be the soloist in the Hindemith Concerto for Violin and Orchestra. Mr. Burgin will offer Prokofieff's "Romeo and Juliet" Ballet, Second Suite" and Mahler's Symphony No. 1 in D major."

Four Conductors in Week To Lead Boston Symphony

Burgin to Direct Shed Concert Today, De Carvalho Friday, Bernstein Saturday and Munch Next Sunday; Serkin Soloist Wednesday

Lenox, July 28—The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood moves into its semifinal week of summer symphonic music tomorrow afternoon at 2.30 when the full orchestra will be conducted by Richard Burgin, concertmaster.

On the program will be the "Romeo and Juliet" Suite No. 2 by Sergei Prokofieff, violin concerto by Paul Hindemith, with Ruth Posselt (Mrs. Burgin) as soloist, and Symphony No. 1 in D by Gustav Mahler.

A joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet will be given on Wednesday evening, Aug. 1, in the Theater-Concert Hall.

De Carvalho Returns

The three concerts next week end by the 105-piece Boston Symphony on Friday and Saturday evenings and next Sunday afternoon will be held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (Aug. 3); by Leonard Bernstein (Aug. 4); by the Boston Symphony Orchestra's music director Charles Munch (Aug. 5).

Mr. de Carvalho, a member of the conducting faculty at the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood from 1946-1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's piano concerto.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's fifth symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria. He will have the assistance of the festival chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school as assistant to Dr. Koussevitzky in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky violin concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29,-1856) with a performance of his second symphony, and will also give the Tanglewood premiere of Aaron Copland's "Symphonic Ode." Mr. Copland, assistant to Dr. Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

The Tanglewood evening concerts are at 8.30 p. m., the Sunday afternoon performance is at 2.30 p. m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for festival patrons is the Sunday morning public rehearsal of the Boston Symphony in the Shed at 10 a. m. (Aug. 4), for which a nominal charge is made of $1, for the benefit of the orchestra's pension fund. The complete programs:

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Symphonic Etudes .....Schumann
Rudolf Serkin, pianist
Quintet for Piano and Woodwinds, K. 452 .....Mozart
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"Carnaval" .....Schumann
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Soloist: Jocy de Oliveira, pianist (North American debut)
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Symphony No. 5 .....Prokofieff
Conductor: Leonard Bernstein
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Music Shed, Boston Symphony Orchestra
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Violin Concerto .....Tchaikovsky
Soloist: Zino Francescatti
Symphony No. 2, in C major .....Schumann
Conductor: Charles Munch

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SERKIN CONCERT ATTRACTS CROWD TO TANGLEWOOD

Audience of 9821, Largest of Season, Hears Pianist

By WILLARD M. CLARK

Tanglewood, July 28 — Rudolf Serkin, pianist, was the bright star of the concert tonight by the Boston Symphony Orchestra, directed by Charles Munch. As happened last season, the distinguished pianist drew a record audience of 9821, the largest thus far, of the season.

Vigor Is Evident

The Schumann "Concerto in A Minor for Piano and Orchestra" is unusually a sure fire hit. Tonight it was all of that and a bit more, for seldom have we heard this concerto played with greater vigor, boldness and impact. There was a certain lack of sensitivity and warmth, particularly in the middle movement, but this was a performance of the Schumann who had blood, not water, in his veins. To some in the audience the brilliance of this performance may have come as a shock, accustomed as one often is to the sweetly pretty conception of those young lady pianists who offer it at every opportunity. Liszt and Schumann became comrades in the Serkin-Munch performance.

The concert opened with another of the works commissioned

SERKIN CONCERT

(Continued From Page 1A)

for the 75th anniversary of the orchestra. It was Howard Hanson's "Elegy in Memory of Serge Koussevitzky." Mr. Hanson has been a significant member of the American composers' fraternity for a long time. He has also been particularly fortunate in having much of his work both played and recorded and he in turn has done his bit for the American composer through the annual festivals at the Eastman School of Music, which he heads. This "elegy" is a sincere and sympathetic work, often gripping in its dramatic vein and varied enough in its moods and melodic content to hold interest. The performance was an extremely able one.

Honegger Work Played

Mr. Munch appears to have a liking for Arthur Honegger's Fifth Symphony. There is ample reason for this feeling because the symphony is one of the finest works to come from the many commissions of the Koussevitzky Music Foundation. It is an intuitive work, quite personal from beginning to end. One finds in it a controlled power, a maturity which is greater in its intensity than the exuberance of his earlier works. Again, Mr. Munch and the orchestra served the work well.

The final work on the program is one of the works in which Charles Munch reaches the interpretive heights and the orchestra plays the music as we have heard no other, Debussy's "La Mer," three orchestral sketches. It is known that Debussy had a passion for the sea and these sketches are his impressions. There is within the music a strong personal feeling which is brought out in the delicate colorations, the shifting rhythms and constant surge of this music. The virtuosi of the Boston Symphony play this music with an almost unearthly beauty of tone. All concerned in the performance are in complete agreement.

Tomorrow afternoon, Richard Burgin, concertmaster of the orchestra, takes over the podium. His wife, violinist Ruth Posselt, will be heard in the Hindemith "Concerto for Violin and Piano." The concert will open with the "Romeo and Juliet" ballet suite by Prokofieff and conclude with Mahler's First Symphony.

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Let's Take A Drive

Tanglewood In Berkshires Makes Lovely Rendezvous

This is another in a series of Sunday articles published by The Courant in cooperation with the Hartford Automobile Club, designed to assist you in obtaining the greatest pleasure from short motoring excursions.—The Ed.

By DICK ROBINSON
(Automobile Club of Hartford.)

This suggestion involves a pleasant trip of 135 miles to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan via U.S. 44 to the northwest corner of the state at the junction of U.S. Route 7 and 44.

Twelve miles north on U.S. 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

House of Hawthorne

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, the site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony, is the music shed where concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

Spectacular View

The view from the grounds is close to spectacular, and the visitor might be advised to attend the Sunday concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, you head into Lenox and then south on U.S. 20 for a dozen miles to Becket where U.S. 20 cuts east, but you go south on Route 8. About 13 miles from here, near New Boston, is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south to Winsted and then it's U.S Route 44 back to Hartford.

Festival concerts are held in the Music Shed July 20 through August 12, Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. Single concert prices are from $2.08 to $6.50.

For a list of hotel or guest accommodations in the Berkshires contact the Berkshire Hills Conference, Pittsfield, Massachusetts, which through the cooperation of the local Chamber of Commerce and similar organizations, will endeavor to secure reservations.

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Serkin Given Ovation At Tanglewood Concert

By RAYMOND MORIN, Telegram Music Critic

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SERKIN CONCERT ATTRACTS CROWD TO TANGLEWOOD

Audience of 9821, Largest of Season, Hears Pianist

By WILLARD M. CLARK

Tanglewood, July 28 — Rudolf Serkin, pianist, was the bright star of the concert tonight by the Boston Symphony Orchestra, directed by Charles Munch. As happened last season, the distinguished pianist drew a record audience of 9821, the largest thus far of the season.

Vigor Is Evident

The Schumann "Concerto in A Minor for Piano and Orchestra" is unusually a sure fire hit. Tonight it was all of that and a bit more, for seldom have we heard this concerto played with greater vigor, boldness and impact. There was a certain lack of sensitivity and warmth, particularly in the middle movement, but this was a performance of the Schumann who had blood, not water, in his veins. To some in the audience the brilliance of this performance may have come as a shock, accustomed as one often is to the sweetly pretty conception of those young lady pianists who offer it at every opportunity. Liszt and Schumann became comrades in the Serkin-Munch performance.

The concert opened with another of the works commissioned

SERKIN CONCERT

(Continued From Page 1A)

for the 75th anniversary of the orchestra. It was Howard Hanson's "Elegy in Memory of Serge Koussevitzky." Mr. Hanson has been a significant member of the American composers' fraternity for a long time. He has also been particularly fortunate in having much of his work both played and recorded and he in turn has done his bit for the American composer through the annual festivals at the Eastman School of Music, which he heads. This "elegy" is a sincere and sympathetic work, often gripping in its dramatic vein and varied enough in its moods and melodic content to hold interest. The performance was an extremely able one.

Honegger Work Played

Mr. Munch appears to have a liking for Arthur Honegger's Fifth Symphony. There is ample reason for this feeling because the symphony is one of the finest works to come from the many commissions of the Koussevitzky Music Foundation. It is an intuitive work, quite personal from beginning to end. One finds in it a controlled power, a maturity which is greater in its intensity than the exuberance of his earlier works. Again, Mr. Munch and the orchestra served the work well.

The final work on the program is one of the works in which Charles Munch reaches the interpretive heights and the orchestra plays the music as we have heard no other, Debussy's "La Mer," three orchestral sketches. It is known that Debussy had a passion for the sea and these sketches are his impressions. There is within the music a strong personal feeling which is brought out in the delicate colorations, the shifting rhythms and constant surge of this music. The virtuosi of the Boston Symphony play this music with an almost unearthly beauty of tone. All concerned in the performance are in complete agreement.

Tomorrow afternoon, Richard Burgin, concertmaster of the orchestra, takes over the podium. His wife, violinist Ruth Posselt, will be heard in the Hindemith "Concerto for Violin and Piano." The concert will open with the "Romeo and Juliet" ballet suite by Prokofieff and conclude with Mahler's First Symphony.

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Sunday Courant
HARTFORD, Conn.
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JUL 29 1956

Let's Take A Drive

Tanglewood In Berkshires Makes Lovely Rendezvous

This is another in a series of Sunday articles published by The Courant in cooperation with the Hartford Automobile Club, designed to assist you in obtaining the greatest pleasure from short motoring excursions.—The Ed.

By DICK ROBINSON
(Automobile Club of Hartford.)

This suggestion involves a pleasant trip of 135 miles to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan via U.S. 44 to the northwest corner of the state at the junction of U.S. Route 7 and 44.

Twelve miles north on U.S. 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

House of Hawthorne

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, the site of the Berkshire Music Festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony, is the music shed where concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

Spectacular View

The view from the grounds is close to spectacular, and the visitor might be advised to attend the Sunday concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, you head into Lenox and then south on U.S. 20 for a dozen miles to Becket where U.S. 20 cuts east, but you go south on Route 8. About 13 miles from here, near New Boston, is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south to Winsted and then it's U.S Route 44 back to Hartford.

Festival concerts are held in the Music Shed July 20 through August 12, Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30. Single concert prices are from $2.08 to $6.50.

For a list of hotel or guest accommodations in the Berkshires contact the Berkshire Hills Conference, Pittsfield, Massachusetts, which through the cooperation of the local Chamber of Commerce and similar organizations, will endeavor to secure reservations.

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Jocy de Oliveira, pianist.

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Wednesday, 8:30 Rudolf Serkin, pianist; Boston Symphony Woodwind Quartet. Symphonic Etudes; "Carnaval," Schumann; Quintet for Piano and Woodwinds, K. 452, Mozart.

Friday, 8:30 Boston Symphony Orchestra, Eleazar de Carvalho conducting. "La Kermesse," Barraud; "The Three-Cornered Hat," Falla; Piano Concerto, Ravel; Ballet, "Petrouchka," Stravinsky.

Saturday, 8:30 Boston Symphony Orchestra, Leonard Bernstein conducting; soloists, Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor; and the Festival Chorus of Berkshire Music Center. Mass in C minor, K. 427, Kyrie and Gloria, Mozart; Symphony No. 5, Prokofiev.

Sunday, Aug. 5, 2:30 Boston Symphony Orchestra, Charles Munch, conductor; soloist, Zino Francescatti, violinist. Symphonic Ode, Copland; Violin Concerto, Tchaikovsky; Symphony No. 2 in C major, Schumann.

A Brazilian Conductor Has a Colorful Career

By JAY S. HARRISON

LENOX, Mass.

Placid lives are the common lot of most men. That, perhaps, is why biographies of uncommon ones usually run through three or more editions. Take, for instance, the life story of Eleazar de Carvalho, acting head of the department of orchestra and conducting at the Berkshire Music Center who, on Friday, will direct the Boston Symphony in a Tanglewood concert. His tale is a history few of us can equal; that is why it is worth retelling. Mr. de Carvalho was born in Iguatu in the state of Ceara, Brazil, in 1915, the son of industrious but poor farm workers. From his father he inherited Dutch blood, from his mother pure Indian, and with both he labored side by side on the parched fields of Iguatu until, at the age of ten, his parents moved to Fortaleza, capital of Ceara. There he entered school for the first time.

His country life, however, had not lent itself to regimentation and, refusing to abide by the accepted rules of civility, he was within a month's time expelled from his classes. For de Carvalho pere there seemed no other course than to install his fractious son in a naval academy of some sort, and young Eleazar consequently found himself a member of the City School for Apprentice Seamen. Once admitted he became fascinated with the resident band and soon joined it as a player of the double bass.

Career Afloat

But to the de Carvalhos, as to most parents, music seemed an unlikely (not to say dreadful) career for a sprouting lad and so Eleazar was shipped to the Angra do Reis, in the state of Rio, to continue his education as an ordinary seaman. After his graduation he did, in fact, join the National Corps, serving with them until his discharge in 1936. His naval hitch, on the other hand, did not prevent him from attending to other chores and in 1939 he began simultaneous study—at night—in the Instituto Rio Branco and the National School of Music of the University of Brazil, where, in 1940, he graduated with honors, a doctor's degree in music and a conductor-composer diploma.

Thus far, despite his experience and degrees, Mr. de Carvalho considered himself an amateur. He took his first professional step by running a competition under whose terms he became a permanent member of the famed Teatro Municipal of Rio de Janeiro as, of all things, a tuba virtuoso. And shortly he found himself assistant conductor of the Brazil Symphony Orchestra. Then, in 1941, when the leader of the group fell ill, he substituted for the ailing maestro on one day's notice and, conducting without score, made such a mark on the Brazilian public as has rarely been seen since a fledgling named Toscanini did the same thing in the same place some sixty-odd years ago.

Came Here in 1946

As he had overwhelmed at least three-quarters of his own country, there seemed nothing left for Mr. Carvalho to do but to come to the United States and try to duplicate his successes. In 1946, he arrived here—unknown, friendless, without a word of English on his tongue—a condition, incidentally, which he has now corrected to the degree of being able to carry on rudimentary conversation. On his arrival in the United States he made his way straight to Tanglewood, met the late Serge Koussevitzky, then the lord of the manor, and without batting an eye asked the great conductor to turn over the student orchestra to him for five minutes so that he might prove his ability. Koussevitzky, caught off guard by the fervor with which the appeal was made, consented and chose Rimsky-Korsakov's "Russian Easter" Overture as Carvalho's audition piece. In less than ten measures, the Boston Symphony's director knew that a master musician had come to him. Turning to a neighbor he said simply, "In five years de Carvalho will be one of the country's leading conductors."

At Tanglewood

Never one to miss a good thing, Koussevitzky immediately invited de Carvalho to join the staff of the Berkshire Music Center as his assistant in the training class in conducting and to lead the B. S. O. for a two-week period during the 1947-'48 season. Subsequently, until 1951, he remained on the Tanglewood faculty and since then has spent his time traveling between Brazil and Europe. At the moment he is Artistic Director of the Orquestra Sinfonica Brasileira, General Director of the Juventude Musical Brasiliera, a society of 75,000 Brazilian youngsters which he founded in 1952 to solidify the artistic education of small-fry compatriots, and one of the strongest voices in the culture of his country. He is now forty-one and the end of his achievements is not in sight.

A Horatio Alger story? No. An Eleazar de Carvalho story. But they are much the same.

SYRACUSE HERALD-AMERICAN, Sunday, July 29, 1956

The Berkshire Festival of the Boston Symphony Orchestra moves into its fifth week of symphonic music on August 1 with a joint recital of chamber music of Schumann and Mozart in the Theater-Concert Hall by Pianist Rudolph Serkin and the Boston Symphony Woodwind Quartet. The three week end concerts by the Boston Symphony's full orchestra will be in the Music Shed, starting with Friday night when Eleazar de Cavallo will conduct. Soloist wil be Pianist Jocy De Olivera in her North American debut. The program will comprise numbers by Barraid, de Falla, Ravel and Stravinsky. In private life, Miss De Oliveira is Mrs. de Cavallo.

Leonard Bernstein will lead the Orchestra in a Memorial to Serge Koussevitsky Saturday night, Aug. 4. Included in the program will be Prokofieff's Symphony No. 5 which Dr. Koussevitzky introduced in the United States, and excerpts from Mozart's Mass in C Minor with a Festival Chorus of students from the Berkshire Music Center, and soloists. Dr. Munch will conduct the Sunday afternoon, Aug. 5 program, the selections including works by Aaron Copland, Tschaikowsky and Schumann. Zino Francescatti will play the Tschaikowsky Violin Concerto with orchestra.

This afternoon's concert, Richard Burgin conducting, will include the Mahler Symphony No. 1 in D Major; Prokofieff's "Romeo and Juliet" Suite No. 2 and the Hindemith Violin Concerto with Ruth Posselt, soloist. Richard Burgin is concert master of the Boston Symphony and head of the chamber music department in the Berkshire Music Center.

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Romeo and Juliet, Suite No. 2.....Prokofieff
Violin Concerto.....Hindemith
Symphony No. 1.....Mahler
MONDAY, 8:30 P. M., Theatre-Concert Hall. Program of scenes from nineteenth century operas sung by students of Berkshire Music Center and directed by Boris Goldovsky.
Don Carlo (Act. 2); Aida (Act 3); Falstaff (Act 1, Scene 2, in English).....Verdi
The Trojans (Act 4 in English)..Berlioz
La Rondine (Act 1 in English).....Puccini
WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. Chamber music program by Rudolf Serkin, pianist, and the Boston Symphony Woodwind Quartet.
Symphonic Etudes; Carnaval..Schumann
Quintet for piano and woodwinds (K. 452).....Mozart
FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Eleazar de Carvalho; Jocy de Oliveira, pianist (North American debut).
La Kermesse (first Tanglewood performance).....Barraud
The Three-Cornered Hat.....Falla
Piano Concerto.....Ravel
Petrouchka.....Stravinsky
SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Leonard Bernstein; Festival Chorus of Berkshire Music Center students; Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor. Concert in memory of Serge Koussevitzky.
Mass in C minor (K. 427); Kyrie and Gloria (first Tanglewood performance).....Mozart
Symphony No. 5.....Prokofieff
NEXT SUNDAY, Aug. 5, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Zino Francescatti, violinist.
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Saturday, 8:30 Boston Symphony Orchestra, Leonard Bernstein conducting; soloists, Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor; and the Festival Chorus of Berkshire Music Center. Mass in C minor, K. 427, Kyrie and Gloria, Mozart; Symphony No. 5, Prokofiev.

Sunday, Aug. 5, 2:30 Boston Symphony Orchestra, Charles Munch, conductor; soloist, Zino Francescatti, violinist. Symphonic Ode, Copland; Violin Concerto, Tchaikovsky; Symphony No. 2 in C major, Schumann.

A Brazilian Conductor Has a Colorful Career

By JAY S. HARRISON

LENOX, Mass.

Placid lives are the common lot of most men. That, perhaps, is why biographies of uncommon ones usually run through three or more editions. Take, for instance, the life story of Eleazar de Carvalho, acting head of the department of orchestra and conducting at the Berkshire Music Center who, on Friday, will direct the Boston Symphony in a Tanglewood concert. His tale is a history few of us can equal; that is why it is worth retelling. Mr. de Carvalho was born in Iguatu in the state of Ceara, Brazil, in 1915, the son of industrious but poor farm workers. From his father he inherited Dutch blood, from his mother pure Indian, and with both he labored side by side on the parched fields of Iguatu until, at the age of ten, his parents moved to Fortaleza, capital of Ceara. There he entered school for the first time.

His country life, however, had not lent itself to regimentation and, refusing to abide by the accepted rules of civility, he was within a month's time expelled from his classes. For de Carvalho pere there seemed no other course than to install his fractious son in a naval academy of some sort, and young Eleazar consequently found himself a member of the City School for Apprentice Seamen. Once admitted he became fascinated with the resident band and soon joined it as a player of the double bass.

Career Afloat

But to the de Carvalhos, as to most parents, music seemed an unlikely (not to say dreadful) career for a sprouting lad and so Eleazar was shipped to the Angra do Reis, in the state of Rio, to continue his education as an ordinary seaman. After his graduation he did, in fact, join the National Corps, serving with them until his discharge in 1936. His naval hitch, on the other hand, did not prevent him from attending to other chores and in 1939 he began simultaneous study—at night— in the Instituto Rio Branco and the National School of Music of the University of Brazil, where, in 1940, he graduated with honors, a doctor's degree in music and a conductor-composer diploma.

Thus far, despite his experience and degrees, Mr. de Carvalho considered himself an amateur. He took his first professional step by running a competition under whose terms he became a permanent member of the famed Teatro Municipal Rio de Janeiro as, of all things, tuba virtuoso. And shortly he found himself assistant conductor of the Brazil Symphony Orchestra. Then, in 1941, when the leader of the group fell ill, he substituted for the ailing maestro on one day's notice and, conducting without score, made such a mark on the Brazilian public as has rarely been seen since a fledgling named Toscanini did the same thing in the same place some sixty-odd years ago.

Came Here in 1946

As he had overwhelmed at least three-quarters of his own country, there seemed nothing left for Mr. Carvalho to do but to come to the United States and try to duplicate his successes. In 1946, he arrived here—unknown, friendless, without a word of English on his tongue—a condition, incidentally, which he has now corrected to the degree of being able to carry on a rudimentary conversation. On his arrival in the United States, he made his way straight to Tanglewood, met the late Serge Koussevitzky, then the lord of the manor, and without batting an eye asked the great conductor to turn over the student orchestra to him for five minutes so that he might prove his ability. Koussevitzky, caught off guard by the fervor with which the appeal was made, consented and chose Rimsky-Korsakov's "Russian Easter" Overture as Carvalho's audition piece. In less than ten measures, the Boston Symphony's director knew that a master musician had come to him. Turning to a neighbor he said simply, "In five years de Carvalho will be one of the country's leading conductors."

At Tanglewood

Never one to miss a good thing, Koussevitzky immediately invited de Carvalho to join the staff of the Berkshire Music Center as his assistant in the training class in conducting and to lead the B. S. O. for a two-week period during the 1947-'48 season. Subsequently, until 1951, he remained on the Tanglewood faculty and since then has spent his time traveling between Brazil and Europe. At the moment he is Artistic Director of the Orquestra Sinfonica Brasileira, General Director of the Juventude Musical Brasileira, a society of 75,000 Brazilian youngsters which he founded in 1952 to solidify the artistic education of small-fry compatriots, and one of the strongest voices in the culture of his country. He is now forty-one and the end of his achievements is not in sight.

A Horatio Alger story? No. An Eleazar de Carvalho story. But they are much the same.

SYRACUSE HERALD-AMERICAN, Sunday, July 29, 1956

The Berkshire Festival of the Boston Symphony Orchestra moves into its fifth week of symphonic music on August 1 with a joint recital of chamber music of Schumann and Mozart in the Theater-Concert Hall by Pianist Rudolph Serkin and the Boston Symphony Woodwind Quartet. The three week end concerts by the Boston Symphony's full orchestra will be in the Music Shed, starting with Friday night when Eleazar de Cavallo will conduct. Soloist will be Pianist Jocy De Olivera in her North American debut. The program will comprise numbers by Barraid, de Falla, Ravel and Stravinsky. In private life, Miss De Oliveira is Mrs. de Cavallo.

Leonard Bernstein will lead the Orchestra in a Memorial to Serge Koussevitsky Saturday night, Aug. 4. Included in the program will be Prokofieff's Symphony No. 5 which Dr. Koussevitzky introduced in the United States, and excerpts from Mozart's Mass in C Minor with a Festival Chorus of students from the Berkshire Music Center, and soloists. Dr. Munch will conduct the Sunday afternoon, Aug. 5 program, the selections including works by Aaron Copland, Tschaikowsky and Schumann. Zino Francescatti will play the Tschaikowsky Violin Concerto with orchestra.

This afternoon's concert, Richard Burgin conducting, will include the Mahler Symphony No. 1 in D Major; Prokofieff's "Romeo and Juliet" Suite No. 2 and the Hindemith Violin Concerto with Ruth Posselt, soloist. Richard Burgin is concert master of the Boston Symphony and head of the chamber music department in the Berkshire Music Center.

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Symphony No. 5 ..... Prokofieff

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[15d]

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CONCERT AND OPERA PROGRAMS FOR THE WEEK

ETERNAL ROMANTIC

Centenary of the Death of Schumann Is Receiving Scant Attention

By HOWARD TAUBMAN

A HUNDRED years ago today, Robert Schumann died in a private institution for the mentally sick at Edenich, near Bonn. He had been in this sanitarium for more than two years, a period of slow dying except for lucid, responsible intervals. His work was done, and an abundant harvest it had been.

"It is hard to speak of the soul's secrets," Schumann once observed. He was one of the few who succeeded. His compositions, particularly the piano pieces and the songs, are the autobiography of his spirit. They reveal, more than his own letters, the diary of his wife Clara or the words of his closest contemporaries, the true nature of this mercurial, passionate, tremulously sensitive poet in tone.

Robert Schumann did not have a rigorous musical education in his childhood and youth. Even after he had given up the plan to study law and had turned entirely to composition, even after pieces of his had been performed, published and won him some recognition, he felt the need to undertake lessons in thorough-bass. Toward the end of his active life, he was immersed in the counterpoint of Bach.

When he tackled the larger forms, he found himself hampered by a lack of ease in orchestration. Nor was he completely comfortable with the enormous canvas that a symphony provided. But his ardor and lyricism broke through the confinements imposed by his hesitancies and uncertainties. The symphonies are not tight, fully realized creations, like the masterly examples in this form by Haydn, Mozart, Beethoven and Brahms, but the stamp of Schumann's genius is on them and they remain unique in the repertory.

Pianistic Thinking

The piano was Schumann's dearest confidant and the most searching mirror of his soul. It has been said truly that even when he wrote for other instruments his thinking and expression more often than not were pianistic. He did most of his composing at the piano. Occasionally he tried to write away from it. He cautioned a student to do his music-making in his head, but kept returning to the piano in the making of his own.

The piano works best reflect the rich, varied inner life of the man. The compositions made up of short, connected pieces, beginning with the "Abegg Variations" and "Papillons" and continuing through "Davidsbuendlertaenze," "Carnaval," "Fantasiestuecke," "Kinderscenen," "Kreisleriana," "Album fuer die Jugend" and the rest, reveal his endless play of fancy. Here as well as in the sonatas and Fantasy we find all the aspects of his restless moods—passion, tenderness, rebelliousness, impatience and melancholy. Here Florestan, the exuberant, and Eusebius, the reticent—those two figures of his invention—appear and disappear by turns. Here is the essence of romanticism.

Schumann was born in 1810. Within a ten-year period, from 1803 to 1813, these other movers and shakers of romanticism were born: Berlioz, 1803; Mendelssohn, 1809; Chopin, 1810; Liszt, 1811; Wagner, 1813. In their youth and early manhood these men in their various ways fought the battle against Philistinism. The "new music" was worth fighting for; moreover, it was their own. In later years, Schumann looked askance at the gigantic outbursts of Liszt and might have felt the same way about Wagner's huge scores. He did have reservations about Wagner's early operas.

Schumann's gift was for intimate, lyrical expression. In his songs he captured not only an emotion but also its overtones. His finest are settings of Heine's poems, with their intimations of meanings far beyond the literal content. When he came to set Chamisso's cycle, "Frauenlieben und Leben," he provided that extra something of feeling that turned the verses into art.

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The most important thing in his life, next to music, was Clara Wieck. Their love and marriage, described memorably in John N. Burk's "Clara Schumann," were catalysts for some of Schumann's most beautiful works. But he responded to everything around him, and it was all refracted by the prism of his mind and emerged as music.

The proof of this is in a letter he wrote to Clara. Excerpts from it, as translated by Mr. Burk and drawn from his book, follow:

"* * * My mind is at work, musical thoughts are shaping into compositions. I am affected by all that goes on in the world—politics, literature, people; I ponder it all in my own way, and somehow it comes to light in the form of music. And so many of my compositions are hard to understand, because they have remote causes, and sometimes they are striking because extraordinary happenings take hold of me, and must have their outlet in music.

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"The reason so few of the newer compositions satisfy me is that, aside from their construction, they spring from no genuine impulse, and consequently emerge as inferior lyrical effusions. The best of these does not reach what is the point of departure of my music. Theirs may be a flower, but mine is a poem of the spirit; theirs has a crudity of feeling, mine is the expression of poetical consciousness.

"I am not aware of these matters while I am composing—they occur to me afterward. * * * I cannot really speak of these things, and on music especially, one becomes quite incoherent, though I think much about it * * *."

At the end of this letter, in which Robert was revealing himself to Clara and adumbrating their future together, he wrote with irresistible and innocent honesty, "and we will play and poetize together like angels, bringing delight to mankind."

A century after his death, Schumann still delights mankind through his music. It needs no special celebration. It remains as fresh and enchanting as when it was new. As the composer himself so well knew, he was reaching for the soul's secrets.

As far as this department knows no centennial observance on a grand scale has been planned. The memorials to Mozart this year on the bicentennial of his birth have occupied most musical organizations. Schumann's music does not need the stimulus of special testimonials any more than Mozart's does. But it would be a fair occasion to have revivals of some of his compositions which are not often done, like the opera "Genovava," which deserves, if not a full-dress stage presentation, at least a fine concert performance.

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Symphony No. 5 ..... Prokofieff

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TANGLEWOOD OPENS

The Berkshire Music Centre, founded in 1940, will open its 14th session this afternoon when the 400 students will be welcomed by Charles Munch, music director of the Boston Symphony.

The first concerts by the orchestra will be held this coming week end. On Friday night Benny Goodman will be the featured soloist in Mozart's Clarinet Concerto. The Yale Glee Club sings with the orchestra Saturday evening, and Sunday's concert presents Lukas Foss in the dual role of conductor and soloist. Mr. Foss' solo offering is Bach's Concerto in D minor.

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Petrassi Likes Ives

Talk With Composer Poses Some Problems

By TUCKER KEISER

It was, lamented Goffredo Petrassi, a "grand dommage" (great party) that his interpreter was not on hand for the interview the guest instructor of composition at Tanglewood agreed to last Sunday morning. The distinguished Italian composer made do with Spanish, French, Italian and beginner's English assisted by a fluent command of facial expressions.

A professor of composition at the Santa Cecilia Academy, first presided over by Palestrina, Petrassi recently completed a term as president of the International Society of Contemporary Music. Although inevitably influenced by Stravinsky and Hindemith, he has developed an individual style rather less astringent and more melodic. His interest in the vocal elements in musical composition was pointed up by the performance at a July 19 concert at Tanglewood of his "Coro di Morti," a dramatic madigal for male chorus.

"Grand dommage," he commented, when I suggested that the Santa Cecilia Conservervatory Chorus had been somewhat less than sensationally successful in its Boston appearance last October. He suggested that the lack of full-bodied tone and blending was brought about by the reduction of the chorus to a skeleton organization with a consequent loss of homogeneity.

When I asked what difficulties his six composition students seemed to have, he looked wistfully toward the driveway up which an interpreter was not striding to the rescue, and struggled to put into words a matter which he felt was "tres difficile."

The students, he feels, are likely to be so familiar with the mannerisms of a particular musical idiom that they fail to appreciate the need for a deeper understanding of the structure and rationale behind the idiom. Petrassi, incidentally, who speaks French fluently, communicates with his students either in that language or by interpreter.

The composer himself is one of the newer Italian musicians whose works reflects the growing interest in symphonic music. For two centuries Italy has worshipped the human voice; not since the days of Corelli and Vivaldi have Italians composed much for orchestral combinations. When a piece for strings appears on our programs by Verdi or Puccini, we usually find that it is a very early work, a product of student days rather than an example of the composer's mature art.

Like his contemporary, Luigi Dellapiccola, Petrassi is much smitten with a modified Schoenbergian 12-tone system of composition. This certainly represents an extreme in aesthetic approach for Italian music, since such austere musical idiamis the antithesis of lyricism, the outstanding characteristic of Italian music.

Mr. Petrassi's music is boldly dissonant and almost jagged in contour. He lays on orchestral color in the broadest possible strokes.

He was one of the composers who received a commission to write a new work of the Boston Symphony Orchestra's 75th anniversary season. This was his Fifth Concerto for Orchestra, heard early last fall in Boston, later on tour, and last Friday again at Tanglewood.

It was a surprise to discover with what enthusiasm Signor Petrassi regarded Charles Ives, an American composer whose use of American hymn tunes and folk material and whose strange and difficult style might be expected to reduce his appeal abroad. Evidently Ives is not without an audience in Italy since the Italian Radio devoted four evenings to performances of his works recently and musicologists, according to the Italian composer, are very much interested in his techniques.

The interpreter never came up the driveway, and about lunchtime I felt that, interesting though the interview was, it might be unfair to expect a continuous miracle of communication by only partially linguistic means, so I said "arivederci."

"Good afternoon," said Signor Petrassi.

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As far as this department knows no centennial observance on a grand scale has been planned. The memorials to Mozart this year on the bicentennial of his birth have occupied most musical organizations. Schumann's music does not need the stimulus of special testimonials any more than Mozart's does. But it would be a fair occasion to have revivals of some of his compositions which are not often done, like the opera "Genoveva," which deserves, if not a full-dress stage presentation, at least a fine concert performance.

Jocy de Oliveira plays Ravel Concerto Friday at Tanglewood festival.

MASSACHUSETTS

LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Richard Burgin; Ruth Posselt, violinist.
Romeo and Juliet,
Suite No. 2 ..... Prokofieff
Violin Concerto ..... Hindemith
Symphony No. 1 ..... Mahler

MONDAY, 8:30 P. M., Theatre-Concert Hall. Program of scenes from nineteenth century operas sung by students of Berkshire Music Center and directed by Boris Goldovsky.
Don Carlo (Act. 2); Aida (Act 2); Falstaff (Act 1, Scene 2, in English) ..... Verdi
The Trojans (Act 4 in English) .. Berlioz
La Rondine (Act 1 in English) ..... Puccini

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. Chamber music program by Rudolf Serkin, pianist, and the Boston Symphony Woodwind Quartet.
Symphonic Etudes; Carnaval Schumann
Quintet for piano and woodwinds (K. 452) ..... Mozart

FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Eleazar de Carvalho; Jocy de Oliveira, pianist (North American debut).
La Kermesse (first Tanglewood performance) ..... Barraud
The Three-Cornered Hat ..... Falla
Piano Concerto ..... Ravel
Petrouchka ..... Stravinsky

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Leonard Bernstein; Festival Chorus of Berkshire Music Center students; Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor. Concert in memory of Serge Koussevitzky.
Mass in C minor (K. 427); Kyrie and Gloria (first Tanglewood performance) ..... Mozart
Symphony No. 5 ..... Prokofieff

NEXT SUNDAY, Aug. 5, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Zino Francescatti, violinist.
Symphonic Ode (first Tanglewood performance) ..... Copland
Violin Concerto ..... Tchaikovsky
Symphony No. 2 ..... Schumann

TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
SHED CONCERTS by the BOSTON SYMPHONY ORCHESTRA
TODAY at 2:30
FRI Aug. 3, 8:30—BARRAUD—FALLA—RAVEL—STRAVINSKY (CARVALHO)
Soloist: Jocy de Oliveira, Piano
SAT. Aug. 4, at 8:30—MOZART—PROKOFIEFF (BERNSTEIN)
SUN Aug. 5, at 2:30—COPLAND—TCHAIKOVSKY—SCHUMANN (MUNCH)
Soloist: Zino Francescatti, Violin
NEXT WED. Aug 1 (Theatre) at 8:30—Rudolf Serkin, Piano
Boston Symphony Woodwind Quartet
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)
"TANGLEWOOD ON PARADE"—THURS. AUG. 9
Boston Symphony and Boston Pops Orchestras—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesús María Sanromá, Piano
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 600
Baldwin Piano RCA Victor Records

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TANGLEWOOD OPENS

The Berkshire Music Centre, founded in 1940, will open its 14th session this afternoon when the 400 students will be welcomed by Charles Munch, music director of the Boston Symphony.

The first concerts by the orchestra will be held this coming week end. On Friday night Benny Goodman will be the featured soloist in Mozart's Clarinet Concerto. The Yale Glee Club sings with the orchestra Saturday evening, and Sunday's concert presents Lukas Foss in the dual role of conductor and soloist. Mr. Foss' solo offering is Bach's Concerto in D minor.

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Petrassi Likes Ives

Talk With Composer Poses Some Problems

By TUCKER KEISER

It was, lamented Goffredo Petrassi, a "grand dommage" (great party) that his interpreter was not on hand for the interview the guest instructor of composition at Tanglewood agreed to last Sunday morning. The distinguished Italian composer made do with Spanish, French, Italian and beginner's English assisted by a fluent command of facial expressions.

A professor of composition at the Santa Cecilia Academy, first presided over by Palestrina, Petrassi recently completed a term as president of the International Society of Contemporary Music. Although inevitably influenced by Stravinsky and Hindemith, he has developed an individual style rather less astringent and more melodic. His interest in the vocal elements in musical composition was pointed up by the performance at a July 19 concert at Tanglewood of his "Coro di Morti," a dramatic madigal for male chorus.

"Grand dommage," he commented, when I suggested that the Santa Cecilia Conservervatory Chorus had been somewhat less than sensationally successful in its Boston appearance last October. He suggested that the lack of full-bodied tone and blending was brought about by the reduction of the chorus to a skeleton organization with a consequent loss of homogeneity.

When I asked what difficulties his six composition students seemed to have, he looked wistfully toward the driveway up which an interpreter was not striding to the rescue, and struggled to put into words a matter which he felt was "tres difficile."

The students, he feels, are likely to be so familiar with the mannerisms of a particular musical idiom that they fail to appreciate the need for a deeper understanding of the structure and rationale behind the idiom. Petrassi, incidentally, who speaks French fluently, communicates with his students either in that language or by interpreter.

The composer himself is one of the newer Italian musicians whose works reflects the growing interest in symphonic music. For two centuries Italy has worshipped the human voice; not since the days of Corelli and Vivaldi have Italians composed much for orchestral combinations. When a piece for strings appears on our programs by Verdi or Puccini, we usually find that it is a very early work, a product of student days rather than an example of the composer's mature art.

Like his contemporary, Luigi Dellapiccola, Petrassi is much smitten with a modified Schoenbergian 12-tone system of composition. This certainly represents an extreme in aesthetic approach for Italian music, since such austere musical idiamis the antithesis of lyricism, the outstanding characteristic of Italian music.

Mr. Petrassi's music is boldly dissonant and almost jagged in contour. He lays on orchestral color in the broadest possible strokes.

He was one of the composers who received a commission to write a new work of the Boston Symphony Orchestra's 75th anniversary season. This was his Fifth Concerto for Orchestra, heard early last fall in Boston, later on tour, and last Friday again at Tanglewood.

It was a surprise to discover with what enthusiasm Signor Petrassi regarded Charles Ives, an American composer whose use of American hymn tunes and folk material and whose strange and difficult style might be expected to reduce his appeal abroad. Evidently Ives is not without an audience in Italy since the Italian Radio devoted four evenings to performances of his works recently and musicologists, according to the Italian composer, are very much interested in his techniques.

The interpreter never came up the driveway, and about lunchtime I felt that, interesting though the interview was, it might be unfair to expect a continuous miracle of communication by only partially linguistic means, so I said "arivederci."

"Good afternoon," said Signor Petrassi.

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PARADE OF THE ARTS

By EVABETH MILLER

Many Relax, But Others Work

While the public concentrates on summer time relaxation, professional and amateur actors and musicians all over America and Europe are working hard at entertaining the relaxed and traveling public.

Festivals of drama and music are everywhere, each year becoming more interesting.

Closest to home is our own Corn Stock Theater, now rehearsing its second production, "The Rainmaker," for shows July 17-22 in the tented theater in Bradley park.

Ravinia summer concerts are in full swing in suburban Chicago, and down at Forest Park in St. Louis the Municipal Opera continues its 38th summer season. Next week's show is "Hit the Deck," July 2-8, to be followed July 9-15 by "The Great Waltz."

* * *

Six weeks of summer concerts in the Berkshire Festival at Lenox, Mass., begin the Fourth of July at "Tanglewood," beautiful hilltop estate first made famous by Nathaniel Hawthorne and his "Tanglewood Tales," which originated when he lived in a cottage there.

Jazz clarinetist Benny Goodman makes his Tanglewood debut as soloist in an all-Mozart program to be played July 6 by a chamber orchestra of Boston Symphony players led by Charles Munch. All chamber orchestra programs there this year will mark the Mozart bicentennial.

The full Boston Symphony is to play for the big Music Shed concerts of classic and newly commissioned music on four weekends, July 20-Aug. 12. Last season, this festival set a new record with attendance of 136,087 people at its symphonic, choral and chamber music events.

After all this, the Boston Orchestra goes to Europe in mid-August for six weeks of performances in 13 countries. They will include a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union, as the first American symphony orchestra to perform in Russia.

* * *

Even atop the famous Rhine River rock where legend and song say the charmer Lorelei combed her golden hair and lured unwary fishermen to their deaths, there are Lorelei Festival plays on an open-air stage high above that sharp bend in the great river.

This summer, from July 5-28, they will include Schiller's "The Robbers" (played in fine fettle here in 1938 by Bradley students in the late Mary Blossom Huston's classes in German).

Because Augsburg, Germany was the home town of Mozart's musician father, Leopold, it has dedicated this bicentennial summer to a Mozart Year festival of music, art and drama. "Hamlet" is among the stage attractions, and so is Goethe's "Die Laune des Verliebten," another play once given by Mrs. Huston's advanced students—I recall especially our delight at the Chicago-imported 18th century costumes ordered for us to wear!

* * *

Down on Roanoke Island at Manteo, N. C., this Saturday night, the 766th performance of "The Lost Colony" will open the 16th season for that history-mystery by Paul Green. Scenes move from London to that island to tell in song, dance, pantomime and spoken lines the story of the colony established by Sir Walter Raleigh in 1585, long before the Mayflower sailed to Plymouth.

A Rip Van Winkle pageant on July 4 will launch the second Empire State music festival at Ellensville, N. Y., a four-weeks series of symphonic, operatic, theatrical and ballet events.

Included is the July 12 premiere of a ballet based on Eugene O'Neill's "Emperor Jones," with music by Heitor Villa-Lobos. German composer Carl Orff (of "Carmino Burana" fame) has written the musical background for "A Midsummer Night's Dream," to be conducted by Stokowski.

And so it goes, with festivals all over the map, each with its own reason for being.

* * *

University of Illinois radio station WILL broadcasts Opera Workshop excerpts from Mozart at 12:30 this Sunday afternoon (580 kc). On the program are a quartet from "The Abduction from the Seraglio" and an English concert version of Act II, "The Marriage of Figaro."

"The best thing I have ever written in my life" was Mozart's own description in 1784 for his Quintet in E-flat for Piano and Winds, included on an all-Mozart program Monday night on Promenade Concert. That excellent classical disc jockey feature is heard on WMAQ from 11:15 to 1 a.m.

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This Week at Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, moves into its semi-final week of summer symphonic music. A joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet will be held on Wednesday evening, in the Theater-Concert Hall.

The three week-end concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

Mr. de Carvalho, a member of the conducting faculty at the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood from 1946-1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program: symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky; de Carvalho's wife, concert pianist Jocy de Oliveira, will make her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school as assistant to Dr. Koussevitzky in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29, 1856) with a performance of his second symphony, and will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode. Mr. Copland, assistant to Dr. Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

BRAZILIAN CONDUCTOR Eleazar de Carvalho will lead the Berkshire Festival concert Friday night at Tanglewood, with his wife as the soloist in Ravel's Piano Concerto.

The Tanglewood evening concerts are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony in the Shed at 10 a.m. (August 4), for which a charge is made ($1.00) for the benefit of the orchestra's Pension Fund.

The complete programs:

Wednesday—8:30 p.m.—Theater—Concert Hall—Chamber Music
Schumann: Symphonic Etudes
Rudolf Serkin, pianist
Mozart: Quintet for Piano and Woodwinds, K. 452
Boston Symphony Woodwind Quartet (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn; Sherman Walt, bassoon) and Rudolf Serkin
Schumann: "Carnaval"
Rudolf Serkin

Friday—8:30 p.m.—Music Shed—Boston Symphony Orchestra
Barraud: "La Kermesse" (First performance at Tanglewood)
Falla: "The Three-Cornered Hat"
Ravel: Piano Concerto
Soloist: Jocy De Oliveira, pianist (North American debut)
Stravinsky: Ballet, "Petrouchka" (Complete)
Conductor: Eleazar de Carvalho

Saturday—8:30 p.m.—Music Shed—Boston Symphony Orchestra
Mozart: Mass in C minor (K. 427)
Kyrie and Gloria (First Tanglewood performance)
Soloists: Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor.
Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon.
Prokofieff: Symphony No. 2
Conductor: Leonard Bernstein

Sunday—2:30 p.m.—Music Shed—Boston Symphony Orchestra
Copland: Symphonic Ode (First performance at Tanglewood)
Tchaikovsky: Violin Concerto
Soloist: Zino Francescatti
Schumann: Symphony No. 2 in C major
Conductor: Charles Munch

Week End at Tanglewood Has a Bit of Everything

By Klaus George Roy

LENOX, Mass., July 29.—The Saturday-Sunday concerts of the Boston Symphony Orchestra at Tanglewood had, as the saying goes, everything: music old and new, good and not so good, incomparable orchestral playing, and two top-flight soloists—pianist Rudolf Serkin and violinist Ruth Posselt. The grand total of attendance during the week end reached 23,810: Friday, 6,256; Saturday, 9,821, and Sunday, 7,733.

Saturday's program opened with the "Elegy in Memory of My Friend, Serge Koussevitzky," op. 44, by Howard Hanson, another of the Boston orchestra's seventy-fifth anniversary commissions. The elegy is a well-made piece, rich in texture to the point of opaqueness, and in no wise unpleasant. But, personal in intent as it surely is, it seems oddly impersonal in style.

Schumann's piano concerto in A minor has become a vehicle for so many amateurs and neophytes that it was exciting for a change to have it from the hands of a master. Rudolf Serkin is one of the most dynamic pianists now before the public. Visually, he has all the mannerisms of lunge and crash that have given the virtuoso a bad name, but with him the effort seems justified. He makes music—live, spontaneous, fiery music, and he sweeps the listener along irresistibly. Charles Munch is an accompanying conductor par excellence, and his enjoyment in the collaboration was evident. The audience was duly ecstatic.

Arthur Honegger's fifth symphony, by now familiar to listeners from Boston, is unquestionably a twentieth-century masterpiece. Written as a Koussevitzky Foundation commission and published in 1951, the three-movement symphony sums up the great modern master's production in a dramatic, compact and eminently communicative apotheosis. Mr. Munch conducts this work by his late friend with the most passionate intensity and, unusual for him, without score. The orchestral playing was breathtaking in its security.

The conductor's way with Debussy's three orchestral sketches, "La Mer," is regarded as one of the foremost in the concert hall, and it invariably offers an experience of ravishing sound and keen evocative value. Saturday night's rendition stood up well even after the Honegger symphony—proof of the music's quality and that of its executants.

Sunday afternoon's concert, with the weather remaining delightfully clear and cool, brought Richard Burgin, the concert-master and associate conductor, to the podium. It may be only this reviewer's imagination, but under Mr. Burgin's leadership the Boston Symphony seemed to sound as mellow and warm as it did under Koussevitzky—quite different from the brilliance and definition Mr. Munch calls for.

Who but Ruth Posselt plays Paul Hindemith's violin concerto in this country? Stand and be counted. She has championed it virtually since its composition in 1939. The first American performance, in fact, was given by her husband, Richard Burgin, in 1950. If RCA-Victor can temporarily abandon its conservatism in repertoire, this concerto—not yet endisked by any one—is respectfully proposed, with these artists as protagonists.

Mr. Burgin has long been an ardent Mahler supporter; he plays his music quite as well as do Walter and Mitroupoulos, with perhaps more viable pacing.

Rockefellers at Tanglewood

Petrovee

Mr. and Mrs. John D. Rockefeller III of 1 Beekman Pl., New York, at the Berkshire Festival concert Saturday at Tanglewood. The Rockefellers spent the weekend at Curtis Hotel in Lenox.

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Berkshire Briefs

The merger of two of Berkshire County's oldest and biggest companies is expected to take place shortly. The companies are Crane & Co. and Byron Weston Co., both paper manufacturers, and both located in Dalton. Spokesmen for the two have unofficially confirmed reports that Crane & Co. has offered to buy the Weston business in its entirety and that the offer probably will be accepted by Byron Weston stockholders.

It is reported that employes of the two companies have been assured there will be no employment cutbacks if the sale takes place. Together the two firms employ about 1100 persons. Crane & Co., founded in 1801 and currently headed by Governor's Councillor Bruce Crane, makes stationary and currency paper. The Weston mills, founded in 1863, make ledger, bond and photographic papers.

* * *

Some 9000 Pittsfield GE workers will get a windfall pay boost this week in the wake of June increase in the national consumer price index. The pay raise, amounting to an average of 2 cents an hour, results from a union-company "escalator" agreement tying pay levels to the cost of living.

In addition to this raise, all GE workers will get a three per cent pay increase Sept. 15 under the terms of the five-year contract negotiated last year. Together with the cost-of-living boost, this will bring the average straight time rate for GE production workers to $2.28 an hour, an all-time high.

The "escalator" agreement provides for quarterly wage adjustments on the basis of U. S. Bureau of Labor Statistics price index. Under the agreement, wages can rise without limit in line with the cost of living, but can drop no lower than the September, 1955, base if prices drop.

* * *

Heart Ailments, cancer and accidents—in that order—are now the biggest killers in Pittsfield, according to the annual report issued a few days ago by Dr. Harold M. Stein, the new city health commissioner. During 1955, there were 255 Pittsfield deaths attributed to heart and circulatory diseases, 129 from cancer, and 52 from accidents of all types.

Dr. Stein also noted that while the city's death rate rose slightly last year, the infant mortality rate dropped to 20 per 1000 population, from 30 in 1954.

* * *

Thirty-four members of the United Nations staff in New York were guests of Berkshire County residents last week end in the seventh annual "Week-end at Tanglewood," sponsored by the Workshop for World Understanding, a Pittsfield organization.

The visitors, representing 19 nations, were housed with Berkshire families who volunteered to serve as hosts, and were treated to picnics and sightseeing tours between Boston Symphony concerts at the Tanglewood music festival.

* * *

General Electric Co. and Pittsfield IUE Local 255, which represents most of the plant's Berkshire employees, are at odds over the issue of union dues deductions. Local 255 Business Agent Arthur H. LaBlue has accused the company of violating the union contract by deducting union dues covering the entire month of August from July pay checks.

Company spokesmen contend that the advance deduction was made so that union dues would not have to be taken out of employees vacation pay during the August company-wide vacation. Mr. LaBlue questioned this explanation, describing the management action as "part of a growing campaign to discredit the union in the eyes of employees."

* * *

Music

The Second Shed Weekend

By JAY C. ROSENFELD

THE TWO PROGRAMS of the weekend at Tanglewood included much music that was either new or rarely played. Charles Munch, leading the Boston Symphony Orchestra Saturday night, played two works that had been written on commission of the Koussevitzky Music Foundation, and Richard Burgin, on the podium yesterday afternoon, chose for his program a trio of composers of whom no one is yet ensconced in the category of classics.

Each program included an instrumental soloist: Ruth Posselt playing the Hindemith violin concerto yesterday, Rudolf Serkin the piano concerto Saturday night.

* * *

BURGIN'S PROGRAM yesterday was off the beaten path. Enclosing the violin concerto, he played Prokofieff's second suite from his ballet to "Romeo and Juliet" and Mahler's first symphony, two composers certainly not closely related. Yet they disclosed some factors which they held in common. Appealing melodies and fascinating fragments keep appearing in the music of both men. How they join these fragments, or separate them, is their distinctive method.

Mahler draws upon his own song cycle "Songs of a Journeyman," but his long discursive ramblings and inconclusive climaxes have made him a perennially controversial composer. At one point in musical history it looked as though Mahler would be included in the vintage half-decade which produced Sibelius, Richard Strauss, Debussy et al. There are still many who believe that history has made a mistake in ignoring Mahler, or rather in not recognizing him. Burgin yesterday afternoon, by the conviction of his conducting, proved that he is one of such a group and by the success of his leadership and the esprit de corps with which his colleagues of the orchestra responded to his belief, he may well have persuaded a goodly number to his opinion.

* * *

MAHLER'S LOVELY, amorous melodies and fetching rhythmic designs are entrancing moments of music, but the mortar with which he fills the interstices is excessive and of indeterminate ingredients. It might be said of him, as Professor Carlos Baker said of Coleridge, that "he reminds us of the great chef who forgot to light the oven under his masterpiece" or "of the prestidigitator whose rabbit died before it got in the trick."

Ruth Posselt's execution of the Hindemith was a tour de force. It is not a rewarding concerto, but Miss Posselt played it with a masterful ease, clarity and a security that belied its intricacies. Her tone was warm and full and her intonation truly a marvel. In the most involved passages and the most exposed areas of the instrument it was eminently true and just without exception. She made the complexities as transparent and lucid as though it were a Viotti concerto and gave inflection and shape to every sentence and pyrotechnical roulade. It was an unsurpassed performance. The accompaniment her husband provided as conductor was of the variety to lend added confidence in what otherwise might have been a hazardous and precarious exploit.

Prokofieff recedes, or rises, into popular tunes without effort. His entrances and departures are far removed from those of Mahler, but at least they always seem to come with facility and without labor.

* * *

MUNCH DEVOTED half of his program Saturday night to Howard Hanson's "Elegy in Memory of Serge Koussevitzky" and to Honegger's fifth symphony. The other portions were Debussy's "La Mer" and the Schumann concerto.

Serkin's performance was electrifying. Saturday lacked a single day from the one hundredth anniversary of the composer's death. The concerto re-emerged as a work of poetry and inspired emotion. Serkin gave it transcendental vividness. Munch and the orchestra took fire from the sparks the soloist emitted to collaborate for an indelible memory.

The diametrically opposed passages of lyric beauty and brilliant animation which Schumann inserts were instantly realized. Serkin played as one possessed yet when necessary and proper, as in the slow movement, soaring solo passage for the Boston cello section which they played with such eloquence and tone, he dropped to a soft and decorative role. But it was a gigantic performance, both in point of power and of magnificence. He played like an unleashed lion yet always maintained a rigid conformity to detail and plan and the turn of every phrase was a thing of beauty in its own right. Few can ever forget this event.

* * *

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JUL 30 1956

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Should Offer Best

With a Sunday afternoon audience from the four points of the compass, and a varied musical level, it seems that every effort should be made to provide the best Tanglewood has to offer; a conductor with audience attraction and a program and soloist of proven appeal.

With all respect to the musicianship and distinguished record of Richard Burgin, his appeal is something less than popular. While a program of Prokofieff. Hindemith and Mahler can be a magnificent listening experience. it is not the sort of program that

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By far the largest group of returning natives will be the 16 French-born members of the orchestra, who are looking forward to the concerts in Paris Sept. 19 and 20, and in the cathedral at Chartres Sept. 21.

Both Charles Munch, the orchestra's music director, and Pierre Monteaux, the guest conductor, are French-born, Dr. Munch in Strasbourg and Mr. Monteaux in Paris. Each will conduct a concert in Paris.

More Variety Needed At Tanglewood Concerts; New Composition Well Done

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[155]

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Sunday Post
BOSTON, Mass.
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JUL 29 1956

Berkshire Briefs

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Mahler draws upon his own song cycle "Songs of a Journeyman," but his long discursive ramblings and inconclusive climaxes have made him a perennially controversial composer. At one point in musical history it looked as though Mahler would be included in the vintage half-decade which produced Sibelius, Richard Strauss, Debussy et al. There are still many who believe that history has made a mistake in ignoring Mahler, or rather in not recognizing him. Burgin yesterday afternoon, by the conviction of his conducting, proved that he is one of such a group and by the success of his leadership and the esprit de corps with which his colleagues of the orchestra responded to his belief, he may well have persuaded a goodly number to his opinion.

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MAHLER'S LOVELY, amorous melodies and fetching rhythmic designs are entrancing moments of music, but the mortar with which he fills the interstices is excessive and of indeterminate ingredients. It might be said of him, as Professor Carlos Baker said of Coleridge, that "he reminds us of the great chef who forgot to light the oven under his masterpiece" or "of the prestidigitator whose rabbit died before it got in the trick."

Ruth Posselt's execution of the Hindemith was a tour de force. It is not a rewarding concerto, but Miss Posselt played it with a masterful ease, clarity and a security that belied its intricacies. Her tone was warm and full and her intonation truly a marvel. In the most involved passages and the most exposed areas of the instrument it was eminently true and just without exception. She made the complexities as transparent and lucid as though it were a Viotti concerto and gave inflection and shape to every sentence and pyrotechnical roulade. It was an unsurpassed performance. The accompaniment her husband provided as conductor was of the variety to lend added confidence in what otherwise might have been a hazardous and precarious exploit.

Prokofieff recedes, or rises, into popular tunes without effort. His entrances and departures are far removed from those of Mahler, but at least they always seem to come with facility and without labor.

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Test Is On Lake
1. Pregnancy
2. Introvert Salt
3. Great (Calf) buoyant)
4. Dogie
5. Catfish
6.
(a) Dairy—Madison (v)
(b) Flour—St. Paul (x)
(c) Grapes—Albany (z)
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Test Your Horse Sense
ANSWERS Editorial Page

Tanglewood's

Continued From Page 1

attracts the audience one gets here on a Sunday.

We heard some commendable performances this afternoon, the Prokofieff "Romeo and Juliet" ballet, second suite is an excitingly orchestrated work, replete with melodies and color. The work needs only the spark of a magnetic conductor to get a great audience reception. Applause this afternoon was more polite than vehement.

Ruth Posselt, wife of Mr. Burgin, has appeared several times at Tanglewood and she has played the Hindemith "Concerto for Violin and Orchestra" here before. Her performance this afternoon was a tribute to her musicianship and technical facility. Mr. Burgin provided splendid collaboration and the result was a tightly knit, well integrated performance.

The final work on the program was the "Symphony No. 1 in D major" by Gustav Mahler. This is one of the great symphonies of all times and it was evident that Mr. Burgin had an affection for it. Less lengthy than other Mahler symphonies, its constantly changing moods, its fine melodic content and rhythmic contrast add up to an unforgetable listening experience. We found Mr. Burgin's interpretation lucid, flexible and finely detailed.

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The Petrassi work has the acrid tonal quality of much contemporary music, which makes it hard listening for those not accustomed to it. Once this hurdle is passed, however, it has a strong appeal to the senses, building up shimmering orchestra effects that are as rich as any of those of the traditional craftsmen.

It did have a sound of the wail to it coming right after Beethoven's "Leonore Overture," which is an unusually sweet choice from the classical storehouse. This was a most elegant opening for the concert, showing the orchestra's flawless artistry. Nevertheless, one was thankful for a new piece on the program, for "Leonore" is heard fairly often.

The criticism has been made that the Tanglewood programs have fallen into a rut. There is indeed a great deal of repetition, which becomes tiresome in the case of so-called programme music. There are, after all, only so many great symphonies. There is, however, a treasury of other compositions to combine with the symphonies on concert programs that does not seem to be used. The Berkshire hills must be salty with the wash of Debussy's "La Mer" by this time.

People who attend the Tanglewood concerts regularly are entitled to more variety than they have been getting in recent years. There has been a tendency to concentrate on the chamber music concerts in the smaller hall, which are proportionately more popular now than the big shed concerts. But the fact remains that the full symphony in the big shed is the heart of the festival and what most people go to hear. It should not be wasted on condescension to what somebody may think is popular taste.

There were many empty seats in the shed last night, and while hundreds were on the lawns, there was not a large crowd there. Predictions of stormy weather may have kept some away. However, it may also be that there has been some wrong guessing about what people want to hear.

The repetition was quite acceptable, however, in the case of the backbone of the program, the symphony, which last night was Tschaikovsky's "Fourth," we don't know how many times we have heard this symphony played at Tanglewood, often enough, however, so that wherever we hear even a fragment of it the tall firs of Tanglewood loom up in the mind and there is a sharp image of a small man with rounded shoulders hurling himself into the glorious Russian music. Tanglewood, Tschaikovsky, and Koussevitzky will always stay together in memory. Last night the magnificent passionate music poured out from the great shed as clear and fresh as ever, and there was room for only joy and gratitude for the chance to hear it again.

A.B.M.

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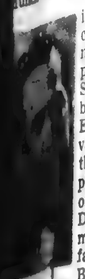
TIGHT BINDING

Berkshire Festival Closes Aug. 12

By HARRIETT JOHNSON

The Berkshire Festival, which moves into its semi-final week with a chamber music concert at Tanglewood featuring pianist Rudolf Serkin, will present its closing concert, Sunday afternoon, Aug. 12. This final event will be in the Music Shed and will feature a concert version of Act III from Wagner's "Die Meistersinger" with baritone James Pease, Albert Da Costa, tenor, and Marguerite Willauer, soprano, as soloists. Charles Munch will be on the podium.



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The Brazilian's program will include a complete orchestral performance of the ballet, "Petrouchka," by Stravinsky. His wife, pianist Joyce de Oliveira, will be making her North American debut on the same program as soloist in Ravel's Piano Concerto.

Bernstein Conducts Saturday

Leonard Bernstein will be on the podium for the Saturday concert which will include two movements, the Kyrie and Gloria, from Mozart's Mass in C Minor, K. 427. Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor, and the Festival Chorus of the Berkshire Music Center will assist. Prokofieff's Symphony No. 5 will close the program.

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Munch will conduct an all-orchestra program, Friday night, Aug. 10, featuring the Symphony No. 6 by Walter Piston. Strauss' "Don Juan" and Haydn's Symphony No. 102 in B Flat Major will be the other major works on the program.

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Music

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Each program included an instrumental soloist: Ruth Posselt playing the Hindemith violin concerto yesterday, Rudolf Serkin the piano concerto Saturday night.

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Mahler draws upon his own song cycle "Songs of a Journeyman," but his long discursive ramblings and inconclusive climaxes have made him a perennially controversial composer. At one point in musical history it looked as though Mahler would be included in the vintage half-decade which produced Sibelius, Richard Strauss, Debussy et al. There are still many who believe that history has made a mistake in ignoring Mahler, or rather in not recognizing him. Burgin yesterday afternoon, by the conviction of his conducting, proved that he is one of such a group and by the success of his leadership and the esprit de corps with which his colleagues of the orchestra responded to his belief, he may well have persuaded a goodly number to his opinion.

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MAHLER'S LOVELY, amorous melodies and fetching rhythmic designs are entrancing moments of music, but the mortar with which he fills the interstices is excessive and of indeterminate ingredients. It might be said of him, as Professor Carlos Baker said of Coleridge, that "he reminds us of the great chef who forgot to light the oven under his masterpiece" or "of the prestidigitator whose rabbit died before it got in the trick."

Ruth Posselt's execution of the Hindemith was a tour de force. It is not a rewarding concerto, but Miss Posselt played it with a masterful ease, clarity and a security that belied its intricacies. Her tone was warm and full and her intonation truly a marvel. In the most involved passages and the most exposed areas of the instrument it was eminently true and just without exception. She made the complexities as transparent and lucid as though it were a Viotti concerto and gave inflection and shape to every sentence and pyrotechnical roulade. It was an unsurpassed performance. The accompaniment her husband provided as conductor was of the variety to lend added confidence in what otherwise might have been a hazardous and precarious exploit.

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The diametrically opposed passages of lyric beauty and brilliant animation which Schumann inserts were instantly realized. Serkin played as one possessed yet when necessary and proper, as in the slow movement, soaring solo passage for the Boston cello section which they played with such eloquence and tone, he dropped to a soft and decorative role. But it was a gigantic performance, both in point of power and of magnificence. He played like an unleashed lion yet always maintained a rigid conformity to detail and plan and the turn of every phrase was a thing of beauty in its own right. Few can ever forget this event.

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Hanson's has a measurable perpendicular dimension and Honegger's symphony also permits such an appraisal, especially in the brash opening pages in which a studied cacophony makes its effect by sheer weight. In the closing work of his program, Debussy's "La Mer," Munch gave the orchestra their head and there was every nuance produced from the most wispy film to riotous outburst of color. The orchestra played with uncommon virtuosity, responding to Munch's admonitions of restraint at one moment and then releasing their full and glamorous strength as he urged them on to faster and more furious incidents. The audience of more than 9,000 could not have expressed their acclaim more voeiferously and the same degree of enthusiasm prevailed yesterday among 7,700 attendance.

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Boston Symphony Orchestra Readies Tour of Europe

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Both Charles Munch, the orchestra's music director, and Pierre Monteux, the guest conductor, are French-born, Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris.

Ground-Breaking Ceremony For New Novitiate Tomorrow

Hugh Ross To Direct Festival Chorus At Shadowbrook Exercises in the Shed— Archbishop Cushing Principal Speaker

LENOX — Hugh Ross, head of the choral department of the Berkshire Music Center at Tanglewood, will direct the Festival chorus at the Music Shed tomorrow to open the ceremonies for the ground-breaking ceremonies of Shadowbrook, the Jesuit Novitiate which will be constructed near the site of the novitiate which burned to the ground March 10 with a loss of four lives.

Through arrangements with Dr. Charles Munch, musical director of the Boston Symphony Orchestra and director of the Music Center, Mr. Ross offered to present the Festival chorus for the ceremony which is expected to draw more than 2,000 persons.

Organ Prelude at 1

Miss Florence Dunn of the Berkshire Music Center staff will be the organist and play the prelude before the ceremonies between 1 and 1:30. The Festival chorus will sing the "Kyrie" and "Credo" from Bruckner's Mass in E minor.

Archbishop Richard J. Cushing of Boston will deliver the principal address in the Shed. Seven Catholic bishops as well as clergymen from all parts of New England will be in attendance. Appearing with Archbishop Cushing will be Bishops Christopher J. Weldon of Springfield, Lawrence J. Shehan of Bridgeport, John J. Wright of Worcester, Bernard J. Flanagan of Norwich, Auxiliary Bishops Eric F. MacKenzie of Boston and John F. Hackett of Hartford.

Following the formal ceremonies in the Shed, which has been offered to the Jesuits for the occasion by the trustees of the Boston Symphony Orchestra, the scene will shift to the novitiate site off West Street overlooking Stockbridge Bowl, when the soil will be turned by each of the seven bishops Bishop Weldon will be the first to break ground.

The Very Rev. William E. Fitz-Gerald, S.J., New England Provincial, will speak at the ground-breaking ceremony.

A report of the Shadowbrook Fund drive will be made by Joseph E. Sullivan of Boston, national chairman and the area chairmen will be introduced by the Rev. George V. McCabe, S.J., executive chairman of the fund.

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It was a magnificent concert, a most thrilling experience after the motor trip from New Haven through the rolling Connecticut country side. Munch appeared on the podium promptly at 8:30 and raised his baton for the stirring Hanson Elegy in memory of Serge Koussevitsky, composed for the 75th anniversary of the Boston Symphony and played Saturday for the first time at Tanglewood although it was played last year on the orchestra's tour.

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Concerts at Tanglewood

Ruth Posselt And Serkin As Soloists

By Klaus George Roy
Lenox, Mass.

The welcomed burst of gloriously fair and cool weather that enveloped the Berkshires over the weekend helped to produce an attendance at Tanglewood of 23,810—Friday evening, 6,256; Saturday evening, 9,821, and Sunday afternoon, 7,733. This is, however, nowhere near as large a figure as has been known here.

Each program contained one contemporary work of caliber, and the music making remained on a superlative level. One would be hard pressed to select a high point—which is perhaps as it should be.

Friday's program, directed by Charles Munch, opened with the Second "Leonore" Overture of Beethoven and closed with the Fourth Symphony of Tchaikovsky, both inspired readings. Dr. Munch seems at this point to have attained a degree of control and physical stamina which excels anything he has thus far given. Between the two "classic" pieces came the first Tanglewood performance of Goffredo Petrassi's Fifth Concerto for Orchestra, first played in Boston last December.

♪ ♪ ♪

For this listener it happened to be a first hearing, and he found the piece interesting in the best sense of the word. Eclectic in style, the work absorbs one's attention for most of the way by its superbly skillful play of sonorities, and its apparent attempt to blend the 12-tone method with a tonal and easily accessible idiom of coloristic and rhythmic variety. The composer, who is teaching at the Berkshire Music Center this season at Dr. Munch's invitation, was cordially applauded.

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Concerts at Tanglewood—

Ruth Posselt And Serkin As Soloists

By Klaus George Roy
Lenox, Mass.

The welcomed burst of gloriously fair and cool weather that enveloped the Berkshires over the weekend helped to produce an attendance at Tanglewood of 23,810—Friday evening, 6,256; Saturday evening, 9,821, and Sunday afternoon, 7,733. This is, however, nowhere near as large a figure as has been known here.

Each program contained one contemporary work of caliber, and the music making remained on a superlative level. One would be hard pressed to select a high point—which is perhaps as it should be.

Friday's program, directed by Charles Munch, opened with the Second "Leonore" Overture of Beethoven and closed with the Fourth Symphony of Tchaikovsky, both inspired readings. Dr. Munch seems at this point to have attained a degree of control and physical stamina which excels anything he has thus far given. Between the two "classic" pieces came the first Tanglewood performance of Goffredo Petrassi's Fifth Concerto for Orchestra, first played in Boston last December.

* * *

For this listener it happened to be a first hearing, and he found the piece interesting in the best sense of the word. Eclectic in style, the work absorbs one's attention for most of the way by its superbly skillful play of sonorities, and its apparent attempt to blend the 12-tone method with a tonal and easily accessible idiom of coloristic and rhythmic variety. The composer, who is teaching at the Berkshire Music Center this season at Dr. Munch's invitation, was cordially applauded.

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Basil Rowe

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[157]

NEW HAVEN JOURNAL-COURIER, MONDAY, JULY 30, 1956

Music Festival Attracts Many To Tanglewood

Over 7,000 people motored to Tanglewood Saturday to hear The Boston Symphony Orchestra with Charles Munch conducting, perform the 15th program in the current season. Rudolf Serkin, who has appeared several times in Woolsey Hall, returned to the Music Shed in Lenox to play the Piano Concerto in A Minor By Schumann in commemoratio of the 100th anniversary of the composer's death on July 29, 1856.

It was a magnificent concert, a most thrilling experience after the motor trip from New Haven through the rolling Connecticut country side. Munch appeared on the podium promptly at 8:30 and raised his baton for the stirring Hanson Elegy in memory of Serge Koussevitsky, composed for the 75th anniversary of the Boston Symphony and played Saturday for the first time at Tanglewood although it was played last year on the orchestra's tour.

Serkin Performs

Serkin, who made his Tanglewood debut last summer, gave a brilliant performance in this wonderful bravura work. A technician at heart, he did not sacrifice technicalities to color in Saturday's performance, and both the lovely andantino and the sparkling final movement were executed with a masterly touch. The beautiful melody which swings from the soloist to the orchestra with such garce, was never more fully interpreted than it was by the Symphony and Serkin on Saturday evening. With the orchestra giving impeccable support under the meticulous baton of the great Munch, the audience arose as one when the concerto was over and enthusiastically applauded all the artists.

The ornamental Symphony No. 5 by Artur Honegger, who died last year, was the opening number following intermission. Munch., with discerning regard for the interesting counterpoint development, gave a most colorful reading of this strangely fascinating work, a commission of the Koussevitsky Music Foundation.

Deburry Work

The exquisite tonal sketches, "La Mer" by Debussy concluded the concert. From the tumultuous dissonance of the Honegger work, the orchestra turned to the placid melodies and full harmonies of Debussy's pictures of the sea. Through the three sketches one could readily visualize the different moods of the sea, now calm, now with a brisk wind whipping up the waves; the turmoil of the sea during a storm and the return again to calm and peace as the work ends.

The Boston Symphony, a special delight to New Haveners, is heard twice each year at Woolsey Hall and it is an interesting experience to see this big organization at work in its summer headquarters in the Berkshires. Many area people journey to Tanglewood each weekend to hear the orchestra and to enjoy watching Charles Munch conduct. After a delightful trip by car of not more than two and a half hours, it is a most rewarding experience. This season's concerts are well on towards the closing programs and already Tanglewood on Parade has been announced for August 9 when Arthur Fiedler and the Boston Pops comes to Tanglewood to share the gala concert program that evening. Other events from 6 to 11 p.m. that day include chamber concerts, opera in the concert hall and a lawn party. Eleazar deCarvalho will conduct the Boston Symphony that night. F.R.J.

SCHENECTADY GAZETTE, MONDAY, JULY 30, 1956

Boston Symphony Rated Excellent at Tanglewood

By D. E. RITZ

The Boston Symphony Orchestra presented an intensely interesting program Saturday night in the huge Shed at Tanglewood, Lenox, Mass., under the baton of Charles Munch.

* * *

WITH RUDOLF SERKIN as soloist the feature was the Schumann "Pianoforte Concerto in A minor, opus 54" with its intensities. Then there was the magnificent Honegger "Symphony number 5," Debussy's "La Mer" and a Tanglewood premiere of Howard Hanson's "Elegy in Memory of Serge Koussevitzky."

The Hanson number opened the program and was given a fine performance. It specializes in string tone and a poignant interlude for wind but its modernity is a bit too forced.

* * *

THE HONEGGER Symphony with its extremes of harshness yet has a reality and an expert workmanship that made it the finest music of the evening.

The Schumann concerto under the combined interpretation of the artists Serkin and Munch became a vivid revelation of the great music. Completed in 1845, the concerto had its first performance on Dec. 4 of that year at Dresden with Clara Schumann as soloist and Ferdinand Hiller as conductor.

On Saturday evening its themes sparkled and sang under Serkin's magic tone. The piano cadenza, provided by the composer, is majestic—for that matter so is the entire work.

* * *

FOLLOWING THE CLOSE of the concerto Mr. Serkin, Dr. Munch and the orchestra received a stupendous ovation.

Also received with unusual enthusiasm, even for Tanglewood, was the Honegger Symphony.

Revealing too was the interpretation of "La Mer" which Dr. Munch gives in a far more virile style than that of most conductors.

* * *

THE BOSTON Symphony with its present almost all-year performances is becoming ever more fluent and we personally doubt if any orchestra elsewhere can achieve the same fine nuance, the full fortes or the amazing tempos.

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17,560 Persons At Tanglewood Over Weekend

A record number of 9821 persons for this season at Tanglewood were drawn to Saturday night's concert by the Boston Symphony orchestra, while a disappointing audience of 7739 attended the Sunday afternoon concert although the weather was good.

Rudolf Serkin, pianist, was the drawing card for the Saturday evening performance with Charles Munch conducting. While Richard Burgin, concertmaster and associate conductor of the orchestra, directed the Sunday afternoon concert.

Brilliant playing by Serkin was heard in the Schumann "Concerto in A Minor for Piano and Orchestra." He delivered an exactness and crispness to the directness and freshness of the piano parts while the orchestra complemented his playing with a refreshingly strong an. bold performance of the work, making it the highlight of the concert.

Another highlight was Munch's interpretation of Debussy's "La Mer" which was colored with fine tonal effects in the flowing melodies and rhythms. The violins played with special adeptness in this work and combined with the full talents of the orchestra under Mr. Munch's sensitive direction.

The concert opened with Howard Hanson's "Elegy in Memory of My Friend, Serge Koussevitzky, Op. 44." which was composed for the 75th anniversary of the orchestra. The varied melodies of the work were taken up by the orchestras with smoothness.

From the opening dissonance of Arthur Honegger's Fifth Symphony to the scherze character of the second movement and the violent third movement, Mr. Munch led the orchestra thru the powerful and intense work admirably.

Soloist for the Sunday performance was violinist Ruth Posselt, wife of Mr. Burgin who directed the orchestra that afternoon. She performed Hindemith's "Concerto for Violin and Orchestra" while her husband provided the collaboration of the orchestra.

Prokofieff's "Romeo and Juliet," second Suite, Op. 64, opened the Sunday concert which closed with Mahler's "Symphony No. 1 in D Major."

NEW YORK HERALD TRIBUNE, MONDAY, JULY 30, 1956

Munch Opens Fourth Set Of Tanglewood Concerts

By Klaus George Roy

LENOX, Mass., July 28.—It was almost as if the musical thunderclaps of Beethoven's "Leonore" overture No. 2 could be credited with dispelling the high humidity that enveloped the more than 6,000 listeners at Friday evening's Tanglewood concert, opening the fourth set of week-end concerts. As the music of the program gained in heat, the air cooled with corresponding mercy.

One could safely assume that most of the audience was mentally comparing the second "Leonore" overture with the much better-known third, and finding the comparison instructive as well as revealing of Beethoven's ceaseless search for the most perfect representation of his vision. Charles Munch led the splendid work as if possessed, and one wondered whether he would have energy left for the rest of the demanding program.

"Interesting" is a much overworked term and—when applied to a new work—has acquired a flavor of condescension or lack of sympathy. But Goffredo Petrassi's Fifth Concerto for Orchestra is in the best rense interesting. If it is not at all times communicative, it consistently fascinates the ear and mind, that it is sincerely felt and essentially musical cannot be denied even by one who remains largely outside its emotional world.

To judge from this one work—always a risky procedure—Mr. Petrassi is an eclectic composer who does not hesitate to employ twelve-tone rows of Bergian cast in a fairly tonal and accessible idiom, whose music acknowledges its debt to Stravinskian rhythm while exhibiting a thoroughly expressionistic and subjective approach.

His two-movement concerto, in any event, strikes one as an accomplishment of superb intelligence, a mature and inventive grasp of orchestral possibilities. The harmonic texture is high- tension, but colorful and often beautiful. Yet the ear is occupied with so rich a variety of instrumental sonorities and refined blends that the long line—if it is there—is often lost. Toward the end, one may tire a bit; the composer, we understand, is already working on revisions of the score.

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Week End at Tanglewood Has a Bit of Everything

By Klaus George Roy

LENOX, Mass., July 29.—The Saturday-Sunday concerts of the Boston Symphony Orchestra at Tanglewood had, as the saying goes, everything: music old and new, good and not so good, incomparable orchestral playing, and two top-flight soloists—pianist Rudolf Serkin and violinist Ruth Posselt. The grand total of attendance during the week end reached 23,810: Friday, 6,256; Saturday, 9,821, and Sunday, 7,733.

Saturday's program opened with the "Elegy in Memory of My Friend, Serge Koussevitzky," op. 44, by Howard Hanson, another of the Boston orchestra's se.enty-fifth anniversary commissions. The elegy is a well-made piece, rich in texture to the point of opaqueness, and in no wise unpleasant. But, personal in intent as it surely is, it seems oddly impersonal in style.

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Mr. Burgin has long been an ardent Mahler supporter; he plays his music quite as well as do Walter and Mitropoulos, with perhaps more viable pacing.

[158]

Music Festival Attracts Many To Tanglewood

Over 7,000 people motored to Tanglewood Saturday to hear The Boston Symphony Orchestra with Charles Munch conducting, perform the 15th program in the current season. Rudolf Serkin, who has appeared several times in Woolsey Hall, returned to the Music Shed in Lenox to play the Piano Concerto in A Minor By Schumann in commemoration of the 100th anniversary of the composer's death on July 29, 1856.

It was a magnificent concert, a most thrilling experience after the motor trip from New Haven through the rolling Connecticut country side. Munch appeared on the podium promptly at 8:30 and raised his baton for the stirring Hanson Elegy in memory of Serge Koussevitsky, composed for the 75th anniversary of the Boston Symphony and played Saturday for the first time at Tanglewood although it was played last year on the orchestra's tour.

Serkin Performs

Serkin, who made his Tanglewood debut last summer, gave a brilliant performance in this wonderful bravura work. A technician at heart, he did not sacrifice technicalities to color in Saturday's performance, and both the lovely andantino and the sparkling final movement were executed with a masterly touch. The beautiful melody which swings from the soloist to the orchestra with such garce, was never more fully interpreted than it was by the Symphony and Serkin on Saturday evening. With the orchestra giving impeccable support under the meticulous baton of the great Munch, the audience arose as one when the concerto was over and enthusiastically applauded all the artists.

The ornamental Symphony No. 5 by Artur Honegger, who died last year, was the opening number following intermission. Munch, with discerning regard for the interesting counterpoint development, gave a most colorful reading of this strangely fascinating work, a commission of the Koussevitsky Music Foundation.

Debuury Work

The exquisite tonal sketches, "La Mer" by Debussy concluded the concert. From the tumultuous dissonance of the Honegger work, the orchestra turned to the placid melodies and full harmonies of Debussy's pictures of the sea. Through the three sketches one could readily visualize the different moods of the sea, now calm, now with a brisk wind whipping up the waves; the turmoil of the sea during a storm and the return again to calm and peace as the work ends.

The Boston Symphony, a special delight to New Haveners, is heard twice each year at Woolsey Hall and it is an interesting experience to see this big organization at work in its summer headquarters in the Berkshires. Many area people journey to Tanglewood each weekend to hear the orchestra and to enjoy watching Charles Munch conduct. After a delightful trip by car of not more than two and a half hours, it is a most rewarding experience. This season's concerts are well on towards the closing programs and already Tanglewood on Parade has been announced for August 9 when Arthur Fiedler and the Boston Pops comes to Tanglewood to share the gala concert program that evening. Other events from [illegible] that day include chamber concerts, opera, the concert hall and a lawn par[illegible] Edgar Tchaikovsky will conduct the Boston Symphony [illegible] "5th" F.R.J.

SCHENECTADY GAZETTE, MONDAY, JULY 30, 1956

Boston Symphony Rated Excellent at Tanglewood

By D. E. RITZ

The Boston Symphony Orchestra presented an intensely interesting program Saturday night in the huge Shed at Tanglewood, Lenox, Mass., under the baton of Charles Munch.

* * *

WITH RUDOLF SERKIN as soloist the feature was the Schumann "Pianoforte Concerto in A minor, opus 54" with its intensities. Then there was the magnificent Honegger "Symphony number 5," Debussy's "La Mer" and a Tanglewood premiere of Howard Hanson's "Elegy in Memory of Serge Koussevitzky."

The Hanson number opened the program and was given a fine performance. It specializes in string tone and a poignant interlude for wind but its modernity is a bit too forced.

* * *

THE HONEGGER Symphony with its extremes of harshness yet has a reality and an expert workmanship that made it the finest music of the evening.

The Schumann concerto under the combined interpretation of the artists Serkin and Munch became a vivid revelation of the great music. Completed in 1845, the concerto had its first performance on Dec. 4 of that year at Dresden with Clara Schumann as soloist and Ferdinand Hiller as conductor.

On Saturday evening its themes sparkled and sang under Serkin's magic tone. The piano cadenza, provided by the composer, is majestic—for that matter so is the entire work.

* * *

FOLLOWING THE CLOSE of the concerto Mr. Serkin, Dr. Munch and the orchestra received a stupendous ovation.

Also received with unusual enthusiasm, even for Tanglewood, was the Honegger Symphony.

Revealing too was the interpretation of "La Mer" which Dr. Munch gives in a far more virile style than that of most conductors.

* * *

THE BOSTON Symphony with its present almost all-year performances is becoming ever more fluent and we personally doubt if any orchestra elsewhere can achieve the same fine nuance, the full fortes or the amazing tempos.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 30 1956

17,560 Persons At Tanglewood Over Weekend

A record number of 9821 persons for this season at Tanglewood were drawn to Saturday night's concert by the Boston Symphony orchestra, while a disappointing audience of 7739 attended the Sunday afternoon concert although the weather was good.

Rudolf Serkin, pianist, was the drawing card for the Saturday evening performance with Charles Munch conducting, While Richard Burgin, concertmaster and associate conductor of the orchestra, directed the Sunday afternoon concert.

Brilliant playing by Serkin was heard in the Schumann "Concerto in A Minor for Piano and Orchestra." He delivered an exactness and crispness to the directness and freshness of the piano parts while the orchestra complemented his playing with a refreshingly strong an. bold performance of the work, making it the highlight of the concert.

Another highlight was Munch's interpretation of Debussy's "La Mer" which was colored with fine tonal effects in the flowing melodies and rhythms. The violins played with special adeptness in this work and combined with the full talents of the orchestra under Mr. Munch's sensitive direction.

The concert opened with Howard Hanson's "Elegy in Memory of My Friend, Serge Koussevitzky, Op. 44." which was composed for the 75th anniversary of the orchestra. The varied melodies of the work were taken up by the orchestras with smoothness.

From the opening dissonance of Arthur Honegger's Fifth Symphony to the scherze character of the second movement and the violent third movement, Mr. Munch led the orchestra thru the powerful and intense work admirably.

Soloist for the Sunday performance was violinist Ruth Posselt, wife of Mr. Burgin who directed the orchestra that afternoon. She performed Hindemith's "Concerto for Violin and Orchestra" while her husband provided the collaboration of the orchestra.

Prokofieff's "Romeo and Juliet," second Suite, Op. 64, opened the Sunday concert which closed with Mahler's "Symphony No. 1 in D Major."

NEW YORK HERALD TRIBUNE, MONDAY, JULY 30, 1956

Munch Opens Fourth Set Of Tanglewood Concerts

By Klaus George Roy

LENOX, Mass., July 28.—It was almost as if the musical thunderclaps of Beethoven's "Leonore" overture No. 2 could be credited with dispelling the high humidity that enveloped the more than 6,000 listeners at Friday evening's Tanglewood concert, opening the fourth set of week-end concerts. As the music of the program gained in heat, the air cooled with corresponding mercy.

One could safely assume that most of the audience was mentally comparing the second "Leonore" overture with the much better-known third, and finding the comparison instructive as well as revealing of Beethoven's ceaseless search for the most perfect representation of his vision. Charles Munch led the splendid work as if possessed, and one wondered whether he would have energy left for the rest of the demanding program.

"Interesting" is a much overworked term and—when applied to a new work—has acquired a flavor of condescension or lack of sympathy. But Goffredo Petrassi's Fifth Concerto for Orchestra is in the best rense interesting. If it is not at all times communicative, it consistently fascinates the ear and mind, that it is sincerely felt and essentially musical cannot be denied even by one who remains largely outside its emotional world.

To judge from this one work—always a risky procedure—Mr. Petrassi is an eclectic composer who does not hesitate to employ twelve-tone rows of Bergian cast in a fairly tonal and accessible idiom, whose music acknowledges its debt to Stravinskian rhythm while exhibiting a thoroughly expressionistic and subjective approach.

His two-movement concerto, in any event, strikes one as an accomplishment of superb intelligence, a mature and inventive grasp of orchestral possibilities. The harmonic texture is high- tension, but colorful and often beautiful. Yet the ear is occupied with so rich a variety of instrumental sonorities and refined blends that the long line—if it is there—is often lost. Toward the end, one may tire a bit; the composer, we understand, is already working on revisions of the score.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 30 1956

Week End at Tanglewood Has a Bit of Everything

By Klaus George Roy

LENOX, Mass., July 29.—The Saturday-Sunday concerts of the Boston Symphony Orchestra at Tanglewood had, as the saying goes, everything: music old and new, good and not so good, incomparable orchestral playing, and two top-flight soloists—pianist Rudolf Serkin and violinist Ruth Posselt. The grand total of attendance during the week end reached 23,810: Friday, 6,256; Saturday, 9,821, and Sunday, 7,733.

Saturday's program opened with the "Elegy in Memory of My Friend, Serge Koussevitzky," op. 44, by Howard Hanson, another of the Boston orchestra's seventy-fifth anniversary commissions. The elegy is a well-made piece, rich in texture to the point of opaqueness, and in no wise unpleasant. But, personal in intent as it surely is, it seems oddly impersonal in style.

Schumann's piano concerto in A minor has become a vehicle for so many amateurs and neophytes that it was exciting for a change to have it from the hands of a master. Rudolf Serkin is one of the most dynamic pianists now before the public. Visually, he has all the mannerisms of lunge and crash that have given the virtuoso a bad name, but with him the effort seems justified. He makes music—live, spontaneous, fiery music, and he sweeps the listener along irresistibly. Charles Munch is an accompanying conductor par excellence, and his enjoyment in the collaboration was evident. The audience was duly ecstatic.

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The conductor's way with Debussy's three orchestral sketches, "La Mer," is regarded as one of the foremost in the concert hall, and it invariably offers an experience of ravishing sound and keen evocative value. Saturday night's rendition stood up well even after the Honegger symphony—proof of the music's quality and that of its executants.

Sunday afternoon's concert, with the weather remaining delightfully clear and cool, brought Richard Burgin, the concertmaster and associate conductor, to the podium. It may be only this reviewer's imagination, but under Mr. Burgin's leadership the Boston Symphony seemed to sound as mellow and warm as it did under Koussevitzky—quite different from the brilliance and definition Mr. Munch calls for.

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Mr. Burgin has long been an ardent Mahler supporter; he plays his music quite as well as do Walter and Mitroupoul[os] with perhaps more viable pa[cing].

[158]

SPRINGFIELD UNION, SPRINGFIELD,

MASS., MONDAY, JULY 30, 1956

TANGLEWOOD'S SUNDAY CROWD DISAPPOINTING

Only 7739 Hear Commendable Concert by Boston Symphony

By WILLARD M. CLARK

Tanglewood, July 29—When a Sunday afternoon concert by the Boston Symphony Orchestra draws as few as 7739 people, particularly when the weather is ideal, something must be wrong. It would seem that a good Sunday afternoon should bring far more people, in fact it has drawn as many as 15,000 to Tanglewood.

Should Offer Best

With a Sunday afternoon audience from the four points of the compass, and a varied musical level, it seems that every effort should be made to provide the best Tanglewood has to offer; a conductor with audience attraction and a program and soloist of proven appeal.

With all respect to the musicianship and distinguished record of Richard Burgin, his appeal is something less than popular. While a program of Prokofieff, Hindemith and Mahler can be a magnificent listening experience, it is not the sort of program that

Continued On Page 10

Tanglewood's

Continued From Page 1

attracts the audience one gets here on a Sunday.

We heard some commendable performances this afternoon, the Prokofieff "Romeo and Juliet" ballet, second suite is an excitingly orchestrated work, replete with melodies and color. The work needs only the spark of a magnetic conductor to get a great audience reception. Applause this afternoon was more polite than vehement.

Ruth Posselt, wife of Mr. Burgin, has appeared several times at Tanglewood and she has played the Hindemith "Concerto for Violin and Orchestra" here before. Her performance this afternoon was a tribute to her musicianship and technical facility. Mr. Burgin provided splendid collaboration and the result was a tightly knit, well integrated performance.

The final work on the program was the "Symphony No. 1 in D major" by Gustav Mahler. This is one of the great symphonies of all times and it was evident that Mr. Burgin had an affection for it. Less lengthy than other Mahler symphonies, its constantly changing moods, its fine melodic content and rhythmic contrast add up to an unforgetable listening experience. We found Mr. Burgin's interpretation lucid, flexible and finely detailed.

Tomorrow night the opera department under Boris Goldovsky, will present a single act from four 19th Century operas. Many members of the department will be heard during the four acts. Wednesday night, Rudof Serkin will appear in the chamber music hall, playing the "Symphonic Etudes, and Carnaval" by Schumann and the Mozart "Quinten for Piano and Wood Winds."

Music Notes

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Saturday, Aug. 4, features the Transylvania Concert Band, directed by Paul Bryan, and the Transylvania Chorus, Gordon Page conducting. The band will perform, among other selections, Darius Milhaud's "Suite Francaise." The chorus will sing Randall Thompson's "The Peaceable Kingdom," the text of which was adapted from the Book of Isaiah.

Sunday, Aug. 5, James Christian Pfohl conducts the Faure Requiem at the morning worship service; and a concert by the Orchestra of the Faculty and Staff in the afternoon, with soloists Mary Davenport, contralto, and James Wolfe, pianist.

TANGLEWOOD:

Young musicians representing 30 states, the District of Columbia and 18 foreign countries have come to Tanglewood in Lenox, Mass., for the 14th annual session of the Berkshire Music Center. The summer music school maintained by the Boston Symphony Orchestra provides expert training and teaching in ensemble work, with public performances by the students as often as four times weekly, from July 4 to Aug. 12. Although some 36 per cent of the student body this year attended the Berkshire Music Center previously, the majority of the group are newcomers to Tanglewood.

The Berkshire Music Center was established in 1940 by the Boston Symphony Orchestra to provide a campus where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, music director of the Boston Symphony Orchestra, is director of the center. Aaron Copland is assistant director, Ralph Berkowitz is dean and Gail W. Rector is executive secretary. The distinguished faculty includes such notables as Richard Burgin, William Kroll, Hugh Ross, Lukas Foss, Boris Goldovsky and Seymour Lipkin. Goffredo Petrassi, composer-in-residence at the American Academy in Rome, is guest composer at Tanglewood this summer, continuing the tradition of having an eminent visiting composer on the faculty each year.

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North Carolinians who are studying at Tanglewood this summer include Carolyn Warlick of Raleigh, Robert B. Morris, who teaches at the Music School of Woman's College, Greensboro, and Anne C. Rothgeb of Raleigh.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 30 1956

Second Series of Festival Shed Concerts Draws 17,560

The second series of shed concerts at the Berkshire Music festival attracted 17,560 persons to Tanglewood Saturday evening and yesterday afternoon.

Largest Crowd Yet

On Saturday evening the largest crowd of the season to date, 9,821, heard Charles Munch conduct the Boston Symphony and Rudolph Serkin perform as soloist in the Schumann Concerto in A minor for Piano. The program also included Hanson's "Elegy in Memory of Serge Koussevitzky," Honegger's Symphony No. 5 and Debussy's "La Mer."

Yesterday afternoon, Richard Burgin, the orchestra's associate conductor and concertmaster, was on the podium and his wife, Ruth Posselt, was violin soloist in a performance of Hindemith's Violin Concerto. Others works performed were the "Romeo and Juliet" Suite No. 2, by Prokofieff, and the Symphony No. 1 in D. major, by Mahler. The turnout of 7,739 was disappointing in view of the ideal weather conditions.

Semi-Final Week

The festival now moves into its semi-final week, with regular concerts scheduled Wednesday, Friday and Saturday evenings and Sunday afternoon. This evening the Opera department of the Music center, the summer music school, will present single acts from four 19th century operas. That program will be held in the theater-concert hall and open to those who support the center through its "Friends" organization.

The Wednesday evening chamber music program, also to be held in the theater-concert hall, will be a joint recital of the music of Schumann and Mozart, played by Mr. Serkin and the Boston Symphony Woodwind quartet.

The three week-end concerts in the music shed will be led by different conductors. Eleazar de Carvalho, director of the Brazil Symphony orchestra of Rio de Janeiro, will be on the podium Friday evening; Leonard Bernstein will conduct Saturday and Mr. Munch will return on Sunday.

Mr. de Carvalho

Mr. de Carvalho, a member of the conducting faculty at the summer music school at Tanglewood from 1946 to 1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla and Igor Stravinsky, with his wife, concert pianist Joey de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein, a pupil of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron. It will consist of Prokofieff's Fifth Symphony which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor, Kyrie and Gloria. The Mass will be performed with the assistance of the Festival chorus of Berkshire Music center students, trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann with a performance of his second symphony. Dr. Munch will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

JUL 30 1956

Opera Scenes Due Berkshires, Tonight

Five acts from 19th Century operas by Berlioz, Puccini, and Verdi, two of them scheduled for first Tanglewood performance, will be sung by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, tonight, at 8:30 p.m. in the Theatre-Concert Hall. The opera scenes will be given in Italian and in English, under the direction of Boris Goldovsky, who heads the opera department of the Boston Symphony Orchestra's summer music school.

The performance is open to those who support the Berkshire Music Center through membership in its Friends organization. All seats are reserved.

BOSTON HERALD, MONDAY, JULY 30, 1956

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IN THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season—Friday, Aug. 3, at 8:30: Eleazar de Carvalho conducting the Boston Symphony, with Jocy de Oliveira, piano. . . . ¶ Saturday, Aug. 4, at 8:30: Leonard Bernstein directing the Boston Symphony in a concert in memory of Serge Koussevitzky, with Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor; and the Festival Chorus. . . . ¶ Sunday, Aug. 5, at 2:30: Charles Munch conducting the Boston Symphony, with Zino Francescatti, violin. . . . ¶ Wednesday, Aug. 8, at 8:30: A program of chamber music played by Zino Francescatti, violin, and Artur Balsam, piano. . . . ¶ Thursday, Aug. 9, at 6: The annual "Tanglewood on Parade" program, including offerings by the various student departments of the Berkshire Music Center, a lawn party, a concert by the Boston Symphony (conducted by Eleazar de Carvalho) and the Boston Pops (conducted by Arthur Fiedler, with Jesús-María Sanromá, piano), door prizes, and waltzing on the lawn. For the benefit of the Berkshire Music Center. . . . ¶ Friday, Aug. 10, at 8:30: Charles Munch conducting the Boston Symphony; no soloists. . . . ¶ Saturday, Aug. 11, at 8:30: Pierre Monteux conducting the Boston Symphony; no soloists. . . . ¶ Sunday, Aug. 12, at 2:30: Charles Munch directing the Boston Symphony with Marguerite Willauer, soprano; Albert Da Costa, tenor; James Pease, [illegible] and the Festival Chorus. (Tanglewood

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North Carolinians who are studying at Tanglewood this summer include Carolyn Warlick of Raleigh, Robert B. Morris, who teaches at the Music School of Woman's College, Greensboro, and Anne C. Rothgeb of Raleigh.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 30 1956

Second Series of Festival Shed Concerts Draws 17,560

The second series of shed concerts at the Berkshire Music festival attracted 17,560 persons to Tanglewood Saturday evening and yesterday afternoon.

Largest Crowd Yet

On Saturday evening the largest crowd of the season to date, 9,821, heard Charles Munch conduct the Boston Symphony and Rudolph Serkin perform as soloist in the Schumann Concerto in A minor for Piano. The program also included Hanson's "Elegy in Memory of Serge Koussevitzky," Honegger's Symphony No. 5 and Debussy's "La Mer."

Yesterday afternoon, Richard Burgin, the orchestra's associate conductor and concertmaster, was on the podium and his wife, Ruth Posselt, was violin soloist in a performance of Hindemith's Violin Concerto. Others works performed were the "Romeo and Juliet" Suite No. 2, by Prokofieff, and the Symphony No. 1 in D. major, by Mahler. The turnout of 7,739 was disappointing in view of the ideal weather conditions.

Semi-Final Week

The festival now moves into its semi-final week, with regular concerts scheduled Wednesday, Friday and Saturday evenings and Sunday afternoon. This evening the Opera department of the Music center, the summer music school, will present single acts from four 19th century operas. That program will be held in the theater-concert hall and open to those who support the center through its "Friends" organization.

The Wednesday evening chamber music program, also to be held in the theater-concert hall, will be a joint recital of the music of Schumann and Mozart, played by Mr. Serkin and the Boston Symphony Woodwind quartet.

The three week-end concerts in the music shed will be led by different conductors. Eleazar de Carvalho, director of the Brazil Symphony orchestra of Rio de Janeiro, will be on the podium Friday evening; Leonard Bernstein will conduct Saturday and Mr. Munch will return on Sunday.

Mr. de Carvalho

Mr. de Carvalho, a member of the conducting faculty at the summer music school at Tanglewood from 1946 to 1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla and Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira making her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein, a pupil of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron. It will consist of Prokofieff's Fifth Symphony which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor, Kyrie and Gloria. The Mass will be performed with the assistance of the Festival chorus of Berkshire Music center students, trained by Hugh Ross and Lorna Cooke de Varon, and soloists Phyllis Curtin, Eunice Alberts and John McCollum.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann with a performance of his second symphony. Dr. Munch will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode.

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Herald (m)
BOSTON, Mass.
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Opera Scenes Due Berkshires, Tonight

Five acts from 19th Century operas by Berlioz, Puccini, and Verdi, two of them scheduled for first Tanglewood performance, will be sung by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, tonight, at 8:30 p.m. in the Theatre-Concert Hall. The opera scenes will be given in Italian and in English, under the direction of Boris Goldovsky, who heads the opera department of the Boston Symphony Orchestra's summer music school.

The performance is open to those who support the Berkshire Music Center through membership in its Friends organization. All seats are reserved.

IN THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season—Friday, Aug. 3, at 8:30: Eleazar de Carvalho conducting the Boston Symphony, with Jocy de Oliveira, piano. . . . ¶ Saturday, Aug. 4, at 8:30: Leonard Bernstein directing the Boston Symphony in a concert in memory of Serge Koussevitzky, with Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor; and the Festival Chorus. . . . ¶ Sunday, Aug. 5, at 2:30: Charles Munch conducting the Boston Symphony, with Zino Francescatti, violin. . . . ¶ Wednesday, Aug. 8, at 8:30: A program of chamber music played by Zino Francescatti, violin, and Artur Balsam, piano. . . . ¶ Thursday, Aug. 9, at 6: The annual "Tanglewood on Parade" program, including offerings by the various student departments of the Berkshire Music Center, a lawn party, a concert by the Boston Symphony (conducted by Eleazar de Carvalho) and the Boston Pops (conducted by Arthur Fiedler, with Jesús-María Sanromá, piano), door prizes, and waltzing on the lawn. For the benefit of the Berkshire Music Center. . . . ¶ Friday, Aug. 10, at 8:30: Charles Munch conducting the Boston Symphony; no soloists. . . . ¶ Saturday, Aug. 11, at 8:30: Pierre Monteux conducting the Boston Symphony; no soloists. . . . ¶ Sunday, Aug. 12, at 2:30: Charles Munch directing the Boston Symphony, with Marguerite Willauer, soprano; Albert Da Costa, tenor; James Pease, bass; and the Festival Chorus. (Tanglewood, Lenox, Mass.)

BOSTON HERALD, MONDAY, JULY 30, 1956

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CULTURAL DIVISION
972 Fifth Avenue
New York 21, N.Y.

MUSIC

New York City

Berlioz song recital

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La Mort d'Ophélie (No. 2 of Tristia, Op. 18), Les Champs (from Feuillets d'Album, Op. 19), Le Chasseur Danois (from Feuillets d'Album, Op. 19), La Belle Voyageuse (No. 2 of Melodies Irlandaises, Op. 2), L'Origine de la Harpe (No. 7 of Melodies Irlandaises, Op. 2), Le Matin (No. 1 of Fleurs des Landes, Op. 13), Petit Oiseau (No. 2 of Fleurs des Landes, Op. 13), Je crois en vous (Romance. Words by Leon Guérin), Sur les lagunes (No. 3 of Les Nuits d'Eté, Op. 7).

Monsieur Pierre Donzelot, Permanent Representative of French Universities in the United States, under whose auspices the concert was given, addressed a few introductory remarks and presented M. Duncan S. Robinson, Vice President of the Society, who explained the goals of the Society. Among its impressive accomplishments has been the shipment of all American recordings of Berlioz' music to the Musée Berlioz in France.

A photographic exhibit on the composer presented by the Cultural Division of the French Embassy opened on the same evening.

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Herald (m)
BOSTON, Mass.
Independent Republican
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JUL 31 1956

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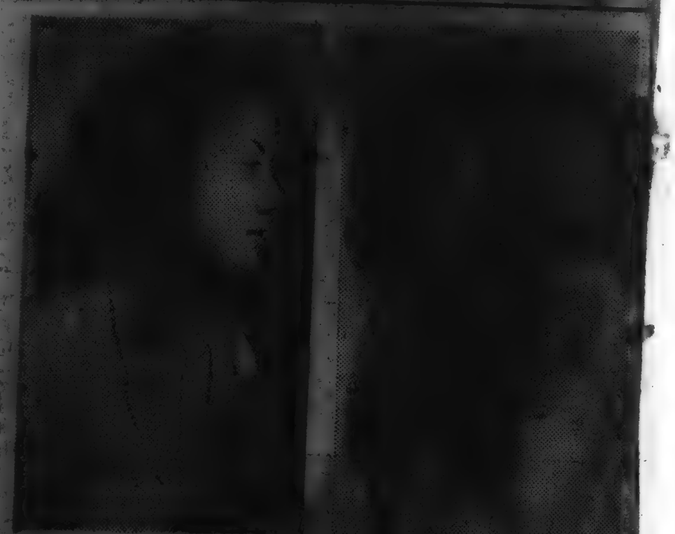

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OPERA SINGERS AT TANGLEWOOD ARE EFFECTIVE

SPR. UNION — 7/31/56

Student Artists Present Five Excerpts Under Goldovsky Direction

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These scenes were chosen so that the students in the department might get a general view of the different styles in opera during the century. Puccins "La Rondine" is a brilliant, ebullient operetta and it was opulently staged. Lynn Rasmussen, from Kenosha, Wis., was a lovely Magda both in person and voice. Polyna Zegaretou, who hails from Boston, as pert and comical as the maid Lisette. Harold Johnson, as the poet, proved to be an admirable singing-actor from Chicago.

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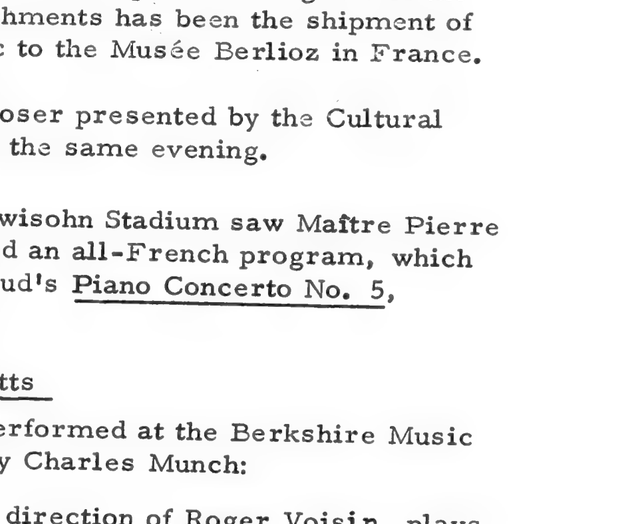

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INFORMATION OBSCURED

RECORDINGS

Classical Music

Emmanuel, 10 Pièces Pittoresques, performed by pianist
nette Doyen. (Westminster)

briel, Theme and Variations; Barcarolle (Op. 70); five Impron
d a Nocturne, with Joerg Demus at the piano. (Westminster)

ésar, Rédemption; Chasseur Maudit; Psyché. André Cluytens
Paris Conservatory Orchestra. (Angel)

artet in D Major for Strings, executed by the Loewenguth Qua
pic)

hansons. Delightful music of the high Renaissance sung by the
usica Antiqua of Brussels, led by Safford Cape. (German Gra
ophon Gesellschaft, distributed through Decca)

uard, Namouna Ballet Suites Nos. 1 and 2. Jean Martinon con
e London Philharmonic. (London)

de Machaur, La Messe de Notre-Dame and Ten Secular Work
ro Musica Antiqua of Brussels under Safford Cape. (German G
ophon Gesellschaft, distributed through Decca)

Five French Dances; Suite in D Minor and Suites Nos. 1 and 2 b
'Hervelois. Paul Doktor, violist, and Fernando Valenti, harpsi
Westminster)

Jean-Philippe, Premier livre de pièces de clavecin (1706); Piè
lavecin (17240); Suite No. 1 in E Major; Suite No. 2 in D Major.
r the Suite in E Major, these are all first long-playing perform
y French harpsichordist Marcelle Charbonnier. (Epic)

Miscellaneous

ngs from French Canada. Twenty songs interpreted by a group
rench-Canadian youngsters, recorded by Sam Gesser in Montre
Folkways)

tes Maudits. Poems from Baudelaire's Les Fleurs du Mal and
Petits Poèmes en Prose; Rimbaud's Les Illuminations and Une S
n enfer, recited by Jean-Louis Barrault. (London)

par Madeleine Renaud. Vierge à Midi by Claudel, and poems by
Verlaine, Péguy, la Comtesse de Noailles and Desbordes-Valmo
re recited by Mme Renaud on this ten-inch disk. (London)

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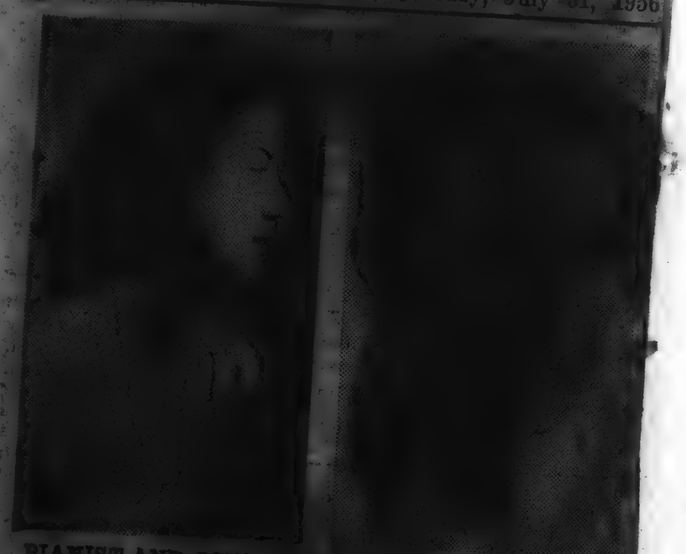
[160]

28 HERALD-JOURNAL, Tuesday, July 31, 1956



PIANIST AND CONDUCTOR. Joey De Oliveira, left, pianist, and her husband, Eleazar de Cavallo, conductor of the Brazil Symphony Orchestra, will be in "Tanglewood" in concert Friday night, Aug. 3, for a Berkshire Festival concert in the Music Shed. Miss De Oliveira will play Ravel's Piano Concerto in her North American debut, with the Boston Symphony under direction of de Cavallo.

...ston (Mistress Ford, Abby-Maria Byers of Louisville, Ky., was Mistress Page and Rosalind Hupp of Chillicottie, O., was Dame Quickly. Malcom Bernstein of Baltimore sang Ford.

The pupils of Mr. Goldovsky have one thing in common. They know every note of their music and are seldom seen looking at the conductor. They all move easily about the stage and know the trick of under play. The works sung in English tonight found most of the singers able to enunciate clearly. Everything was very professional and effective.

LENOX

Service Tribute To Koussevitsky

Lenox, July 30 — The fifth anniversary of the death of Dr. Serge Koussevitsky, director of the Boston Symphony Orchestra, was observed at the Sunday service at the Church-On-The-Hill. The Tanglewood chorus, accompanied by strings and organ, provided music for the service. Hugh Ross, head of Tanglewood's choral department directed the chorus. The sermon, by Rev. Harry Trust, was "Songs in the night." Miss Florence Dunn was the guest organist, playing the piano given the church by Madame Koussevitsky in her husband's memory. Dr. Koussevitsky is buried in the Cemetery-On-The-Hill. The chorus sang "Aperite Mini Portas," a cantata by Buxtehude and two numbers from Bach's "Passion According ..."

Advertiser Globe
BOSTON, Mass.
Independent
Circ. 154,300

JUL 31 1956

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Together with scenes from "Aida" (the duet from Act II); "Don Carlo, Act II; and the letter scene from Act I of "Falstaff," the opera scenes were given under the direction of Boris Goldovsky, who heads the opera department at the Berkshire Music Center here, with Goldovsky introducing each scene and providing piano accompaniment.

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W. A.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

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MUSICAL COURIER
(NEW YORK CITY)

JUL 1956

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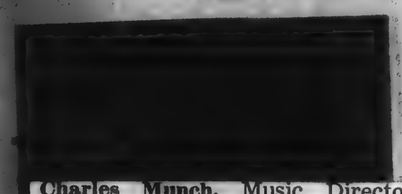

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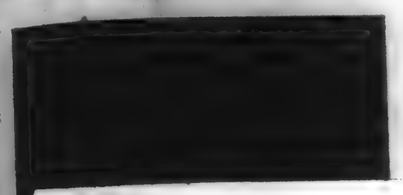

BOSTON

■ It may be said that the people of Boston are sacrificing a full week of their favorite summer musical fare for the cause of improved international relations. Since the Boston Symphony Orchestra has added five days to its European tour because of the series of concerts in Russia, Charles Munch and his men will have to leave immediately after the close of the Tanglewood Festival on August 12. Moving the Berkshire concerts one week ahead of the customary dates means that the Esplanade Concerts in Boston will last only two weeks this summer.

As many as 25,000 persons throng the Charles River Embankment on a good night; many thousands of Esplanade enthusiasts will have to get along with less this year. These free open-air concerts were founded and are still conducted by Arthur Fiedler, although these last few years have seen many guest conductors serving in place of the regular conductor, who can scarcely begin to satisfy the demand for his services elsewhere.

One encouraging and significant factor in this year's Esplanade series has been the way in which New England business and industry is helping out financially. A beginning was made last summer when several firms donated the costs of one concert each. This year the number has increased to the point where twelve evening concerts and two Wednesday afternoon childrens' program are almost completely sponsored. These excellent results have been obtained almost singlehandedly by a retired member of the orchestra who is spending his far from declining years for the good of the ensemble in which he served forty years as violinist. Last year, when Carlos Pinfield faced the end of his active days with the orchestra he volunteered to stay on to help in every way he could. It was found that he had a particular talent for convincing such shrewd and practical men as owners of department stores and executives of insurance and banking firms that investment in musical culture pays off for everyone concerned—the donors, the public, the community, and the orchestra.

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As always, there have been a variety of soloists, with Ozan Marsh lead-

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"Bach-Mozart" Concerts, July 13 and 14

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[161]

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

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Autori, Associate
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CUE
NEW YORK, N. Y.
JUL 14 1956

MUSIC

BERKSHIRE FESTIVAL — Thru Aug. 12 — Tanglewood, Lenox, Mass. Tel. 600. Boston Symphony Orch. Chamber Music concerts Wed. 8:30 p.m. Sat. 2:30. Chamber Orch. Fri. 8:30 Sun 2:30. $2.50-$6.50. Tickets from Central Ticket Office, Tanglewood, Lenox, Mass. General admission $2 on sale day of concert. Thru July 8—Concerts in Theatre-Concert Hall. July 11-Aug. 12 in Music Shed. Berkshire Hills Music Center Hall. Berkshire Hills on account... Fri. July 13—Conference, Prof. ... Lobositz cond. Louis Goldenberg, ... Concerto No. 2. Sat. July 14—Mozart pro... Concerto in A. ... Concerto in E-flat. ... Sat. July 14—... Charles Munch cond. Bach program: ... Brandenburg Concerto No. ... in F; Violin Concerto in E; Suite No. ... in B minor for ... Strauss, Suite No. ... Ralph Gomberg; ... soloists: Ru... Tony Dever... William Kroll; ... Sun. July 15—Charles Munch cond. Bach, Passion According to St. John." Soloists: Phyllis Addison, David Lloyd; Mae Morgan, Soprano. Wed. July 18—Chamber Music. Brass Ensemble directed by Roger Voisin; Margaret Harshaw, soloist. ... Boston Symphony Orchestra bow July 20—Charles Munch, cond. Berlioz, Overture, "The Roman Carnival"; Debussy, Prelude to "Afternoon of a Faun"; Ravel, Rapsodie Espagnole; Brahms, Symphony No. 2 in D. ... Sat. July 21—Charles Munch cond. Wagner, ... Overture"; "Waldweber" from Siegfried; ... and "Love-Death" from Tristan and Isolde; "Die Walkure" (Act I). Soloists: Margaret Harshaw; Albert DaCosta; James Pease.

BOSTON, MASS.
GLOBE (Morn.)
Circ. D. 126,015
JUN 16 1956

Three Honorary Degrees Conferred on Symphony Conductor Charles Munch

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has concluded a two-day return visit to Boston from his Paris home during which time he became one of the most honored men in musical and academic circles. Between Sunday and Thursday Dr. Munch was the recipient of honorary degrees from three Greater Boston institutions of higher learning.

On Sunday, Tufts University made him a Doctor of Humane Letters; on Wednesday Boston College granted him the degree of Doctor of Music; and at the Commencement at Harvard University Thursday the degree of Doctor of Music was again conferred upon him. In 1955 Boston University also awarded him the degree of Doctor of Music.

Last night Dr. Munch returned to Paris, but he will fly back to the United States in two weeks to open the 14th season of the Berkshire Music Center at Tanglewood in Lenox, Sunday afternoon, July 1. During the six weeks of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Dr. Munch will conduct the majority of the Festival concerts.

Immediately after the Festival, on Aug. 12, Dr. Munch will again return to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra who will begin their five-week tour of Europe with a concert in Cork, Ireland on Aug. 24.

Highlights of the European tour, in which Pierre Monteux will share some of the conducting burden with Dr. Munch, will be five performances climaxing the 1956 Edinburgh Festival, and a six-day concert tour of the Soviet Union, marking the first time an American symphony orchestra will have played in Russia.

Dr. Munch and the orchestra will return to Boston in time to start rehearsals on Oct. 1 for the orchestra's 76th season, which will begin on Oct. 5.

THE LENINGRAD IN VIENNA

By JOSEPH WECHSBERG

VIENNA, AUSTRIA.

VIENNA'S venerable *Gesellschaft der Musikfreunde* (Society of Friends of Music) whose arch-conservative subscribers consider every post-Brahms composer an atonal noisemaker and every orchestra inferior to the Wiener Philharmoniker, recently surprised itself and Vienna's music-lovers during the *Festwochen* with a Mozart Festival of considerable scope—even considering this year's abundance of Mozart festivals. The Society invited four orchestras of international repute to play the kind of music which they play best, and to make just a polite bow to Mozart. It was a great success, and long overdue in Vienna where too many experts and critics, cut off for years from musical life abroad, display a tendency toward provincialism and insularity. They are so convinced of the superiority of certain Viennese musical monuments—the Philharmoniker, the Staatsoper, the zitherplayer Toni Karas, the Saengerknaben, Irmgard Seefried and Wolfgang Schneiderhan, Eduard Strauss, to name only a few—that criticism of these institutions is considered heresy.

Now the Berliner Philharmoniker under Karajan, the Concertgebouw Orchestra of Amsterdam under van Beinum, the Prague Philharmonic under Ancerl, and the Leningrad Philharmonic under Mrawinsky and Sanderling have performed a number of concerts at the beautiful, acoustically large hall of the Musikverein, and even the rabid musical isolationists admit that there are good orchestras beside the Vienna Philharmonic. A tournament of great orchestras necessarily leads to absurd comparisons, since orchestras are not ball clubs. It also creates mutual inspiration and seems a fine way of educating both audiences and orchestras. Each of the orchestras contributed something of its own: the Berlin Philharmonic displayed precision and a magnificent brass section; the Concertgebouw had dynamic force and a sense of tradition; the Prague musicians "made music," playing Dvořák and Smetana with their typical brio. But the greatest impact was made by the Leningrad Philharmonic. They played more beautifully than any other orchestra that performed here in the past years, including the New York Philharmonic under Mitropoulos and the Philadelphia under Ormandy.

After three concerts, it is certain that the Leningrad Philharmonic, said to be the outstanding orchestra in the Soviet Union, must be included on anybody's list of the world's great half-dozen orchestras. Everything is big about the Leningrad: size (eighteen first violins), tonal volume, and discipline. They march up on the stage from left and right with synchronized steps and the stiff faces of soldiers on the parade ground, and whole sections sit down at the same moment. This display of rigid discipline was particularly striking on the third evening, a few hours after a concert of the Vienna Philharmonic under Bruno Walter, when a cello-playing latecomer appeared just as Walter began Mozart's G Minor symphony.

Fortunately, the precision lost its rigidity the moment the Leningrad orchestra began to play. The exactness was flexible, never stiff. The orchestra is made up of first-rate musicians. The violin section seems to be composed of distant relatives of Messrs. Heifetz, Oistrakh, Milstein, Menuhin, and other great fiddlers, originating directly or indirectly from a rather small area in Southern Russia, and of Jewish ancestry. They played with a full, strong, sensuous tone and their bowing was incisive; even difficult staccato passages were performed as by one man. The strings generally have the force and brilliance of the best American orchestras but surpass them in emotional intensity. Despite the heavy pathos in Tchaikowsky's "Pathetique" the laws of good taste were never violated; if you must play the "Pathetique" at all, this was the way to play it. The second foundation of the orchestra is the brass section; metallic and soft at the same time, strong and muted, the perfect silver tone. In the final movements of Tchaikowsky's "Fifth" the horn players turn their instruments toward the ceiling; an effect which, oldtimers here remember, was much liked by Gustav Mahler. Even during the fortissimo sweeps there was a velvety sound about the brass. The woodwinds are slightly nasal (they play French instruments) and the tonal shades of both flutes and clarinets seemed somewhat limited compared to Western orchestras. The oboe players are first rate. The whole group has an astonishing ability for dynamic sweep and fine tonal nuances. The technique has become a matter of fact and at their best these musical thoroughbreds give the impression of performing under a sudden inspiration, although this impression has been created after hundreds of painstaking rehearsals.

THE Leningrad Philharmonic is conducted by Eugen Mrawinsky and by Kurt Sanderling. Mrawinsky, a blond, tall man of elegant bearing, powerful gestures, and great concentration, has been with the orchestra for thirty years, a great educator. Kurt Sanderling, born in Germany and educated in Berlin, came to Leningrad in 1941. He impressed by his clear, precise beat and his sense of dynamics. The orchestra gives about ten concerts (with five different programs) every month in Leningrad, and a number of concerts in the Caucasus and Black Sea resorts during the summer months. They have a large orchestra and a somewhat smaller one which performs in Leningrad when the large ensemble is touring. (Leningrad also has two opera houses, each with its own orchestra.) There are subscriptions for ten different cycles. The programs are made up mostly of old and new Russian music, and of Western music. Bach, Brahms, Richard Strauss, and Bartók are as popular as the classics. Special concerts are given on anniversaries; this year they played six Mozart concerts and special Grieg, Sibelius and Schumann concerts. Strict discipline is the off-stage rule. In Vienna, the musicians were taken to and from the concert hall in buses. On concert days they were not permitted to drink beer and other alcoholic beverages, and did not attend receptions in their honor.

DECATUR, ILL.
HERALD
Circ. D. 35,340
JUN 19 1956

CAROLYN BACKUS ENTERS NORFOLK MUSIC SCHOOL

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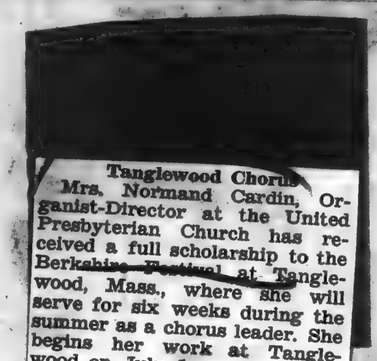
She will be a senior at the University of Illinois in the fall. During the past year, she was with the University of Illinois orchestra under the direction of Sir Thomas Beecham, Bart. She played the part of Cerubino in "The Marriage of Figaro" by Mozart. She also was in Junior Recital, Opera Workshop Evening of Scenes, Collegium Concert of Renaissance.

Miss Backus was president of Mu Phi Epsilon sorority and recently was elected to the national honorary music group for both men and women, Pi Kappa Lambda.



Tanglewood Chorus

Mrs. Normand Cardin, Organist-Director at the United Presbyterian Church has received a full scholarship to the Berkshire Festival at Tanglewood, Mass., where she will serve for six weeks during the summer as a chorus leader. She begins her work at Tanglewood on July 1.

Residents of this area will attend concerts in Tanglewood, summer home of the Boston Symphony Orchestra near Lenox, Mass., in July and until mid-August. The Berkshire Music Center, the summer school in connection with Tanglewood, opens Sunday when more than four hundred students will arrive from many states, from Canada and from foreign lands for study. There will be a number of concerts in the Theater Concert Hall and in the Music Shed [illegible]

[162]

THE LENINGRAD IN VIENNA

By JOSEPH WECHSBERG

VIENNA, AUSTRIA.

VIENNA'S venerable *Gesellschaft der Musikfreunde* (Society of Friends of Music) whose arch-conservative subscribers consider every post-Brahms composer an atonal noisemaker and every orchestra inferior to the Wiener Philharmoniker, recently surprised itself and Vienna's music-lovers during the *Festwochen* with a Mozart Festival of considerable scope—even considering this year's abundance of Mozart festivals. The Society invited four orchestras of international repute to play the kind of music which they play best, and to make just a polite bow to Mozart. It was a great success, and long overdue in Vienna where too many experts and critics, cut off for years from musical life abroad, display a tendency toward provincialism and insularity. They are so convinced of the superiority of certain Viennese musical monuments—the Philharmoniker, the Staatsoper, the zitherplayer Toni Karas, the Saengerknaben, Irmgard Seefried and Wolfgang Schneiderhan, Eduard Strauss, to name only a few—that criticism of these institutions is considered heresy.

Now the Berliner Philharmoniker under Karajan, the Concertgebouw Orchestra of Amsterdam under van Beinum, the Prague Philharmonic under Ančerl, and the Leningrad Philharmonic under Mrawinsky and Sanderling have performed a number of concerts at the beautiful, acoustically large hall of the Musikverein, and even the rabid musical isolationists admit that there are good orchestras beside the Vienna Philharmonic. A tournament of great orchestras necessarily leads to absurd comparisons, since orchestras are not ball clubs. It also creates mutual inspiration and seems a fine way of educating both audiences and orchestras. Each of the orchestras contributed something of its own: the Berlin Philharmonic displayed precision and a magnificent brass section; the Concertgebouw had dynamic force and a sense of tradition; the Prague musicians "made music," playing Dvořák and Smetana with their typical brio. But the greatest impact was made by the Leningrad Philharmonic. They played more beautifully than any other orchestra that performed here in the past years, including the New York Philharmonic under Mitropoulos and the Philadelphia under Ormandy.

After three concerts, it is certain that the Leningrad Philharmonic, said to be the outstanding orchestra in the Soviet Union, must be included on anybody's list of the world's great half-dozen orchestras. Everything is big about the Leningrad: size (eighteen first violins), tonal volume, and discipline. They march up on the stage from left and right with synchronized steps and the stiff faces of soldiers on the parade ground, and whole sections sit down at the same moment. This display of rigid discipline was particularly striking on the third evening, a few hours after a concert of the Vienna Philharmonic under Bruno Walter, when a cello-playing latecomer appeared just as Walter began Mozart's G Minor symphony.

Fortunately, the precision lost its rigidity the moment the Leningrad orchestra began to play. The exactness was flexible, never stiff. The orchestra is made up of first-rate musicians. The violin section seems to be composed of distant relatives of Messrs. Heifetz, Oistrakh, Milstein, Menuhin, and other great fiddlers, originating directly or indirectly from a rather small area in Southern Russia, and of Jewish ancestry. They played with a full, strong, sensuous tone and their bowing was incisive; even difficult staccato passages were performed as by one man. The strings generally have the force and brilliance of the best American orchestras but surpass them in emotional intensity. Despite the heavy pathos in Tchaikowsky's "Pathetique" the laws of good taste were never violated; if you must play the "Pathetique" at all, this was the way to play it. The second foundation of the orchestra is the brass section; metallic and soft at the same time, strong and muted, the perfect silver tone. In the final movements of Tchaikowsky's "Fifth" the horn players turn their instruments toward the ceiling; an effect which, oldtimers here remember, was much liked by Gustav Mahler. Even during the fortissimo sweeps there was a velvety sound about the brass. The woodwinds are slightly nasal (they play French instruments) and the tonal shades of both flutes and clarinets seemed somewhat limited compared to Western orchestras. The oboe players are first rate. The whole group has an astonishing ability for dynamic sweep and fine tonal nuances. The technique has become a matter of fact and at their best these musical thoroughbreds give the impression of performing under a sudden inspiration, although this impression has been created after hundreds of painstaking rehearsals.

THE Leningrad Philharmonic is conducted by Eugen Mrawinsky and by Kurt Sanderling. Mrawinsky, a blond, tall man of elegant bearing, powerful gestures, and great concentration, has been with the orchestra for thirty years, a great educator. Kurt Sanderling, born in Germany and educated in Berlin, came to Leningrad in 1941. He impressed by his clear, precise beat and his sense of dynamics. The orchestra gives about ten concerts (with five different programs) every month in Leningrad, and a number of concerts in the Caucasus and Black Sea resorts during the summer months. They have a large orchestra and a somewhat smaller one which performs in Leningrad when the large ensemble is touring. (Leningrad also has two opera houses, each with its own orchestra.) There are subscriptions for ten different cycles. The programs are made up mostly of old and new Russian music, and of Western music. Bach, Brahms, Richard Strauss, and Bartók are as popular as the classics. Special concerts are given on anniversaries; this year they played six Mozart concerts and special Grieg, Sibelius and Schumann concerts. Strict discipline is the off-stage rule. In Vienna, the musicians were taken to and from the concert hall in buses. On concert days they were not permitted to drink beer and other alcoholic beverages, and did not attend receptions in their honor.

CUE
NEW YORK, N. Y.
JUN 14 1956

MUSIC

[illegible] FESTIVAL [illegible] Thurs. Aug. 12 — [illegible] Boston [illegible] concert: [illegible] open Fri: [illegible] excerpts from [illegible] Lenox. [illegible] on sale day [illegible] Theatre-[illegible] Music Shed. [illegible] Mt. Wilson Hills Fri. July 13— [illegible] Szantz cond. [illegible] in F, K. 242: [illegible] in B-flat, K. [illegible] Munch cond, [illegible] Concerto No. [illegible] Suite No. 2 [illegible]s, Suite No. [illegible]th Gomberg: [illegible] Dwyer. . . .

[illegible] cond. Bach. [illegible] Soloists. [illegible] Morgan [illegible] Music Brass En-[illegible] Marcare: [illegible] Boston Symphony [illegible] Munch, cond. [illegible] Carnival"; [illegible] of a Faun: [illegible]ons. Symphony [illegible] Charles Munch [illegible]; "Wald-[illegible] and "Love-[illegible] Isolde; "Die [illegible] Harshaw:

BOSTON, MASS.
GLOBE (Morn.)
Circ. D. 126,015
JUN 16 1956

Three Honorary Degrees Conferred on Symphony Conductor Charles Munch

Dr. Charles Munch, music director of the Boston Symphony Orchestra, has concluded a five-day return visit to Boston from his Paris home during which time he became one of the most honored men in musical and academic circles. Between Sunday and Thursday Dr. Munch was the recipient of honorary degrees from three Greater Boston institutions of higher learning.

On Sunday, Tufts University made him a Doctor of Humane Letters; on Wednesday Boston College granted him the degree of Doctor of Music; and at the Commencement at Harvard University Thursday the degree of Doctor of Music was again conferred upon him. In 1955 Boston University also awarded him the degree of Doctor of Music.

Last night Dr. Munch returned to Paris, but he will fly back to the United States in two weeks to open the 14th season of the Berkshire Music Center at Tanglewood in Lenox on Sunday afternoon, July 1. During the six weeks of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Dr. Munch will conduct the majority of the Festival concerts.

Immediately after the Festival, on Aug. 12, Dr. Munch will again return to Europe, this time accompanied by all 104 members of the Boston Symphony Orchestra who will begin their five-week tour of Europe with a concert in Cork, Ireland on Aug. 24.

Highlights of the European tour, in which Pierre Monteux will share some of the conducting burden with Dr. Munch, will be five performances climaxing the 1956 Edinburgh Festival, and a six-day concert tour of the Soviet Union, marking the first time an American symphony orchestra will have played in Russia.

Dr. Munch and the orchestra will return to Boston in time to start rehearsals on Oct. 1 for the orchestra's 76th season, which will begin on Oct. 5.

DECATUR, ILL.
HERALD
Circ. D. 35,340
JUN 19 1956

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GARDEN CITY, N. Y.
NEWS
Circ. W. 1,519
JUN 28 1956

Tanglewood Chorus

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DELMAR, N. Y.
ALBANY [illegible] POST
Circ. W. [illegible]
JUN 29 1956

Residents of this area will attend concerts in Tanglewood, summer home of the Boston Symphony Orchestra near Lenox, Mass., in July and until mid-August. The Berkshire Music Center, the summer school in connection with Tanglewood, opens Sunday when more than four hundred students will arrive from many states, from Canada and from foreign lands for study. There will be a number of concerts in the Theater Concert Hall and in the Music Shed there.

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ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205
JUN 30 1956

The Summer Circuit

Drama, Music, Dance

By ORMONDE PLATER

THERE is something in austerity that enobles man. It does not always have to do with the subject: revenge, anger, murder, hatred—all these and more when expressed in understatements rise above themselves.

Austerity is the quality, a classic quality, which is the essence of the Japanese dance dramas. There is motion in them, but it is studied, graceful and appropriate. As performed by Japanese dancers of skill, it is never wasted.

Sahomi Tachibana is such a dancer. In a performance which will be repeated tonight, she opened the Jacob's Pillow Dance Festival yesterday with four of her native dances, examples of an art that, coming from the conquered, is conquering our country in return.

The highlight of her performance was "Goro," a tragic drama in which a young Samurai, member of the warrior class, struggles with himself. Like Hamlet, he must decide to revenge the murder of his father.

She applied the same manner of dancing to less austere types of the art—two dances of laughter and one of beauty.

One of the former, to music vaguely resembling that of a square dance, concerns a young fishing gal, who capers about with joy. In the other, another girl twits her beau.

Miss Tachibana goes through the motions of a wisteria tree blown by the wind in the dance of beauty. Her body sways, her limbs flutter.

Also starring at the festival's first night was Mia Slavenska, a classic ballerina. She acted with sensitivity through the feelings of [illegible] anger and insanity in the ballet "Medea."

Her performance of the "Nutcracker" [illegible] was precise and beautiful. That of Robert Lindner, her partner and [illegible] to starring role, was precise.

The program was rounded out by the Modern Dance Group of Connecticut State College for Women. The ladies were lively in a number of dances on folk themes.

• • •

FOR THE [illegible] statistics, let's [illegible] Berkshire Festival, which opens next week for six weeks of the classics, in two portions—the Wednesday night chamber music and the Friday-Saturday-Sunday concerts.

In the latter portion, the first two weeks will be devoted to two masters, Bach and Mozart, and the final four weeks to full-scale concerts by the Boston Symphony Orchestra.

SAHOMI TACHIBANA
Japanese Dancerne

The big attraction Friday will be Benny Goodman, who will stop swinging and swaying long enough to solo in Mozart's popular Clarinet Concerto. More about Benny next week.

The Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will initiate the Festival, which incidentally is celebrating its diamond jubilee this summer, at 8:30 p. m. Wednesday in the concert hall at Tanglewood.

The program: Mozart's Quartet in C Major (K. 465), Prokofieff's Quartet No. 1 (Op. 50) and Beethoven's Quartet (Op. 59, No. 3).

The Boston Symphony, in addition to conducting a festival on a par with those of Holland and Salzburg, maintains a music school at Tanglewood. The students wil give some 25 concerts.

The first will be Thursday night. Student conductors will lead a student orchestra in Beethoven's "Egmont" overture, Barber's "Essay No. 1" and Brahms' "Variations on a Theme of Haydn." Eleazer de Carvalho, director of the school in the absence of Leonard Bernstein, will conduct a final symphony.

• • •

MONDAY'S theater openings are:

Berkshire — Marcelle Maurette's "Anastasia"; opened Dec. 30, 1954, at Lyceum Theater, for 271 performances, with Viveca Lindfors; despite melodrama, critics liked it, especially the actors' performances. Anastasia, heir to the Russian throne, wins the recognition and love of the dowager empress, leaves the scoundrels who would exploit her and retires from the scene with the man she loves. Lydia St. Clair stars.

Sacandaga—George S. Kaufman and Howard Teichman's "The Solid Gold Cadillac"; Nov. 5, 1953, Belasco Theater, with Josephine Hull, 66 weeks; critics enjoyed it. Based on Mrs. Wilma Soss, nightmare of stockholders' meetings. Gertrude (Mollie Goldberg) Berg stars.

Spa—George Axelrod's "The Seven Year Itch"; Nov. 20, 1952, Fulton Theater, with Tom Ewell, 1,114 performances; critics laughted. Summer bachlor plus girl upstairs. George Keane stars.

Tuesday openings:

Shelley Players, New Scotland — John Van Druten's "Voice of the Turtle"; Dec. 8, 1943, Morosco Theater, with Margaret Sullavan, 1,657 performances, with one exception (Alton Cook of the World Telegram), critics loved it. Soldier stood up by girl, falls in love with her friend.

Williamstown and Malden Bridge — Sally Bensen's "The Young and the Beautiful," based on F. Scott Fitgerald stories; Oct. 1, 1955, 65 performances, with Lois Smith; critics liked it, with reservations. Young flirt seeks excitement, is sent to the country.

Woodstock — Robert Anderson's "Tea and Sympathy"; Sept. 30, 1953, Ethel Barrymore Theater, 667 performances, with Deborah Kerr; rave notices. Sensitive prep school youth finds sympathy in teacher's wife.

Green Mountain — Richard Nash's "The Rainmaker"; Oct. 28, 1954, Cort Theater, with Geraldine Paige; barring romantic scenes, critics were refreshed. A swindler makes plain girl [illegible]

ROCKFORD, ILL.
STAR
Circ. D. 45,179 - S. 61,137
JUN 27 1956

Sylvia Sandeen Spends Summer At East School

Spending the summer in Cambridge, Mass., is Sylvia Sandeen, daughter of Mr. and Mrs. S. A. Sandeen, 1115 Guilford rd. Sylvia has just completed her third year at Radcliffe college, Cambridge.

Sylvia and a classmate, Julia Ward Picknor, have taken an apartment for the summer. She is attending summer school at Harvard university, where she is taking a course in 19th century English romantic poetry.

On weekends Sylvia travels across the state to attend the Berkshire festival in Tanglewood.

In late August Mr. and Mrs. Sandeen will motor east to bring their daughter back for a vacation before the regular term begins again in late September.

The Sandeens plan to spend the weekend of Aug. 18 in Ephraim, Wis., attending the Peninsula festival. Donald Gramm, a friend of the Sandeens, will be one of the festival soloists.

AT TANGLEWOOD—Charles Munch, director of the Boston Symphony Orchestra, returns to Tanglewood, Mass., next week for the Berkshire Festival. Dr. Munch will step to the podium Friday to lead a chamber group, including Benny Goodman, in Mozart.

Berkshire Museum to Hold Classes

The Berkshire Museum at Pittsfield has announced a summer program embracing art exhibitions, sculpture and art classes, and motion pictures.

Five exhibits of paintings, stage designs, prints and photographs are scheduled in July. A display of photographs by Sydney R. Kanter will open Sunday and paintings by Ralph Berkowitz of the Boston Symphony Orchestra will be on view beginning Tuesday.

The original drawing in Oskar Kokoschka for the stage settings of the "Magic Flute," will be exhibited beginning Wednesday. Art works by the late Albert Sterner and prints lent by Abraham Kamberg will be shown starting next Saturday. All exhibitions will continue through the month.

A sculpture summer school for beginners and advanced students will open Monday with Peter Abate as instructor. Mr. Abate is head of the department of sculpture at the Museum of Fine Arts in Boston. The school will continue through Aug. 24.

An adult painting class will open July 12 under the direction of Paul Decker.

The museums' theater, "The Little Cinema," is presenting nightly performances.

BROOKLYN, N. Y.
GRAPHIC
W.
JUN 27 1956

An Editorial:

Enjoy Staying Home This Summer

Since summertime is synonymous, in our minds, with vacationtime, we often fail to realize that most of us won't be away—at the country or seashore—for the entire summer. Staying home for a major part of the summer months ahead, is the lot of many job holders, who find that they can't get more than a week or two off from their jobs.

So, instead of just planning ahead for your vacation, it might be worthwhile to plan, also, for the long weeks you will spend at home. The wise person will try to make these weeks as enjoyable as possible. Scores of amusement and athletic facilities are at your disposal this summer. All you have to do is to make use of them.

For athletic individuals, neighborhood parks provide tennis courts, handball courts and baseball fields. These facilities are available for public use—free of charge. Just get a permit from the Dept. of Parks and you may enjoy playing your favorite sport.

On those torturous hot summer days, the best way to cool off is to swim at the beach. Coney Island is the favorite beach of many, but if you find it too crowded (and who doesn't) you can frequent other beaches. Reese Park and Jones Beach are two beautiful and clean beaches. Some of us hate to come home wet and dirty from the beach. Well, you don't have to! Just rent a cabana or locker at any one of numerous bath houses.

Enjoy summer evenings at an air-conditioned movie or theatre. You will be surprised to learn that you can get tickets to many hit shows during the summer. Excellent productions are presented at the summer stock theatres in Long Island and Westchester. You can see your favorite stars in famous plays.

Intellectuals will enjoy the outdoor concerts given at Lewisohn Stadium. Music lovers would also enjoy the Berkshire Music Festival in Tanglewood, right near Pittsfield, Mass. Go to Tanglewood for a weekend and stay at the Avaloch Inn, across the road from the music festival. At Avaloch you will meet the famous musicians, who play with the Boston Symphony Orchestra. At night, Avaloch features the finest jazz concerts.

Staying home this summer can be a lot of fun, if you plan ahead. You can even fortify yourself against the heat by installing an air conditioner, which isn't as expensive as most people think. On a hot summer evening, an air conditioner is far more essential than a television set.

We hope that you will go out and have a lot of fun this summer. Try not to think about the heat and you will find it quite tolerable.

[illegible]

MUNCIE, IND.
PRESS
Circ. D. 19,607

JUN 29 1956

"Parable of Death" Unique Performance

... persons watched ... rmance of "A Parade of ... Thursday night, the cli... f Ball State's first art fes... "Crossroads of America." The work was directed by the composer himself, Lukas Foss, one of America's outstanding modern composers.

But the performance was ... ue because "A Parable" was ... for the first time with ... ed background and lighting ... ets and a dance interpreta... a climactic blend of all the elements of the week-long festival.

THE WORK has been widely performed throughout the country under the direction of both Foss and Robert Shaw, but without the special stage effects.

The story of a man and woman who imprison themselves in life in order to escape death was narrated by Edward Strother, associate professor of English at Ball State. Interpretive interjections into the narrative were by a special chorus combined for the event and a tenor, Carroll Alexander, a Ball State student.

Miss Gertrude Lippincott, Minneapolis dancer and choreographer wkho was featured on the festival program earlier in the week, did the dance interpretation. John and Betse Lewis, Kokomo artists, designed the stage sets.

FOSS BUILT the story underlying his music from a collection of excerpts from nine works by Rainer Maria Rilke. The music, a brilliant weaving together of orchestral music and choral asides, was played by a 30-piece orchestra of Muncie and college musicians.

The music, the lights and the words ended subtly in complete silence and darkness, leaving its stunned audience completely stilled for several moments.

"It was a unique event—one that we'll have a hard time matching here," Dr. Robert Hargreaves, head of the college music department, said later.

Foss left the campus this morning to begin production of his latest opera at Tanglewood, Lennox, Mass.

here during the festival were Paul Engle, Iowa poet and novelist; Leon Golub, Chicago artist; Miss Betty Esman, New York City artist, and Guy Fraser Harrison, musical director of Oklahoma City Symphony Orchestra.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUN 28 1956

400 Students To Study Music At Tanglewood

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in connection with the annual Berkshire Festival concerts, July 4-August 12, has passed the 325 mark, Miss Edith A. Bossler, Register, reports. Additional applications are being processed daily until the full enrollment of some 400 is reached. To date, students have been enrolled from 37 states, Canada and thirteen foreign countries.

The Berkshire Music Center, founded in 1940, will open its fourteenth session on Sunday afternoon, July 1, when students will be welcomed by Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, in his capacity as Director of the summer music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Recter, assistant manager of the orchestra, is executive secretary.

Students at Tanglewood study orchestra playing and conducting under Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, while department head Leonard Bernstein is on leave of absence; choral singing and conducting under Hugh Ross; composition from Mr. Copland and Italian modern composer Goffredo Petrassi; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ingolf Dahl. Since enrollment in the latter may be for either the full six weeks or for periods of four weeks or two weeks, applications for this department are still being accepted. Study Group students, professional and amateur, have an opportunity to spend their vacations in extensive chamber orchestra reading and to sing in the Festival Chorus with the Boston Symphony in Berkshire Festival concerts. Tanglewood Study Group registration to date accounts for 65 students, 29 of whom are registered for the six-week term, five for four weeks, 27 for two weeks.

The 325 students to date have been chosen from 600 applications, which resulted from some 1,500 inquiries, of which 680 were new this year. Berkshire Music Center scholarship grants have been awarded to 175, including 100 who comprise the student symphony orchestra which gives weekly full-scale symphonic concerts to which the public is invited through membership in the society of Friends, whose contributions help the support of the school. Although eligible for scholarship, so far twenty-three students have declined tuition assistance, twelve in the orchestra, three in composition, four in choral conducting, one in opera dramatics.

The bulk of Tanglewood's young musicians come from New York, Massachusetts, Pennsylvania, Illinois, New Jersey, with impressive enrollment also from Ohio, California, Maryland, Michigan, Virginia, Connecticut and Iowa.

The twenty-eight foreign students to date come from Canada, six; England, four; the Argentine, three; Cuba, Japan, Puerto Rico, two each; and one each from Australia, Egypt, Peru, Germany, Columbia, Brazil, Finland, Uruguay and West Germany.

A calendar listing the 40-odd concerts and demonstrations to be given by Tanglewood students during the course of the Berkshire Festival may be obtained by writing to the Friends' office, Tanglewood, Lenox, Mass.

GREENSBORO, N. C.
NEWS
Circ. D. 80,002 - S. 88,830

JUN 25 1956

Music Notes

BY HENRY S. WOOTTON JR.

SCHUMANN GRANDSON: Two weeks ago, Doris Heinz, a pupil of Dr. Clarence Adler, played a recital at New York's Lotus Club. Since 1956 marks the 100th anniversary of the death of Robert Schumann, Miss Heinz included in her program Schumann's "Carnival Jest from Vienna."

The recital was attended by the grandson of the famous composer, Robert Sommerhoff. He told the audience a few details of the personal and musical life of his grandparents and his association with Johannes Brahms. There are few remaining descendants of the Schumanns still living. Sommerhoff lives in Poughkeepsie and works at packaging articles at 90 cents an hour, and despite his famed forebearers, he is very poor. Perhaps the spiritual wealth of re-living the memories of the great music that must have filled his childhood years, compensates for today's poverty.

BACK FROM EUROPE: Paul Berry, young Greensboro tenor, has returned to homeground after a year's study and travel in Europe. While in Europe, Paul studied voice with Dr. Ernest Reichert, well-known teacher and a Bach and Mozart authority. While studying in Salzburg with Dr. Reichert, Paul had the pleasure of studying some unpublished Mozart songs which Dr. Reichert introduced him to. While in Athens, Paul met a young composer whose symphony is to be premiered by Dimitri Mitropoulos and the N.Y. Philharmonic Symphony this coming season. Right now Paul's plans are to work here for about a year and then go back for more study in Europe. If anyone needs a good tenor soloist, Paul Berry seems a good bet.

THE BERKSHIRES: The programs for the Berkshire Festival by the Boston Symphony Orchestra under the direction of Charles Munch are to be given in the Music Shed at Tanglewood, in Lennox, Mass., on Friday and Saturday evenings and Sunday afternoons from July 20 through August 12. The "Bach-Mozart" concerts by a chamber orchestra of the Boston Symphony players in the Theater on the grounds will precede these, July 6-15. Chamber groups will give concerts on six Wednesday evenings.

Guest conductors at the festival will be Pierre Monteux (July 22 and Aug. 11); Richard Burgin (July 29); Eleazer de Carvalho (Aug. 3); and Leonard Bernstein (Aug. 4). Charles Munch will conduct the concerts of July 20, 21, 27, 28, and Aug. 5, 10, and 12.

Among the soloists for the festival will be Rudolph Serkin, Zino Francescatti, and the following singers: Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd and Margaret Willauer. A program of Mozart piano concertos will be presented by Boris Goldovsky, Genia Nemenoff and Pierre Luboshutz.

ALBENERI TRIO: To fill the gap left by the recent passing of Erich Itor Kahn, the Albeneri Trio has now acquired Ward Devenny as its pianist. The other members of the trio are Giorgio Ciompi, violinist and Bernar Heifetz, cellist.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUN 28 1956

mainly things

by ED MERRITT

No doubt the summer season has finally arrived. Our sunburn is beginning to peel. . . . Anniversary number 23 of graduation from school has been heralded by the arrival of a neat invitation. . . . Monday and Tuesday the Berkshire Playhouse and The Malden Bridge Summer Theatre opened their respective doors, to be followed closely by the rest of the summer features. Everything seems to make good sense, except for the graduation anniversary.

By this time we had hoped for definite word on the schedule at Music Inn, Lenox, where the jazz and the musical talk will flow during a goodly part of the summer. Unfortunately, not anymore than a brief notice of their opening has blown across the desk. We do know it's a big season. . . . We'll report details as soon as available. On the other hand, plenty of dope on the upcoming doings at Tanglewood. This would be a big year for familiar composers and familiar music. Also a group of features by contemporary composers written for the 75th anniversary of the Boston Symphony Orchestra to be celebrated this year. Crowds can be expected for many events on the programs, particularly such items as the Benny Goodman appearances with both orchestra and chamber groups. Mr. G., fresh from the triumphs of "The Benny Goodman Story," a wonderful engagement at the Cafe Rouge in New York, and a swing across the country with his band, will make music in the Berkshire Hills July 6 and 11. In addition to these concerts, this department looks forward with great anticipation to a pair of concerts by the Boston Symphony under the direction of the fabulous octogenarian, Pierre Monteux. These musical events July 22 and August 11 will again afford a wonderful opportunity to see and hear one of the greatest musicians of our time in action.

Bulked into the summer plans of most everyone . . . a chance to get close to some of the books we've been promising ourselves all winter long. We'd like to suggest a couple here . . . one mighty serious and the other fairly relaxed. Here at home we have the ever present headlines to remind us of the problem of race relations, a problem spread around the world, unfortunately. Most pressing and alarming conditions probably are found in South Africa where a conservative guess would suggest the clock has been turned back 200 years. Recent telecast by Edward R. Murrow, in the fine journalistic tradition, has brought this situation close to the attention of Americans. Now, further and distressing enlightment to be found in a book by one of Murrow's guests, Father Trevor Huddleston, "Naught For Your Comfort." This one aptly titled . . . some find the volume exciting and moving. We find it horrifying. If you want to know a bit about the madness which sometimes seizes human beings, if you want to see how and why the actions of people, thousands of miles away, stir up a witches' brew, which well may plague us here, don't fail to read this distressing story.

Number two book . . . "H. L. Mencken, A Portrait from Memory" by Charles Angoff. Catch a close-up glimpse of one of the most interesting and controversial men of the Twenties. Perhaps you'll not care for the manners, but the man is terrific.

Just a pair of record selections this week. In the popular department . . . Elliott Lawrence on the Fantasy label with a fine set of tunes as arranged by Tiny Kahn and Johnny Mandel. Enjoyable big band playing. Then, halfway between the popular and the concert world comes pianist, Pablo Flores. MGM releases his recording of "Memories of Mexico." May not be profound, but one of the best listening items to come along in quite a while. So . . . more later!

ST. PETERSBURG, FLA.
TIMES
Circ. D. 66,426 - S. 70,008

JUN 30 1956

Berkshire Festival Opens 19th Season July Fourth

LENOX, Mass. — Symphony, choral and chamber music comes again to the Berkshire Hills in western Massachusetts with the opening next week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by Charles Munch.

For the 17th summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathanial Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts begins Wednesday evening with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String [illegible]. On Friday evening, Charles Munch will lead a chamber orchestra of Boston Symphony players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist.

The Saturday evening concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club.

On Sunday afternoon a co[illegible] of Haydn and Bach, including [illegible] three contemporary works by [illegible]ving Fine, Alexei Haieff [illegible] Charles Ives will be led by Lu[illegible] Foss, a member of the comp[illegible]tion department of the Berks[illegible] Music Center, the Boston Sym[illegible]ny Orchestra's, summer m[illegible] school at Tanglewood, and F[illegible] will be piano soloist.

[16-]

NEW YORKER
NEW YORK, N. Y.

JUN 30 1956

IN THE COUNTRY

BERKSHIRE FESTIVAL—Opening performances of the season, which will run through Sunday, Aug. 12—Wednesday, July 4, at 8:30: A chamber-music program by the Kroll String Quartet. . . . Friday, July 6, at 8:30: Charles Munch conducting the chamber section of the Boston Symphony in an all-Mozart program, with Benny Goodman, clarinet. . . . Saturday, July [redacted] conducting the [redacted] Yale Glee Club. . . . Sunday, July [redacted] conducting [redacted] as piano [redacted]

CASTLE [redacted] June [redacted] band. . . . Simon [redacted] Eccentric [redacted]

MUSIC MOUNTAIN [redacted] Bruce Simonds, piano [redacted] Conn. Sunday, July 1, at [redacted]

BERKSHIRE MUSIC BARN—Sept. [redacted] Armstrong and his [redacted] July 4, [redacted] 10: Count Basie [redacted] Joe [redacted] Saturday, July [redacted] Pete Seeger, folk singer. (Lenox, [redacted]

SAN JOSE CALIF.
MERCURY-NEWS

JUN 24 1956

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Opera, which will be performed Aug. 6 and 7, will be conducted by the composer, who also serves as a faculty member of the composition department of the Berkshire Music Center, and staged by Boris Goldovsky, head of the opera department of this summer school of music—maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival.

In three acts, the opera is the composer's largest stage work to date. It is based on a little-known German folk tale which the composer first heard from his mother and promptly set as an opera at the age of eight. Foss again turned to the same story 23 years later, writing a synopsis and asking the British poet, Alastair Reid, to write a rhymed libretto.

In the words of the composer, 'Griffelkin' is the story of a devil sent out into the world to do 24 hours of mischief and evil . . . to change the world into hell. When he arrives in the world, he sees for the first time 'the blue sky.' This is his 'discovery.' In the course of the day he discovers many things human—love, death, a mother with her children. With each discovery he becomes himself more human, and even falls in love. Finally, just before midnight, he commits a good deed and at the stroke of the clock he finds himself surrounded by his hell companions and put on trial for committing a good deed. 'Griffelkin' is expelled from hell and grows up as a mortal—a little [redacted]

'Griffelkin" is Lukas Foss' second opera. His first, "The Jumping Frog of Calaveras County," enjoyed a genuine success both in this country and abroad.

SAN JOSE CALIF.
MERCURY-NEWS

JUN 24 1956

Chorals Again Figure In Festival of Music

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Aug. 4, in observance of the 200th anniversary of the birth of Mozart, Leonard Bernstein will conduct the "Kyrie" and "Gloria" from the composer's Mass in C minor with soloists including Eunice Alberts, contralto, and David Lloyd, tenor.

Two concerts devoted to the music of Wagner will present extended concert performances of passages from the music dramas. On July 21 Munch will conduct Act I of "Die Walkuere" with Margaret Harshaw, soprano; Albert Da Costa, tenor and James Pease, bass and the Festival will conclude Aug. 12 with scenes from Act III of "Die Meistersinger" with Messrs. Pease and Da Costa and Marguerite Willauer, soprano, along with the Festival Chorus prepared by Hugh Ross.

Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends will include Benny Goodman, clarinet, July 6 (Mozart's Clarinet Concerto); four members of the Boston Woodwind Quintet, July 7 (Mozart's Woodwind Sinfonia Concertante); Lukas Foss, piano, July 8 (Bach's Concerto in D minor); Lubitsch and Neeman and Boris Goldovsky, July 13 (Mozart Concerto for 1, 2 and 3 pianos); William Kroll, violin, July 14 (Bach's Concerto in E) and Doriot Anthony Dwyer, flute, July 14 (Bach's Suite No. 2).

Concerts in the Music Shed through the last four week-ends (July 20-Aug. 12) will include Rudolf Serkin, July 28 (Schumann's Piano Concerto); Ruth Gerstell, July 29 (Hindemith's Violin Concerto); Jocy de Oliveira, Aug. 4 (Ravel's Piano Concerto) and Zino Francescatti, Aug. 5 (Tchaikovsky's Violin Concerto).

Guest conductors, in addition to Hugh Ross and Leonard Bernstein, will include Richard Burgin, Eleazar de Carvalho, Lukas Foss and Pierre Monteux.

QUAKERTOWN, PA.
FREE PRESS
Circ. D. 5,620

JUN 22 1956

Lynn Detwiler Gets Master Of Arts Degree From Boston University

A master of fine arts degree was conferred upon Lynn Detwiler, son of Mr. and Mrs. A. E. Detwiler, 2212 17th Ave., during commencement exercises at Boston university's school of fine and applied arts this month.

A graduate of Altoona High school class of 1946, he received a bachelor of arts degree in voice at Brigham Young university in 1950. After two years of military service Mr. Detwiler studied voice and opera in Boston. He has sung oratorio throughout New England and has been tenor soloist at the First Unitarian church in Chestnut Hill for the past three years.

The summer of 1955 he was awarded a scholarship to the Berkshire Music Festival at Tanglewood and appeared in five of the seven operas. Last year he was a graduate assistant in the Boston University opera theatre.

His first opera role was Sellem in the "Rake's Progress," under the personal direction of the composer, Igor Stravinsky. This year he appeared as the Archbishop of Maine in the American premiere of "Mathis der Maler," by Hindemith and as Romeo in "Romeo and Juliet," by Boris Blacher, German composer who attended the performances. In June Mr. Detwiler will sing in the "Saint of Bleecker Street," at the Boston Arts Festival and in August in Pittsburg with Boris Goldovsky where some educational opera films for the Ford Foundation will be made.

DOWNBEAT
(Chicago)

JUN 27

More Goodman Dates

New York — The Benny Goodman itinerary for the next few weeks includes appearances at Dayton, Ohio (June 22), Cleveland (23), Canton (24), Tanglewood with the Boston Symphony (July 6) and with a chamber unit (July 11), and back with his band at the Carter Barron amphitheater in Washington, D. C. (July 14-17). Goodman has been recording his orchestra under his own license with no indications at presstime as to which company will eventually release the sides.

AUGUSTA, GA.
CHRONICLE
Circ. D. 47,817

JUL 1 1956

Soviets to hear Bostonian group

BOSTON, Mass. — The Boston Symphony Orchestra has accepted an invitation to include Soviet Russia in its European tour during August and September. The orchestra, directed by Charles Munch, will be the first American symphonic group to play in Russia.

The famous Soviet violinist David Oistrakh was guest soloist at a Boston concert last year and made a recording with the Symphony for RCA Victor. The European tour will take place at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 4 through Aug. 12. Pierre Monteux will share conducting honors with Munch in Europe.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685

JUN 23 1956

Bonus Concerts Set at Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall of Tanglewood, Lenox, Mass., on July 9 and 23, under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony orchestra and guest artists. Each program will included two compositions commissioned by the Fromm Foundation.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday night, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York City; and "Saprina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday night, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of The University of Chicago's Music department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

Long Island City, N. Y.
STAR-JOURNAL
Circ. D. 83,056

JUN 23 1956

GLORIA VANDERBILT showdoll sports [redacted] trinket from Ben [redacted] Sixteen-karat [redacted] diamond sparkler [redacted] to light a room[redacted] Per paid $2 million for 5[redacted] interest in Figaro, Inc., Joseph Mankiewicz's independent film firm headquartered [redacted] . . . Eydie Gorme, Steve Allen songstress, and David Hart, solvent and eligible, [redacted] at Chateau Madrid . . . Merrick Hamilton, actor, and [redacted] Terri De Marco, of singing sisters, clefted "I Never Meant To Get Serious," about to be published.

PETER HOLMES, [redacted] heir, and Sally Andrews, his intended, a starry-eyed duo at Voyager Room . . . Richard Widmarks bought a farm in North Barrington, Mass. If nothing else, they're near Berkshire Music Festival! . . . George Jessel [redacted] producing [redacted] berth with Hecht-Lancaster . . . Tin Pan Alley's Ivan Mogul rushing Kay Starr . . . And Ron Donald, artist, courtin' Diana Rufere, writer . . . Marqueed: " 'Picnic' — 'Anything Goes' "

ALTAMONT, N. Y.
ENTERPRISE
Circ. W. 3,000

JUN 29 1956

[redacted] in the Waldorf Astoria.

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[165]

NEW YORKER
NEW YORK, N. Y.

JUN 30 1956

IN THE COUNTRY

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Castle Hill Center—Friday and Saturday, June [illegible], at 8:30: Basie and his band. . . . ¶ Friday and Saturday, July [illegible], at 8:30: José Limón and his Dance Company. (Ipswich, Mass. Evenings at [illegible].)

Music Mountain—The Berkshire Quartet, with Bruce Simonds, piano. (Falls Village, Conn. Sunday, July 1, at 4.)

Berkshire Music Barn—Sunday, July 1, at 8:40: Louis Armstrong and his band. . . . Wednesday, July 4, at 8:40: Count Basie and his band, with Joe Williams. . . . ¶ Saturday, July 7, at 4: Pete Seeger, folk singer. (Lenox, Mass.)

SAN JOSE CALIF.
MERCURY-NEWS

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Finally, just before midnight he commits a good deed and at the stroke of the clock he finds himself surrounded by his hell companions and put on trial for committing a good deed. 'Griffelkin' is expelled from hell and grows up as a mortal—a little girl."

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MERCURY-NEWS

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QUAKERTOWN, PA.
FREE PRESS
Circ. D. 5,620

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(Chicago, Ill.)

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NEW YORKER
Circ. D. 25,388 - S. 25,685

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Long Island City, N. Y.
STAR-JOURNAL
Circ. D. 83,056

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ALTAMONT, N. Y.
ENTERPRISE
Circ. W. 3,000

JUN 28 1956

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DAVENPORT, IA.
TIMES
JUL 1 1956

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer—
"When words have failed us 'neath the weight of care.
"Music, that knows no country race or creed,
"But gives to each, according to his need"!
—Anonymous

Four works commissioned by the Boston Symphony orchestra for its 75th anniversary last season will be played at the annual Berkshire Music Festival, at Tanglewood, Mass. this summer. The series of festival concerts in the music shed will begin Friday, July 20 and continue through August 21. The works are Petrassi's Concerto for orchestra; Howard Hanson's "Elegy in Memory of Sergei Koussevitsky; Aaron Copland's "Symphonic Ode," and Walter Piston's Sixth Symphony.

CHARLES MUNCH

. . .Conductor of the Boston Symphony orchestra, will direct seven of the 12 concerts; Pierre Monteux will conduct two and and Eleazar de Carvalho, Richard Burgin and Leonard Bernstein will conduct one concert each. Concerts are scheduled for Friday and Saturday evenings and Sunday afternoons. Many soloists will appear at the concerts. Ruth Posselt will play the Hindemith Violin Concerto; Rudolf Serkin, the Schumann Piano Concerto; Jocy de Oliveria, the Ravel Piano Concerto and Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for violin and cello. Adele Addison, Eunice Alberts and David Lloyd will sing in the Mozart C Minor Mass and Margaret Harshaw, Albert DaCosta and James Pease will appear in two programs of Wagnerian excerpts.

THERE WILL BE

.chamber music concerts in the Theater Concert Hall at Tanglewood between July 4 and Aug 8. Goodman, the Kroll String quartet; Beaux Arts Trio; Boston Symphony Brass Ensemble and Woodwind Quintet; the Yale Glee Club; Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists and Mr. Serkin and Miss Harshaw. There will be two weeks of "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the Intimate Theater on the two week-ends preceding the regular festival concerts. The entire series will benefit the Revolving Scholarship Fund for students at the Berkshire Music Center, the music school maintained by the Boston Symphony in connection with the music festival.

MILWAUKEE

...has a unique plan in raising funds for its Milwaukee Pops orchestra. The committee in charge was divided and each had a division to solicit. One group sought $8,000 from among 45 medium sized manufacturing, processing and wholesale firms. Another had the corporation division, which had a goal of $20,000 among about 30 corporations. Sponsors of the orchestra hope to endow 66 chairs in the orchestra at a cost of $1,000 to $3,000 each. A concertmaster's chair will cost $5,000 and the chair for the resident conductor will cost $7,500. More than one donor may subscribe to the same chair.

THE ACCENT

...will be on youth for next season for the Milwaukee Pops orchestra. Seven of the 14 scheduled concerts planned will be youth concerts. These will be held in various parts of the city and afterward it is planned that part of the orchestra will play for dancing. The campaign for next season's budget will be to raise about $100,000. Prominent business men of the city headed the various committees for each division.

CONCERTS

...at Grant Park, Chicago, this week include the winner of the Michaels Award to play with the orchestra this evening. Wednesday and Friday nights, Leo Kopp will conduct the "Holiday Pops" with Seymour Lipkin, pianist and Saturday and Sunday nights will be Rodgers and Hammerstein Nights with well known vocalists. "Hit the Deck" will be the offering at the St. Louis Municipal opera beginning tomorrow (Monday) night and continuing until July 8.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
JUL 1 1956

Music 'On the Town' Takes Over in Lyric July 3

By E. V. W.

From Carnegie Hall through Manhattan night clubs to Coney Island is the course of "On the Town," the lively Leonard Bernstein show to open in the Finger Lakes Lyric Circus near Skaneateles Tuesday night. Show time is 8:30 in the big blue tent, except Sundays when the time is an hour earlier. Tonight marks final performance of the Rodgers & Hammerstein hit musical, "The King and I," with Erik Rhodes and Janet Medlin in leading roles.

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Cynthia Scott, principal dancer for two years in the TV "Hit Parade," comes to Skaneateles to play Miss Subways in "On the Town;" Patrick Welch leading the sailor trio in the hunt for her. William Pierson, known both on the stage and in motion pictures, and the Lyric Circus gifted young director-actor David Davis help Patrick Welch in the quest.

Others in the all-Broadway cast of principals are Joan Coburn and Betty Winsett, respectively, of "Gentlemen Prefer Blondes" and "Lend an Ear," and the New York City Opera Co. Thomas Phillip Martin is musical director.

Erik Rhodes is due in Atlanta, Ga., tomorrow for performances of "The King and I," his role for the entire summer by R. & H. choice; Janet Medlin goes to Kansas City, Mo., to rehearse at 10:30 a.m. tomorrow for "Desert Song." Anita Darian, who plays Tuptim will leave for Nassau, B. I., for a night club engagement, from there goes to Cape Cod for another.

CYNTHIA SCOTT

PATRICK-WELCH

This date in music: 1867, "Beautiful Blue Danube," first played in the United States by the Theodore Thomas Orchestra in New York, about four and a half months following its first performance under Composer Strauss in Vienna.

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Conductors for the Shed Concerts Friday and Saturday nights and Sunday afternoons from July 20 through Aug. 12, will be Charles Munch, director of the Berkshire Festival and of the Berkshire Music Festival; and Guest conductors Pierre Monteux, Richard Burgin, Eleazar De Carvalho, and Leonard Bernstein. The concert in memory of Dr. Serge Koussevitzky is set for Aug. 4, Bernstein conducting the Kyrie and Gloria from the Mozart Mass in C Minor with Chorus and soloists. In the Chamber Music Series, July 6-15, music of Bach and Mozart will predominate.

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Prof. Husa, who was born in Czechoslovakia, is a French citizen. He came to the States in 1954 and teaches courses in composition and orchestration in Cornell. He has composed a number of commissioned works and has won several prizes, including the Prague Academy of Fine Arts Award for his "Sinfoniette" and the Prix Lili Boulanger for his String Quartet.

Projects of Cornell Friends of Music include prizes for student compositions and performance, grants to Cornell music students, purchase of a piano for the music department, and aid in bringing Ralph Vaughan Williams, noted English composer to Cornell as a visiting professor a few years ago.

INDIANAPOLIS, IND.
TIMES
Circ. D. 76,513 - S. 102,138
JUL 1 1956

Berkshire Festival Starts Wednesday

Times Special

LENOX, Mass., June 30 — The annual Berkshire Festival of the Boston Symphony Orchestra, directed by Charles Munch, will open at Tanglewood next Wednesday evening.

A series of 24 concerts of symphonic, choral and chamber music will continue through Aug. 12.

This year's program will include some novelties, such as the appearance of Benny Goodman, jazz clarinetist, as soloist program next Friday evening, with Mr. Munch and a chamber orchestra in an all-Mozart

Last summer's festival rolled up an all-time attendance record of 136,087 with total box-office of $307,665.

SARASOTA, FLA.
NEWS
D.
JUL 1 1956

Orchestra To Play Concerts

Boston Symphony Due At Festival

The Boston Symphony Orchestra's summer festival in the Berkshire Hills at Tanglewood, Mass. is the orchestra's 19th season of summer concerts.

On the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales," symphony, choral, chamber music and student concerts with noted guest artists will echo into the surrounding hills as some 137,00 music lovers gather to listen.

The full 104-piece orchestra will move to Tanglewood for 12 week-end concerts from July 20-August 12 in the 6,000-seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine.

In 1955, an average attendance of 9,028, more than one third again the capacity of the Music Shed was noted at these programs.

The opening two week-ends of the Festival, July 6,7,8 and July 13,14 and 15, Dr. Charles Munch will conduct chamber music concerts in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood.

As planned by Munch, Festival concerts will pay homage to Mozart's bi-centennial in the chamber music series and will feature during the Shed series two all-Wagner programs with the assistance of Metropolitan stars and soloists and the Festival Chorus of the Berkshire Music Center students.

Immediately following the close of the Tanglewood season the orchestra will make a five and one half week tour of thirteen countries in Europe, including a week at the Edinburgh Festival and a six-day concert tour of the Soviet Union.

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DAVENPORT, IA.
TIMES
JUL 1 1956

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
'With God, taking sometimes the place of prayer—
When words have failed us 'neath the weight of care.
"Music, that knows no country race or creed,
"But gives to each, according to his need"!
—Anonymous

Four works commissioned by the Boston Symphony orchestra for its 75th anniversary last season will be played at the annual Berkshire Music Festival, at Tanglewood, Mass. this summer. The series of festival concerts in the music shed will begin Friday, July 20 and continue through August 21. The works are Petrassi's Concerto for orchestra; Howard Hanson's "Elegy in Memory of Sergei Koussevitsky; Aaron Copland's "Symphonic Ode," and Walter Piston's Sixth Symphony.

CHARLES MUNCH

. . Conductor of the Boston Symphony orchestra, will direct seven of the 12 concerts; Pierre Monteux will conduct two and and Eleazar de Carvalho, Richard Burgin and Leonard Bernstein will conduct one concert each. Concerts are scheduled for Friday and Saturday evenings and Sunday afternoons. Many soloists will appear at the concerts. Ruth Posselt will play the Hindemith Violin Concerto; Rudolf Serkin, the Schumann Piano Concerto; Jocy de Oliveria, the Ravel Piano Concerto and Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for violin and cello. Adele Addison, Eunice Alberts and David Lloyd will sing in the Mozart C Minor Mass and Margaret Harshaw, Albert DaCosta and James Pease will appear in two programs of Wagnerian excerpts.

THERE WILL BE

chamber music concerts in the Theater Concert Hall at Tanglewood between July 4 and Aug 8. Goodman, the Kroll String quartet; Beaux Arts Trio; Boston Symphony Brass Ensemble and Woodwind Quintet; the Yale Glee Club; , Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists and Mr. Serkin and Miss Harshaw. There will be two weeks of "Bach-Mozart" concerts by a chamber orchestra of Boston Symphony players in the Intimate Theater on the two week-ends preceding the regular festival concerts. The entire series will benefit the Revolving Scholarship Fund for students at the Berkshire Music Center, the music school maintained by the Boston Symphony in connection with the music festival.

MILWAUKEE

...has a unique plan in raising funds for its Milwaukee Pops orchestra. The committee in charge was divided and each had a division to solicit. One group sought $8,000 from among 45 medium sized manufacturing, processing and wholesale firms. Another had the corporation division, which had a goal of $20,000 among about 30 corporations. Sponsors of the orchestra hope to endow 66 chairs in the orchestra at a cost of $1,000 to $3,000 each. A concertmaster's chair will cost $5,000 and the chair for the resident conductor will cost $7,500. More than one donor may subscribe to the same chair.

THE ACCENT

...will be on youth for next season for the Milwaukee Pops orchestra. Seven of the 14 scheduled concerts planned will be youth concerts. These will be held in various parts of the city and afterward it is planned that part of the orchestra will play for dancing. The campaign for next season's budget will be to raise about $100,000. Prominent business men of the city headed the various committees for each division.

CONCERTS

...at Grant Park, Chicago, this week include the winner of the Michaels Award to play with the orchestra this evening. Wednesday and Friday nights, Leo Kopp will conduct the "Holiday Pops" with Seymour Lipkin, pianist and Saturday and Sunday nights will be Rodgers and Hammerstein Nights with well known vocalists. "Hit the Deck" will be the offering at the St. Louis Municipal opera beginning tomorrow (Monday) night and continuing until July 8.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
JUL 1 1956

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TIMES
Circ. D. 96,513 - S. 102,338
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SYRACUSE, N. Y.
POST-STANDARD
Circ. D. 89,399 - S. 101,254
JUL 1 1956

Overtones

Music Season Shifts Into High This Week

By WILLIAM FLEMING

The coming week will see the summer music season shifting into high gear. Lured by symphonic sounds, many motorists, who couldn't quite fit Salzburg or Bayreuth into their schedules, will find that with the Thruway at least four major domestic festivals are within a comfortable day's driving distance.

Fleming

Chautauqua to the west with its wealth of musical, educational, theatrical and religious activities, together with Tanglewood to the east, are the closest to Syracuse. Recitals at Chautauqua will be launched July 3 by the Metropolitan Opera Quintet, Jerome Hines while the Symphony Orchestra opens its season Friday evening, July 6. Walter Hendl, regular director of the Dallas (Texas) Symphony, will again officiate as conductor. In addition he will be heard as piano soloist in an all-Gershwin and an all-Mozart program.

Two of the orchestra's first desk men—Mischa Mischakoff, violinist, and Lazlo Varga, cellist—will also occupy solo spots. The orchestra plays regularly on Tuesday, Wednesday and Saturday evenings as well as on Sunday afternoons for a total of 28 programs over a period of seven weeks.

Opera at Chautauqua

Opera productions at Chautauqua this year will include Johann Strauss' The Bat, an English version of Fledermaus (July 13); Rigoletto (July 20 and 23); Mozart's Cosi fan Tutte (July 27 and 30); the double bill Cavalleria Rusticana and Pagliacci, known in the trade as "Cav and Pag" (Aug. 3 and 6); De Koven's light opera Robin Hood (Aug. 10 and 13), and Rossini's Barber of Seville (Aug. 17 and 29).

The theater productions on this year's list are A Room Full of Roses (July 4 and 5), The Reclining Figure (July 26 and 28), Much Ado About Nothing (Aug. 2 and 4), and The Solid Gold Cadillac (Aug. 9 and 11).

Important Chautauqua speakers this year include Dr. G. L. Mehta, India's ambassador to the United States and Mexico (July 27), and Charles E. Wilson, Secretary of Defense (Friday evening, Aug. 10).

Credit Courses

University credit courses by the Chautauqua Center of Syracuse University have been expanded to encompass a wide variety of art subjects and many education courses that meet requirements for state certification. Liberal arts courses offered by SU faculty members will include one on Shakespeare's plays by Warren Shepard, another on the Soviet Union and world affairs by Donald Bishop, and a discussion of modern European political theory by Marguerite Fisher.

The 1956 Berkshire Festival at Tanglewood is accessible to motorists via the Thruway since Lenox, Mass. is but 35 miles beyond Albany. Together with the activities of its educational counterpart, the Berkshire Music Center, there will be nearly 50 scheduled public events, which are expected to top last pear's record attendance of 136,087. The regular Wednesday evening chamber concerts get underway with the Kroll Quartet on July 4.

Symphonic Attractions

On the six successive Friday and Saturday nights plus Sunday afternoons come the main symphonic attractions. The full Boston Symphony, however, does not arrive until July 20. From then until Aug. 12 Charles Munch will lead his men in the Big Shed. Unusual items this summer include performances of Martinu's Field Mass, Bach's St. John Passion, Mozart's Mass in C Minor, and the first stage production of Lucas Foss' fairytale opera, Griffelkin (Aug. 6 and 7).

Four of the works commissioned by the Boston Symphony for its 75th anniversary season also will be heard in the shed concerts—Howard Hanson's Elegy in Memory of Serge Koussevitsky, Walter Piston's Sixth Symphony, Aaron Copland's Symphonic Ode, and Villa-Lobos Eleventh Symphony.

The Empire State Music Festival at Ellenville in the Catskills a little over 100 miles away, get started on the afternoon of July 4 with a big historical pageant designed to recreate the colorful scenes of the early Dutch settlers. Mayors of all the Catskill communities will be on hand and will Gov. Harriman. The concerts of the Symphony of the Air begin that evening and alternate with opera and ballet productions for a full four weeks.

Conductors Listed

Conductors will include Thor Johnson, music director of the Cincinnati Orchestra; Leopold Stokowski, Igor Markevitch and Lucas Foss. Highlights here include Villa-Lobos new ballet The Emperor Jones, based on Eugene O'Neill's play and danced by Jose Limon and his company (July 12 and 14); Leopold Stokowski conducting the American premiere of Carl Orff's setting of Shakespeare's Midsummer Night's Dream (July 19, 20, and 21); and Bizet's Carmen (July 26 and 28).

The Thruway as far as Buffalo brings the musical phase of the Stratford (Ontario) Shakespeare Festival closer than ever. Beginning July 7 with Benjamin Britten's opera, The Rape of Lucretia, this series of symphony concerts, outstanding recitals and jazz jam sessions continues until Aug. 11. Britten's two-act opera with its libretto based on the ancient Roman legend and taken from the French play of Andre Obey, is highly appropriate for performance at the side of the Shakespearean productions, since a poem of that name was the bard's first published work.

Nights and Programs

Tuesday nights are reserved for opera; Monday, Thursday and Saturdays are recital and orchestra nights with appearances by pianists Claudio Arrau and Rudolf Serkin, baritone Martial Singher, soprano Jennie Tourel, and the Stratford Orchestra under Reginald Stewart and Heinz Under. Wednesday and Fridays are jazz nights with Duke Ellington and his orchestra, Dave Brubeck and his quartet, Art Tatum and his trio, and Willie "The Lion" Smith, pianist.

Meanwhile the theater productions continue with the bard's Merry Wives of Windsor and Henry V on the boards. The latter has turned out to be an enormous success with Canadian-born and Broadway-bred Christopher Plummer in the title role. He has been hailed by New York critic Walter F. Kerr as "the most promising classic actor on this continent today."

MAMARONECK, N. Y.
TIMES
Circ. D. 7,211
JUL 2 1956

Mr. Kohloff Tympanist At Mall Concerts

Roland Kohloff, son of Mr. and Mrs. George W. Kohloff of 122 Osborn Avenue, Mamaroneck, has joined the Edwin Franko Goldman band as tympanist, playing four nights a week on the Mall at Central Park and two nights a week at Prospect Park, Brooklyn.

Both series are sponsored by the Guggenheim Memorial Concerts, annual Summer gift to the people of New York in memory of Daniel and Florence Guggenheim.

A special program of patriotic music, in observance of the Fourth of July holiday, will be held tonight at 8:30 on the Mall at Central Park. The concerts are broadcast Friday and Sunday nights at 8:30 from WNYC. Mr. Kohloff, snare drummer and mallet man for the Goldman Band. Mr. Kohloff who plays the xylophone, cymbals, chimes, bells, wood blocks, triangle and castanets, has also joined the staff of the Summer Music Center which opened last week at the Mamaroneck Avenue School in White Plains. It is under the auspices of the Westchester County Recreation Commission in cooperation with the County School Music Association. He teaches beginners and advanced students tympani, drums and mallet instruments.

A scholarship student for four years at the Juilliard School of Music in New York, studying with Saul Goodman of the New York Philharmonic Orchestra, Mr. Kohloff served last Summer as tympanist and head of the percussion section of the Aspen Festival Orchestra in Colorado. He has also played in 12 concerts with the Boston Symphony at the Berkshire Music Festival and has appeared frequently at Westchester, New York and Connecticut churches and clubs.

STATEN ISLAND, N. Y.
ADVANCE
Circ. D. 43,537
JUL 3 1956

Barbara Cole To Study at Tanglewood

A music major at Wagner College, Miss Barbara Cole has been accepted for study and participation in the opera department of the Berkshire Music Festival at Tanglewood, in Lenox, Mass. She is the daghter of Mr. and Mrs. Bert Cole of 180 Campus road, Grymes Hill.

Miss Cole

The Berkshire Music Center is a six-week summer school of music which opened yesterday and will close Aug. 15 under the auspices of the Boston Symphony Orchestra.

It provides opportunity for music study in connection with the Berkshire Festival Concerts under direction of Charles Munch.

• • •

THE SCHOOL'S PUPILS are selected among young musicians of high skill as orchestral players, conductors, singers and composers from the entire United States and Europe.

Miss Cole, a soprano, is a junior at Wagner, where she belongs to the choir and the Varsity Players.

She is corresponding secretary of Alpha Delta Pi Sorority, secretary of the student body and has been on the dean's list since her freshman year.

The Island girl is soloist with the choir of St. Teresa's Church, Castleton Corners, and she is a graduate of St. Joseph Hill Academy.

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,130
JUL 6 1956

Berkshire Festival

This weekend's opening Festival concerts of four by the chamber orchestra of the Boston Symphony Orchestra at Tanglewood, Lenox, are: Saturday, July 7: Charles Munch conducting Mozart's Symphony in D major, "Haffner," K. 385, and Mozart's Sinfonia Concertante with Obo, Clarinet, Horn, Bassoon; Hugh Ross conducting Martinu"s Military Mass and the world premiere of Henry Colwell's A Thanksgiving Psalm, from "The Dead Sea Scrolls," with the Yale Glee Club. Sunday, July 8: Lukas Foss conducting Haydn: Symphony No. 86 in D major; Fine: Serious Song, for Strings; Haieff: Divertimento; Ives: "The Unanswered Question"; Bach: Piano Concerto in D minor, with Mr. Foss.

UTICA, N. Y.
PRESS
Circ. D. 25,906
JUL 4 1956

Annual Berkshire Festival Opens in Bay State Today

The annual Berkshire Festival of the Boston Symphony Orchestra, led by Charles Munch, music director, will open today at Tanglewood, Lenox, Mass.

The symphony, choral and chamber music concerts will be given for six weeks, July 4 to Aug. 12, on the spacious estate where Nathaniel Hawthorne was a guest and told his "Tanglewood Tales," a century ago.

The Kroll String Quartet will open the concert season tonight with chamber music of Mozart, Prokofieff and Beethoven. Friday evening Benny Goodman will make his Tanglewood debut as soloist on the orchestra program, and Saturday the Yale Glee Club will assist the orchestra in two Mozart works.

The concerts through July 15 will be given in the 1,200-seat Theater-Concert Hall at Tanglewood, evenings at 8:30, Sunday afternoons at 2:30.

For the four final weekends of the festival, July 20 to Aug. 12, the orchestra moves to the 6,000-seat Music Shed for 12 concerts. The Shed is open on three sides so the overflow crowds may hear the orchestra on the extensive Tanglewood lawns.

This year's concerts will pay homage to Mozart's bi-centennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs. Concert versions of "Die Walkure," Act I, and the opening and final scenes of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars and other soloists, and the festival chorus of Berkshire Music Center students.

The Shed series also will feature Tanglewood first performances commissioned by the Boston Symphony Orchestra for its 75th anniversary year. They will be symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston.

These symphonies will be taken by the Boston Symphony to Europe immediately after the close of the Tanglewood season. The orchestra will make a five-week tour of 13 countries in Europe, including a week at the Edinburgh Festival, and a six-day concert tour of the Soviet Union.

KOKOMO, IND.
TRIBUNE
JUL 2 1956

Local Artists Studying At Ball State

John Chase Lewis and Betse Lewis, his wife, are attending summer classes at Ball State Teachers College, Muncie, where he is taking graduate courses for a master's degree.

The two local artists, who teach at IU Center and at Lewis Workshop Studios here, have presented a class demonstration at Ball State on painting techniques. Additionally, John has a one-man show of sculpture, paintings and drawings on display in Ball State's art museum at present.

Last week, the two designed and produced "A Parable of Death" at the college's arts festival conducted by Lukas Foss, Beverly Hills, Calif., composer. Foss, well-known in music as a composer of operas, oratorios and symphonies, formerly was pianist for the Boston Symphony Orchestra.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258
JUL 2 1956

Berkshire Music Festival Will Open July 4th

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening, July 6, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening, July 7, concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon, July 8, a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p. m.

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POST-STANDARD
Circ. D. 89,399 - S. 101,254

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Two of the orchestra's first desk men—Mischa Mischakoff, violinist, and Lazlo Varga, 'cellist—will also occupy solo spots. The orchestra plays regularly on Tuesday, Wednesday and Saturday evenings as well as on Sunday afternoons for a total of 28 programs over a period of seven weeks.

Opera at Chautauqua

Opera productions at Chautauqua this year will include Johann Strauss' The Bat, an English version of Fledermaus (July 13); Rigoletto (July 20 and 23); Mozart's Cosi fan Tutte (July 27 and 30); the double bill Cavalleria Rusticana and Pagliacci, known in the trade as "Cav and Pag" (Aug. 3 and 6); De Koven's light opera Robin Hood (Aug. 10 and 13), and Rossini's Barber of Seville (Aug. 17 and 29).

The theater productions on this year's list are A Room Full of Roses (July 4 and 5), The Reclining Figure (July 26 and 28), Much Ado About Nothing (Aug. 2 and 4), and The Solid Gold Cadillac (Aug. 9 and 11).

Important Chautauqua speakers this year include Dr. G. L. Mehta, India's ambassador to the United States and Mexico (July 27), and Charles E. Wilson, Secretary of Defense (Friday evening, Aug. 10).

Credit Courses

University credit courses by the Chautauqua Center of Syracuse University have been expanded to encompass a wide variety of art subjects and many education courses that meet requirements for state certification. Liberal arts courses offered by SU faculty members will include one on Shakespeare's plays by Warren Shepard, another on the Soviet Union and world affairs by Donald Bishop, and a discussion of modern European political theory by Marguerite Fisher.

The 1956 Berkshire Festival at Tanglewood is accessible to motorists via the Thruway since Lenox, Mass. is but 35 miles beyond Albany. Together with the activities of its educational counterpart, the Berkshire Music Center, there will be nearly 50 scheduled public events, which are expected to top last pear's record attendance of 136,087. The regular Wednesday evening chamber concerts get underway with the Kroll Quartet on July 4.

Symphonic Attractions

On the six successive Friday and Saturday nights plus Sunday afternoons come the main symphonic attractions. The full Boston Symphony, however, does not arrive until July 20. From then until Aug. 12 Charles Munch will lead his men in the Big Shed. Unusual items this summer include performances of Martinu's Field Mass, Bach's St. John Passion, Mozart's Mass in C Minor, and the first stage production of Lucas Foss' fairytale opera, Griffelkin (Aug. 6 and 7).

Four of the works commissioned by the Boston Symphony for its 75th anniversary season also will be heard in the shed concerts—Howard Hanson's Elegy in Memory of Serge Koussevitsky, Walter Piston's Sixth Symphony, Aaron Copland's Symphonic Ode, and Villa-Lobos Eleventh Symphony.

The Empire State Music Festival at Ellenville in the Catskills a little over 100 miles away, get started on the afternoon of July 4 with a big historical pageant designed to recreate the colorful scenes of the early Dutch settlers. Mayors of all the Catskill communities will be on hand as will Gov. Harriman. The concerts of the Symphony of the Air begin that evening and alternate with opera and ballet productions for a full four weeks.

Conductors Listed

Conductors will include Thor Johnson, music director of the Cincinnati Orchestra; Leopold Stokowski, Igor Markevitch and Lucas Foss. Highlights here include Villa-Lobos new ballet The Emperor Jones, based on Eugene O'Neill's play and danced by Jose Limon and his company (July 12 and 14); Leopold Stokowski conducting the American premiere of Carl Orff's setting of Shakespeare's Midsummer Night's Dream (July 19, 20, and 21); and Bizet's Carmen (July 26 and 28).

The Thruway as far as Buffalo brings the musical phase of the Stratford (Ontario) Shakespeare Festival closer than ever. Beginning July 7 with Benjamin Britten's opera, The Rape of Lucretia, this series of symphony concerts, outstanding recitals and jazz jam sessions continues until Aug. 11. Britten's two-act opera with its libretto based on the ancient Roman legend and taken from the French play of Andre Obey, is highly appropriate for performance at the side of the Shakespearean productions, since a poem of that name was the bard's first published work.

Nights and Programs

Tuesday nights are reserved for opera; Monday, Thursday and Saturdays are recital and orchestra nights with appearances by pianists Claudio Arrau and Rudolf Serkin, baritone Martial Singher, soprano Jennie Tourel, and the Stratford Orchestra under Reginald Stewart and Heinz Under. Wednesday and Fridays are jazz nights with Duke Ellington and his orchestra, Dave Brubeck and his quartet, Art Tatum and his trio, and Willie "The Lion" Smith, pianist.

Meanwhile the theater productions continue with the bard's Merry Wives of Windsor and Henry V on the boards. The latter has turned out to be an enormous success with Cahadian-born and Broadway-bred Christopher Plummer in the title role. He has been hailed by New York critic Walter F. Kerr as "the most promising classic actor on this continent today."

MAMARONECK, N. Y.
TIMES
Circ. D. 7,211

JUL 2 1956

Mr. Kohloff Tympanist At Mall Concerts

Roland Kohloff, son of Mr. and Mrs. George W. Kohloff of 122 Osborn Avenue, Mamaroneck, has joined the Edwin Franko Goldman band as tympanist, playing four nights a week on the Mall at Central Park and two nights a week at Prospect Park, Brooklyn.

Both series are sponsored by the Guggenheim Memorial Concerts, annual Summer gift to the people of New York in memory of Daniel and Florence Guggenheim.

A special program of patriotic music, in observance of the Fourth of July holiday, will be held tonight at 8:30 on the Mall at Central Park. The concerts are broadcast Friday and Sunday nights at 8:30 from WNYC. Mr. Kohloff, snare drummer and mallet man for the Goldman Band. Mr. Kohloff who plays the xylophone, cymbals, chimes, bells, wood blocks, triangle and castanets, has also joined the staff of the Summer Music Center which opened last week at the Mamaroneck Avenue School in White Plains. It is under the auspices of the Westchester County Recreation Commission in cooperation with the County School Music Association. He teaches beginners and advanced students tympani, drums and mallet instruments.

A scholarship student for four years at the Juilliard School of Music in New York, studying with Saul Goodman of the New York Philharmonic Orchestra, Mr. Kohloff served last Summer as tympanist and head of the percussion section of the Aspen Festival Orchestra in Colorado. He has also played in 12 concerts with the Boston Symphony at the Berkshire Music Festival and has appeared frequently at Westchester, New York and Connecticut churches and clubs.

STATEN ISLAND, N. Y.
ADVANCE
Circ. D. 43,537

JUL 3 1956

Barbara Cole To Study at Tanglewood

A music major at Wagner College, Miss Barbara Cole has been accepted for study and participation in the opera department of the Berkshire Music Festival at Tanglewood in Lenox, Mass. She is the daghter of Mr. and Mrs. Bert Cole of 180 Campus road, Grymes Hill.

Miss Cole

The Berkshire Music Center is a six-week summer school of music which opened yesterday and will close Aug. 15 under the auspices of the Boston Symphony Orchestra.

It provides opportunity for music study in connection with the Berkshire Festival Concerts under direction of Charles Munch.

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THE SCHOOL'S PUPILS are selected among young musicians of high skill as orchestral players, conductors, singers and composers from the entire United States and Europe.

Miss Cole, a soprano, is a junior at Wagner, where she belongs to the choir and the Varsity Players.

She is corresponding secretary of Alpha Delta Pi Sorority, secretary of the student body and has been on the dean's list since her freshman year.

The Island girl is soloist with the choir of St. Teresa's Church, Castleton Corners, and she is a graduate of St. Joseph Hill Academy.

VALATIE, N. Y.
ROUGH NOTES
Circ. W. 1,130

JUL 6 1956

Berkshire Festival

This weekend's opening Festival concerts of four by the chamber orchestra of the Boston Symphony Orchestra at Tanglewood, Lenox, are: Saturday, July 7: Charles Munch conducting Mozart's Symphony in D major, "Haffner," K. 385, and Mozart's Sinfonia Concertante with Oboe, Clarinet, Horn, Bassoon; Hugh Ross conducting Martinu's Military Mass and the world premiere of Henry Colwell's A Thanksgiving Psalm, from "The Dead Sea Scrolls," with the Yale Glee Club. Sunday, July 8: Lukas Foss conducting Haydn: Symphony No. 86 in D major; Fine: Serious Song, for Strings; Haieff: Divertimento; Ives: "The Unanswered Question"; Bach: Piano Concerto in D minor, with Mr. Foss.

UTICA, N. Y.
PRESS
Circ. D. 25,906

JUL 4 1956

Annual Berkshire Festival Opens in Bay State Today

The annual Berkshire Festival of the Boston Symphony Orchestra, led by Charles Munch, music director, will open today at Tanglewood, Lenox, Mass.

The symphony, choral and chamber music concerts will be given for six weeks, July 4 to Aug. 12, on the spacious estate where Nathaniel Hawthorne was a guest and told his "Tanglewood Tales," a century ago.

The Kroll String Quartet will open the concert season tonight with chamber music of Mozart, Prokofieff and Beethoven. Friday evening Benny Goodman will make his Tanglewood debut as soloist on the orchestra program, and Saturday the Yale Glee Club will assist the orchestra in two Mozart works.

The concerts through July 15 will be given in the 1,200-seat Theater-Concert Hall at Tanglewood, evenings at 8:30, Sunday afternoons at 2:30.

For the four final weekends of the festival, July 20 to Aug. 12, the orchestra moves to the 6,000-seat Music Shed for 12 concerts. The Shed is open on three sides so the overflow crowds may hear the orchestra on the extensive Tanglewood lawns.

This year's concerts will pay homage to Mozart's bi-centennial in the chamber orchestra concerts, and will feature during the Shed series two all-Wagner programs. Concert versions of "Die Walkure," Act I, and the opening and final scenes of Act III of "Die Meistersinger" will be given, with the assistance of Metropolitan Opera stars and other soloists, and the festival chorus of Berkshire Music Center students.

The Shed series also will feature Tanglewood first performances commissioned by the Boston Symphony Orchestra for its 75th anniversary year. They will be symphonic pieces by Goffredo Petrassi, Howard Hanson, Aaron Copland and Walter Piston.

These symphonies will be taken by the Boston Symphony to Europe immediately after the close of the Tanglewood season. The orchestra will make a five-week tour of 13 countries in Europe, including a week at the Edinburgh Festival, and a six-day concert tour of the Soviet Union.

KOKOMO, IND.
TRIBUNE

JUL 2 1956

Local Artists Studying At Ball State

John Chase Lewis and Betse Lewis, his wife, are attending summer classes at Ball State Teachers College, Muncie, where he is taking graduate courses for a master's degree.

The two local artists, who teach at IU Center and at Lewis Workshop Studios here, have presented a class demonstration at Ball State on painting techniques. Additionally, John has a one-man show of sculpture, paintings and drawings on display in Ball State's art museum at present.

Last week, the two designed and produced "A Parable of Death" at the college's arts festival conducted by Lukas Foss, Beverly Hills, Calif., composer. Foss, well-known in music as a composer of operas, oratorios and symphonies, formerly was pianist for the Boston Symphony Orchestra.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUL 2 1956

Berkshire Music Festival Will Open July 4th

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening, July 6, Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening, July 7, concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon, July 8, a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30 p. m.

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SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704

JUL 4 1956

TALKING IT OVER

'Ring Bells and Tell People,' Is G.O.P. Women's '56 Slogan

By Emma Van Wormer

Following the theme of the summer conference of the Republican women of New York State and the Federation of Women's Republican Clubs of New York State, Inc., Onondaga women working in the 1956 election campaign will emphasize "Ring the Bells and Tell the People."

This word comes from Mrs. Norma W. Stone, vice chairman of the Onondaga County Republican Committee and Mrs. Marion Harrison Greene, president of the County Women's Club. Among social events of the autumn, in connection with the campaign, will be a benefit card party, an evening program Oct. 10, planned by the club, with local candidates present.

The nominating committee of the State Federation of GOP Clubs for elections next Jan. 31-Feb. 1 in the Waldorf-Astoria, New York City, during the winter conference, comprises: Miss Elizabeth Case, Jefferson County; Miss Judy Gregg, New York County; Mrs. Melissa Russell, Broome County; Mrs. Grant Johnson, Essex County; Mrs. Guy K. Simmons, Genesee County. The Committee was named at the recent summer conference in Cooperstown by Miss Jane H. Todd, Federation president and vice chairman of the New York State Republican Committee.

The judicial district directors of the Federation: first district, Mrs. Adele F. Hahn; second, Mrs. Marguerite B. Kuhn; third, Mrs. Harry E. Nash; fourth, Mrs. L. Judson Morhouse (wife of the State Committee chairman); fifth, Miss Elizabeth L. Case; sixth, Mrs. Richard C. Lounsberry; seventh, Mrs. Joseph H. Berdel; eighth, Mrs. Katherine Norton Britt; ninth, Mrs. John A. Britz; tenth, Mrs. Hazel B. Sands.

The Third Ward Women's Republican Club will have its annual picnic luncheon at Drumlins next Wednesday, July 11 at 12:30 o'clock. Reservations must be made by July 7 by calling Mrs. Alice Dailey, the chairman. Mrs. Alwine Conrad will assist during the social hour. The membership drive will be continued in the fall.

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matched by the Rockefeller Foundation under terms of its five-year grant to this summer school of music by the Boston Symphony with the Berkshire Festival concerts.

Since its founding in 1945 by William Kroll, the Kroll Quartet has given some 50 New York Town Hall recitals, as official quartet of the Musicians Guild in New York. On Friday night, July 6, Charles Munch, director of the Boston Symphony and of Berkshire Music Center, will conduct a Chamber orchestra of Boston Symphony players in the first of six Bach-Mozart concerts, these events scheduled for Friday and Saturday nights and Sunday afternoons during the next two weekends.

* * *

Here and there: Roland E. Chesley of Utica, president of the Concert Managers Association of America, was in town recently. Mr. Chesley, whose concert series is known as Great Artists, is passing part of the summer in his cottage on Lake Moraine . . . Mr. and Mrs. Harry H. Unterfort, on their way to Cape Cod to join Mrs. Unterfort's mother, will attend Berkshire Festival Concerts. Mr. and Mrs. Unterfort have been among regular attendants in "Tanglewood" for some years.

Mrs. Dinwiddie Smith (Jean Wheaton), was among the Canterbury Singers making recordings in Manhattan recently under direction of Charles Dodsley Walker. Mr. and Mrs. Smith will visit the latter's mother, Mrs. Lewis Underwood Wheaton of Cambridge, Mass. at her summer home at Lyme, Conn. this month and next. Mrs. Wheaton, a head resident in Radcliffe College, is visiting her brother-in-law and sister, Mr. and Mrs. Roy O. Sykes here and will go on to her former home in Buffalo before going to Connecticut.

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AURORA, ILL.
BEACON-NEWS
Circ. D. 28,746 - S. 29,929

JUL 7 1956

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The Boston Symphony Orchestra will be directed by its regular conductor, Charles Munch, with guest directors for several of the concerts. Distinguished vocal and instrumental soloists will participate.

The recorded broadcasts will continue thru Oct. 1 while the actual concerts at Tanglewood run only for six weeks.

SHREVEPORT LA. TIMES

JUL 5 1956

PLANNING A MONTH OF MUSIC STUDY in New York City during August is Mrs. Hunter Bridges who will spice her serious work with a weekend at the Berkshire Festival which opened July 4, in Tanglewood, Mass., and one at the Shakespeare Festival in Connecticut. She will end her summer with a relaxing cruise up the St. Lawrence River.

KUTZTOWN, PA.
PATRIOT
Circ. W. 3,305

JUL 5 1956

FOR THE COST OF ONE BOMBER

"For the cost of one bomber," Vice President Richard M. Nixon said recently, in reference to international exchange visits, "we can make friendships that will benefit the free world for generations to come."

Witness our own Joan Frey in Munich; M. Grace Wible, of the KSTC Art Education faculty, attending the wedding in Glasgow Cathedral, of a Scotch friend; and this summer, Boston Symphony concerts in the Soviet Union!

Remember also that during "Religion in Life Week" at KSTC, the students were thrilled by a panel of internationalists? Dieu Huu Kuong, a Vietnam, who received a fellowship to Massachusetts Institute of Technology, was top man in Lafayette's senior class in mechanical engineering, and he earned his way through. Chrussoula Counelaki, Athens, Greece, another panelist, was recently graduated with magna cum laude honors at Cedar Crest.

And had you sensed that through our Folk Festival we may spread that same goodwill? "Outlanders" from every state in the Union, and Canada are among us, many of them with Old World backgrounds. Genuine Pennsylvania Dutch hospitality not only on the Fairgrounds but on Main Street, in our homes and in our stores, is bound to build new friends not only for the Festival but for . . . Kutztown.

HOLLYWOOD, CALIF.
CITIZEN-NEWS
Circ. D. 35,217

JUL 6 1956

MUSICAL SCORE

Starlight Bowl Opens With 'Naughty Marietta'

Burbank's Starlight Bowl begins its summer "pops" concert season tonight with the presentation of Victor Herbert's operetta "Naughty Marietta" by the Burbank Civic Light Opera Chorus.

The program will be repeated tomorrow night with curtain time slated for 8 p.m. Lead roles will be sung by Elaine Moss, Lee Miro, June Zemblidge, Ray Mullen, Jerry Blatner, and Carl Frain under the direction of John Ellis.

The chorus will be supported by the Burbank Symphony Orchestra and the Prival Ballet.

Future offerings in the city's open-air amphitheater include Gershwin Night, July 15; A Night in Italy, July 29; the Panaieff Ballet Concerto, Aug. 12; and American Folk Music, Aug. 26. Tickets are available for individual concerts or for the season. Further information may be obtained by telephoning THornwall 2-4635.

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The 53rd annual season of the Coleman Chamber Music Assn. at the Pasadena Playhouse will begin in November and will include: Juilliard String Quartet, Parrenin String Quartet, cellist Joseph Schuster, pianist Leonard Pennario, harpsichordist Ralph Kirkpatrick, Trio di Bolzano, Quartetto Italiano, and the Coleman Audition Winners.

The group continues its Twilight Garden Concerts Sunday with the Trojan String Quartet at 6:30 p.m. For information, telephone SYcamore 3-5721.

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BRIEFS — A Hollywood Bowl Certificate of Merit was presented yesterday to Cathy Eros, 7, piano pupil of Norman Lesser. . . . Composer Aaron Copland has recently acquired three honors: honorary Doctor of Music degree from Princeton, the Gold Medal for Music from the National Institute of Arts and Letters, and honorary membership in the National Academy of St. Cecilia of Rome. . . . The Trojan String Quartet will go to Italy late this summer for advance study. . . . New officers of the Music Guild are Mac Benoff, president; Dr. Raymond Kendall, vice president; Mrs. Bertram Allenberg, corresponding secretary; Mrs. Robert Cox, recording secretary, and Warner Heineman, treasurer.

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The 12th annual George Gershwin Memorial Contest for composers under 30 years of age has begun. It closes Aug. 31. Winner receives $1,000 and his orchestral composition is premiered at Carnegie Hall by the New York Philharmonic Orchestra under Dimitri Mitropoulos. Entry blanks are available from B'nai B'rith Hillel Foundations, 165 W. 46th St., New York, N.Y.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 5 1956

BENNY GOODMAN will make his Tanglewood debut on Friday, July [illegible] (8:30 p.m., Theatre-Concert Hall), at the opening of the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p.m., Theatre-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 7 1956

Day Commemorating Missions Announced By Jubilee Leaders

Gov. Christian A. Herter's proclamation of July [illegible] as American Foreign Missions day was announced today by Henry N. Flynt, Jr., and George W. Schryver, co-chairmen of the Haystack Jubilee, which will be held later this month.

The jubilee will include a prominent speaker and music by the Boston Symphony orchestra's brass section which recently returned from a tour of England.

Gov. Herter's proclamation relates the story of the Haystack monument which is located near Williams college. At the site in 1806, five Williams college students discussed the need and the possibility of carrying the Christian message to foreign lands. They later formed a group devoted to the encouragement of foreign missions, and the result was the establishment in 1810 of the American Board of Commissioners for Foreign Missions.

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SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
JUL 4 1956

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By Emma Van Wormer

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BRIEFS — A Hollywood Bowl Certificate of Merit was presented yesterday to Cathy Eros, 7, piano pupil of Norman Lesser. . . . Composer Aaron Copeland has recently acquired three honors: honorary Doctor of Music degree from Princeton, the Gold Medal for Music from the National Institute of Arts and Letters, and honorary membership in the National Academy of St. Cecilia of Rome. . . . The Trojan String Quartet will go to Italy late this summer for advance study. . . . New officers of the Music Guild are Mac Benoff, president; Dr. Raymond Kendall, vice president; Mrs. Bertram Allenberg, corresponding secretary; Mrs. Robert Cox, recording secretary, and Warner Heineman, treasurer.

* * *

The 12th annual George Gershwin Memorial Contest for composers under 30 years of age has begun. It closes Aug. 31. Winner receives $1,000 and his orchestral composition is premiered at Carnegie Hall by the New York Philharmonic Orchestra under Dimitri Mitropoulos. Entry blanks are available from B'nai B'rith Hillel Foundations, 165 W. 46th St., New York, N.Y.

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MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
JUL 5 1956

BENNY GOODMAN will make his Tanglewood debut on Friday, July 13 (8:30 p.m., Theatre-Concert Hall), at the opening of the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra, Charles Munch conducting. The noted jazz clarinetist will display his serious side as soloist in Mozart's Concerto for Clarinet, K. 622.

On Wednesday, July 11 (8:30 p.m., Theatre-Concert Hall), Benny Goodman will give a chamber music concert with the Boston Symphony String Quartet in works of Haydn, Mozart and Brahms.

NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 7 1956

Day Commemorating Missions Announced By Jubilee Leaders

Gov. Christian A. Herter's proclamation of July 28 as American Foreign Missions day was announced today by Henry N. Flynt, Jr., and George W. Schryver, co-chairmen of the Haystack jubilee, which will be held later this month.

The jubilee will include a prominent speaker and music by the Boston Symphony orchestra's brass section which recently returned from a tour of England.

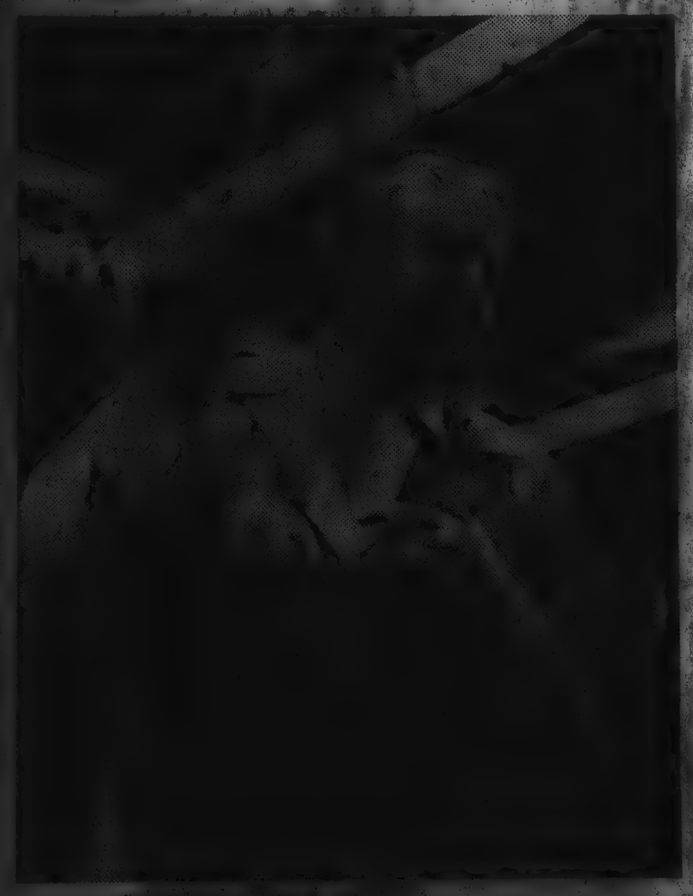
Gov. Herter's proclamation relates the story of the Haystack monument which is located near Williams college. At the site in 1806, five Williams college students discussed the need and the possibility of carrying the Christian message to foreign lands. They later formed a group devoted to the encouragement of foreign missions, and the result was the establishment in 1810 of the American Board of Commissioners for Foreign Missions.

INFORMATION OBSCURED

WHITE PLAINS, N. Y.
REPORTER DISPATCH
Circ. D. 23,886
JUL 6 1956

at the NEW YORK THEATERS

by Charles K. Freeman



CHARLES MUNCH ON PODIUM AT BERKSHIRE FESTIVAL

TANGLEWOOD AND JACOBS PILLOW

This being the week when the crowds move towards the major music and dance festivals we bring you news of the programs that will engage disciples (and they are legion) of the events in the Berkshires.

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

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The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6,) Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P.M., Sunday afternoons at 2:30 P.M.

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MUSIC

(continued)

Symphony Orch. Chamber Music concerts 8:30 p.m. $2 & $3. Chamber Orch, Fri. Sat. 8:30 Sun. 2:30, $2.50-$6.50. Tickets from Festival Ticket Office, Tanglewood, Lenox, Mass. General adm. to grounds $2 on sale day of concert. Thru July 15 concerts in Theatre-Concert Hall.

HERALD-JOURNAL
Circ. D. 133,704
JUL 6 1956

TALKING IT OVER

Dr. Irving Cheyette to Lecture In Oswego on 'Music of Japan'

By Emma Van Wormer

In the New York State College for Teachers in Oswego at 8 o'clock tonight, Dr. Irving Cheyette, professor of Music and Education in the University of Buffalo, will present a lecture recital on "The Music of Japan."

Dr. Cheyette, who passed a year studying music and certain related arts in Japan, will wear traditional costume of kimono and hakama. Formerly professor of Syracuse University music education, Dr. Cheyette also was known as a cellist. His family was active in cultural circles during their residence here, moving to Buffalo last summer, on Dr. Cheyette's return from Japan.

Tonight Dr. Cheyette will perform on the samisen, koto, tzuzumi and teiko, and will show such other instruments as the shakuhachi and cherumera flue (bamboo flutes). He will follow the performance with recordings illustrated with color slides of court music, Kabuki and Noh Theater music, folk music and popular music. The lecture will close with the showing of the film on "The Arts of Japan." In 1954-55 Dr. Cheyette as Fulbright professor in the Toyko Imperial University of Arts lectured on "Methods in Music Education," and studied Japanese music in the Department of Oriental Music at that University. Since return to the States he has presented lectures for the Erie County Music Educators, the New York State School Music Association, the Music Educators National Conference in St. Louis, the University of Buffalo. He is scheduled for additional lectures in other colleges this fall.

* * * *

In mid-March, 1955, Shinjiro Noro, music editor and critic of Toyko, Japan, accompanied by Joseph A. Sano of the U. S. Department of State, acting as interpreter, came to Syracuse and was a dinner guest in the Cheyette home. He had become acquaintanced with Dr. Cheyette then in Japan, and the Syracuse music scholar and the Oriental music authority met almost daily for coffee and toast, while noting improvement in Dr. Cheyette's mastery of Japanese. Mr. Noro was on a U. S. Government arranged coast-to-coast tour of the States. His visit in Syracuse included a tour of Syracuse University College of Fine Arts.

Chamber Concert in 'Tanglewood' Offers 'Dead Sea Scrolls'

The world premiere of the first musical setting of "Dead Sea Scrolls," with debut by the Yale Choristers, is scheduled for tomorrow night in the theater-concert hall in "Tanglewood," Lenox, Mass. Dr. Charles Munch, director of the Boston Symphony Orchestra will conduct the first half of the concert to be played by members of the orchestra. Works by Mozart will comprise the chamber group's selections.

Hugh Ross, head of the chorus department of Berkshire Music Center, will conduct the first musical setting of a text from the Dead Sea Scrolls—Henry Cowell's "A Thanksgiving Psalm." This number, with Martinu's "Military Mass" will enlist, in addition to orchestral forces, the Yale singers, 50 voices trained by Fenno Heath.

Millar Burrows, Winkley Professor of Biblical Theology in Yale, translated the Dead Sea Scrolls text from Aramaic into English for Mr. Cowell. This score, composed in New York City last spring, was written for and dedicated to Mr. Ross, who has led several first performances of Composer Cowell's works. This, however, is the first Cowell composition to be given in the Berkshire Festival. Mr. Cowell will be present.

The opening concert of the Chautauqua Symphony Orchestra season will take place tonight in the 8,000-seat amphitheater, Walter Hendl, conducting. There will be a total of 28 symphonic programs, four more than in previous years. The concert season in Chautauqua will continue through Aug. 22.

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Krasner Quartet Gives Concert in S. U. 'Pinebrook'

Prof. Louis Krasner and his String Quartet performed chamber music recently in Syracuse University College Pinebrook Camp, playing works by Haydn, Beethoven, Mozart and Hugo Wolff. The artists, in addition to Violinist Krasner: Mrs. Krasner (Adrienne Galimir) who also plays violin, Claude Bortel, violist and Alfreds Ozolins, cellist.

Vivian Krasner and Elsa Krasner, daughters of Prof. and Mrs. Krasner, played the flute, piano and violin. The audience comprised invited groups from the Pinebrook area, including those from Deerwood music camp. Carole Leland, 1953 S.U. graduate, is singing this summer in Deerwood's chorus which will present the Strauss operetta, "Die Fledermaus" this summer.

NEW YORKER
NEW YORK, N. Y.
JUL 7 1956

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[illegible] along court con[illegible]ns. . . . Munch all-[illegible]olin. Sun[illegible]irect[illegible]stival John[illegible] soprano David Lloyd, [illegible] Joyce, basses. [illegible] Lenox, Mass. Through Sun[illegible]

[169]

INFORMATION OBSCURED

WHITE PLAINS, N. Y.
REPORTER DISPATCH
Circ. D. 23,886

JUL 6 1956

at the NEW YORK THEATERS

by Charles K. Freeman

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SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704

JUL 6 1956

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NEW YORKER
NEW YORK, N. Y.

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[16]

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 8 1956

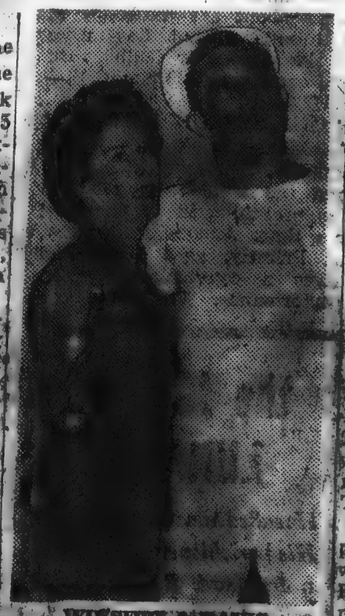
Music Young Entertainers In Lyric 'On the Town'

By E. V. W.

Youth will be served and the Lyric Circus production "On the Town" which opened last week and which runs through July 15 with nightly performances except tomorrow, has a young-in-years-cast, to appeal to both young-in-years and young-in-heart. Several of the dancers have had Broadway experience, others having been featured in TV shows.

There's Soprano Betty Winsett, alumna of Texas U. Acting School and the Neighborhood Playhouse, who has been on tour with the National Company of "High Button Shoes." She has been co-starred with Tenor Robert Rounseville of operatic fame and has appeared with the New York City Opera Company, both in Manhattan and in Chicago.

David Davis, stage director of the Lyric, with a multiple of duties through the season, has made a decided hit as Ozzie in "On the Town" which has a score by the eminent young American composer, Leonard Bernstein. The dancing of Cyn-



WINSETT & DAVIS
... 'Carried Away'

thia Scott, of TV experience, and of the Lyric's own Dance Ensemble, is graceful and well-timed.

Maestro Thomas Philip Martin, musical director of the Lyric, and Choreographer Diane March rightfully earn praise for their share in this entertainment in this Theater-in-the-Round near Skaneateles. Tonight's show time is seven-thirty.

A look ahead in the Lyric's schedule points to "Naughty Marietta," Victor Herbert's tuneful operetta, starting July 17 and continuing through July 22. The numbers which linger on with this show are "Neath the Southern Moon," "Ah, Sweet Mystery of Life," "The Italian Melody," "I'm Falling in Love with Someone" and the rousing marching song "Tramp, Tramp, Tramp."

Christine Mathews, who appeared with the original Broadway Company in "Kiss Me, Kate" will sing the title roles. In private life, Miss Mathews is Mrs. David Davis, a recent bride in Manhattan. Since her marriage she has been singing leading roles in summer theaters in the middle west.

This date in music: 1882, Percy Grainger, Australian composer-pianist, born. Since 1919 he has been a citizen of the United States. He played with the old Syracuse Symphony some years ago.

This afternoon in the Theater-Concert Hall in Tanglewood, Lukas Foss, a member of the composition faculty in Berkshire Music Center, will conduct five works, three of which are contemporary and new to this noted beauty and cultural center near Lenox, Mass. The new pieces will be the "Serious Song, for Strings" by Mr. Foss' colleague on the Berkshire Music Center's faculty, Irving Fine; "Divertimento" by Alexei Haieff, and "The Unanswered Question" by the late and legendary American composer, Charles Ives.

The program will begin with Haydn's Smphony No. 88 in G Major, and conclude with Bach's Piano Concerto in D Minor, Mr. Foss as soloist conducting from the keyboard. Lukas Foss, at one time was a student in the Berkshire Music Center and who returns to its faculty this year after a summer's leave of absence, has become one of the busiest men of music in the country. He lives in Los Angeles, where he is Associate Professor at the University of California in charge of composition, and music director of the U.C.L.A. Symphony Orchestra. He also is conductor of the Los Angeles Chamber Symphony Orchestra.

Later in the season (on Aug. 6, 7) the opera department of the Berkshire Music Center will present the stage premier of his opera, "Griffelkin," which was commissioned by the National Broadcasting Company television network and telecast nationally last November. The composer will conduct those two performances, which will be staged by Boris Goldovsky, head of the Berkshire Music Center's opera department.

DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

JUL 8 1956

NEWS OF RADIO

By BETTY HYDE

WITH CHARLES MUNCH the conductor, broadcasts by the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood, in Lenox, Mass., begin on WWJ at 8:15 Monday night.

Although the Tanglewood concerts only run six weeks, this series of recorded highlights will be on the air through Oct. 1. Ben Grauer will be the commentator and there will be guest conductors and well-known vocal and instrumental soloists. First concert will be an all-Mozart program.

The announcement that NBC had gained exclusive radio and TV rights to the World Series and the All-Star baseball games for the next five years, 1957 to 1961, means that Mutual has lost two of its prize sports plums. NBC has not carried World Series broadcasts since 1938.

The World Series has been on MBS for 17 straight years and the All-Star game for 13.

TODAY'S HIGHLIGHTS

GOV. A. B. (HAPPY) Chandler will "Meet the Press" at 6:35 p.m. on WWJ.

WWJ's "Monitor" hears talking mynah birds at 3:30; goes to Kronberg Castle in Denmark, setting for "Hamlet" at 5:30; covers the wind-up of the Canadian Open Golf Championship and the Syracuse, N.Y. Women's Open at 6; talks with Bing Crosby at 7, Kay Thompson at 8, Alfred Hitchcock at 8:30 and Shirley Yamagouchi at 9.

Functions and contributions of the Detroit Council of Churches are discussed on WJR at 12:30 . . . "Vacations in the Americas" is the musical theme for the "Woolworth Hour" at 1 on WJR and at 3 on CKLW. Doretta Morrow, Edith Adams, Julius LaRosa guest.

First broadcast from the Los Angeles Music Festival is aired on WJR's "World Music Festivals" at 2:05. Works by two contemporary American composers, John Vincent and Franz Waxman, are featured.

White Sox-Tigers on WJBK and WKMH at 1:30 . . . Vivian Blaine and Joey Bushkin visit Mitch Miller at his new time, 7, on WJR . . . "FBI in Peace and War" moves to a new time, 6:05, on WJR, with "The Cross-Country" expose of a vacation swindle . . . "Summer in St. Louis" returns at 9:05 on WJR with mezzo-soprano Claramae Turner, the guest soloist.

Gluck's "Orpheus and Eurydice" is on "Opera Playhouse" at 5:30 on WDET . . . Beethoven's third symphony is played at 4 on WDET . . . WJBK's "What's New?," at 11:05 on WJBK, has a broadcast of an actual moot court trial . . . "The Ballad of Grass" is dramatized on CBE at 8.

"Current Antarctic Expeditions" is the post-news talk on CBE at 9:20 . . . Mendelssohn's first symphony is performed on CBE at 10 on the Winnipeg Pop Concert.

TULSA, OKLA. WORLD

JUL 8 1956

Music on the Air

Music on High

Music on High will feature hymns of praise from three different centuries and three different countries, on its KVOO broadcast at 10:45 a. m. Sunday. A recording of the "Te Deum Laudamus" from the 4th century, from Serbia, will be heard from the Episcopal Liturgy. The Robert Shaw chorale will sing a recording of St. Francis of Assisi's hymn from the 13th century from Italy, "All Creature of Our God and King." The St. Olaf Lutheran college choir of Northfield, Minn., will sing Neander's hymn of praise from 17th century Germany, "Praise to the Lord, the Almighty," a Christiansen arrangement.

Music of the Masters

Music of the Masters, heard nightly over KWGS-FM at 7 o'clock, Sunday will feature violinist David Oistrakh playing Prokofiev's Sonata No. 2, Leclair's Sonata No. 3, and Locatelli's Sonata in F Minor. Monday Arthur Fiedler conducts the Boston Pops orchestra from NBC at 7:15. Tuesday Fritz Heitmann plays Bach's Organ Toccata and Fugue in D Minor and Passacaglia and Fugue in C Minor, and the Roger Wagner chorale sings Palestrina's Missa Papae Marcelli. Toscanini leads the NBC Symphony orchestra Wednesday in the second act of Gluck's "Orpheus and Eurydice" with Nan Merriman and Barbara Gibson singing the title roles. Thursday Artur Rubinstein plays Franck's Prelude, Chorale, and Fugue, and Arthur Fiedler and the Boston Pops orchestra play Serradel's "La Golondrina" and Offenbach's "Gaite Parisienne."

Friday Charles Munch conducts the Boston Symphony orchestra in the Queen Mab Scherzo from Berlioz' "Romeo and Juliet," Guido Cantelli leads the Philharmonia orchestra in Tchaikovsky's "Romeo and Juliet Overture-Fantasy," and cellist Mstislav Rostropovich is featured in Miaskovsky's Concerto in C. Saturday the Boston Pops is heard in ballet music excerpts, and Charles Munch and the Boston Symphony orchestra play Richard Strauss' tone poem, "Don Quixote," with cellist Gregor Piatigorsky.

Music Hall of Fame

Music Hall of Fame, on KVOO at 11:30 p. m. Sunday will feature piano music by Sergei Rachmaninoff and two short pieces by the French composer, Francois Couperin. Opening the concert, a performance will be heard of Sergei Rachmaninoff in his own "Rhapsody on a Theme of Paganini," accompanied by the Philadelphia orchestra under Leopold Stokowski. Also, Harpsichordist Wanda Landowska will be heard in two short pieces by Francois Couperin, his "Les Barricades Mysterieuses," and "L'Arlequine."

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KANSAS CITY MO. STAR

JUL 8 1956

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KANSAS CITY MO. STAR

JUL 8 1956

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SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 8 1956

MUSIC Young Entertainers In Lyric 'On the Town'

By E. V. W.

Youth will be served and the Lyric Circus production "On the Town" which opened last week and which runs through July 15 with nightly performances except tomorrow, has a young-in-years-cast, to appeal to both young-in-years and young-in-heart. Several of the dancers have had Broadway experience, others having been featured in TV shows.

There's Soprano Betty Winsett, alumna of Texas U. Acting School and the Neighborhood Playhouse, who has been on tour with the National Company of "High Button Shoes." She has been co-starred with Tenor Robert Rounseville of operatic fame and has appeared with the New York City Opera Company, both in Manhattan and in Chicago.

David Davis, stage director of the Lyric, with a multiple of duties through the season, has made a decided hit as Ozzie in "On the Town" which has a score by the eminent young American composer, Leonard Bernstein. The dancing of Cynthia Scott of TV experience, and of the Lyric's own Dance Ensemble, is graceful and well-timed.

WINSETT & DAVIS
. . . 'Carried Away'

Maestro Thomas Phillip Martin, musical director of the Lyric, and Choreographer Diane Marsh rightfully earn praise for their share in this entertainment in this Theater-in-the-Round near Skaneateles. Tonight's show time is seven-thirty.

A look ahead in the Lyric's schedule points to "Naughty Marietta," Victor Herbert's tuneful operetta, starting July 17 and continuing through July 22. The numbers which linger on with this show are "Neath the Southern Moon," "Ah, Sweet Mystery of Life," "The Dream Melody," "I'm Falling in Love with Someone" and the rousing march song "Tramp, Tramp, Tramp."

Christine Mathews, who appeared with the original Broadway Company in "Kiss Me, Kate" will sing the title role. In private life, Miss Mathews is Mrs. David Davis, a recent bride in Manhattan. Since her marriage she has been singing leading roles in summer theaters in the middle west.

This date in music: 1882, Percy Grainger, Australian composer-pianist, born. Since 1919 he has been a citizen of the United States. He played with the old Syracuse Symphony some years ago.

This afternoon in the Theater-Concert Hall in "Tanglewood," Lukas Foss, a member of the composition faculty in Berkshire Music Center, will conduct five works, three of which are contemporary and new to this noted beauty and cultural center near Lenox, Mass. The new pieces will be the "Serious Song, for Strings" by Mr. Foss' colleague on the Berkshire Music Center's faculty Irving Fine; "Divertimento by Alexei Haieff; and "The Unanswered Question" by the late and legendary American composer, Charles Ives.

The program will begin with Haydn's Smphony No. 86 in D Major, and conclude with Bach's Piano Concerto in D Minor, Mr. Foss as soloist conducting from the keyboard. Lukas Foss, at one time was a student in the Berkshire Music Center and who returns to its faculty this year after a summer's leave of absence, has become one of the busiest men of music in the country. He lives in Los Angeles, where he is Associate Professor at the University of California in charge of composition, and music director of the U.C.L.A. Symphony Orchestra. He also is conductor of the Los Angeles Chamber Symphony Orchestra.

Later in the season (on Aug. 6, 7) the opera department of the Berkshire Music Center will present the stage premier of his opera, "Griffelkin," which was commissioned by the National Broadcasting Company television network and telecast nationally last November. The composer will conduct those two performances, which will be staged by Boris Goldovsky, head of the Berkshire Music Center's opera department.

DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

JUL 8 1956

NEWS OF RADIO

By BETTY HYDE

WITH CHARLES MUNCH the conductor, broadcasts by the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood, in Lenox, Mass., begin on WWJ at 8:15 Monday night.

Although the Tanglewood concerts only run six weeks, this series of recorded highlights will be on the air through Oct. 1. Ben Grauer will be the commentator and there will be guest conductors and well-known vocal and instrumental soloists. First concert will be an all-Mozart program.

The announcement that NBC had gained exclusive radio and TV rights to the World Series and the All-Star baseball games for the next five years, 1957 to 1961, means that Mutual has lost two of its prize sports plums. NBC has not carried World Series broadcasts since 1938.

The World Series has been on MBS for 17 straight years and the All-Star game for 13.

TODAY'S HIGHLIGHTS

GOV. A. B. (HAPPY) Chandler will "Meet the Press" at 6:35 p.m. on WWJ.

WWJ's "Monitor" hears talking mynah birds at 3:30; goes to Kronberg Castle in Denmark, setting for "Hamlet" at 5:30; covers the wind-up of the Canadian Open Golf Championship and the Syracuse, N.Y. Women's Open at 6; talks with Bing Crosby at 7, Kay Thompson at 8, Alfred Hitchcock at 8:30 and Shirley Yamagouchi at 9.

Functions and contributions of the Detroit Council of Churches are discussed on WJR at 12:30 . . . "Vacations in the Americas" is the musical theme for the "Woolworth Hour" at 1 on WJR and at 3 on CKLW. Doretta Morrow, Edith Adams, Julius LaRosa guest.

First broadcast from the Los Angeles Music Festival is aired on WJR's "World Music Festivals" at 2:05. Works by two contemporary American composers, John Vincent and Franz Waxman, are featured.

White Sox-Tigers on WJBK and WKMH at 1:30 . . . Vivian Blaine and Joey Bushkin visit Mitch Miller at his new time, 7, on WJR . . . "FBI in Peace and War" moves to a new time, 6:05, on WJR, with "The Cross-Country" expose of a vacation swindle . . . "Summer in St. Louis" returns at 9:05 on WJR with mezzo-soprano Claramae Turner, the guest soloist.

Gluck's "Orpheus and Eurydice" is on "Opera Playhouse" at 5:30 on WDET . . . Beethoven's third symphony is played at 4 on WDET . . . WJBK's "What's New?," at 11:05 on WJBK, has a broadcast of an actual moot court trial . . . "The Ballad of Grass" is dramatized on CBE at 8.

"Current Antarctic Expeditions" is the post-news talk on CBE at 9:20 . . . Mendelssohn's first symphony is performed on CBE at 10 on the Winnipeg Pop Concert.

TULSA, OKLA. WORLD
JUL 8 1956

Music on the Air

Music on High

Music on High will feature hymns of praise from three different centuries and three different countries, on its KVOO broadcast at 10:45 a. m. Sunday. A recording of the "Te Deum Laudamus" from the 4th century, from Serbia, will be heard from the Episcopal Liturgy. The Robert Shaw chorale will sing a recording of St. Francis of Assisi's hymn from the 13th century from Italy, "All Creature of Our God and King." The St. Olaf Lutheran college choir of Northfield, Minn., will sing Neander's hymn of praise from 17th century Germany, "Praise to the Lord, the Almighty," a Christiansen arrangement.

Music of the Masters

Music of the Masters, heard nightly over KWGS-FM at 7 o'clock, Sunday will feature violinist David Oistrakh playing Prokofiev's Sonata No. 2, Leclair's Sonata No. 3, and Locatelli's Sonata in F Minor. Monday Arthur Fiedler conducts the Boston Pops orchestra from NBC at 7:15. Tuesday Fritz Heitmann plays Bach's Organ Toccata and Fugue in D Minor and Passacaglia and Fugue in C Minor, and the Roger Wagner chorale sings Palestrina's Missa Papae Marcelli. Toscanini leads the NBC Symphony orchestra Wednesday in the second act of Gluck's "Orpheus and Eurydice" with Nan Merriman and Barbara Gibson singing the title roles. Thursday Artur Rubinstein plays Franck's Prelude, Chorale, and Fugue, and Arthur Fiedler and the Boston Pops orchestra play Serradel's "La Golondrina" and Offenbach's "Gaite Parisienne."

Friday Charles Munch conducts the Boston Symphony orchestra in the Queen Mab Scherzo from Berlioz' "Romeo and Juliet," Guido Cantelli leads the Philharmonia orchestra in Tchaikovsky's "Romeo and Juliet Overture-Fantasy," and cellist Mstislav Rostropovich is featured in Miaskovsky's Concerto in C. Saturday the Boston Pops is heard in ballet music excerpts, and Charles Munch and the Boston Symphony orchestra play Richard Strauss' tone poem, "Don Quixote," with cellist Gregor Piatigorsky.

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[170]

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 160,452 - S. 299,263
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B. Goodman

They are the Concerto for Clarinet, K. 622, in which the soloist will be the celebrated jazz musician, Benny Goodman, in his Tanglewood debut; the Sinfonia Concertante featuring Boston Symphony first-desk men, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; the Concerto in A major for piano, K. 488, in which the soloist will be the Berkshire Music Center's opera department head, Boris Goldovsky.

The Concerto in F major for three pianos, K. 242, featuring Mr. Goldovsky and duo-pianists, Luboshutz and Nemenoff, and the massive Mass in C Minor, K. 427. Kyrie and Gloria, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky, former conductor of the orchestra.

LINWOOD SCHOOL—The six-week session of the Linwood Music School, Linwood (N.Y.), got off to a promising start last week, with 20 children enrolled in the Tuesday classes and more expected this week.

The Sunday Evening Concerts will be resumed again this season with the opening concert tonight at 7 p.m., and it is to be the special Children's Concert which is offered every year. The program is being given by the Clan McNaughton Pipe Band of Rochester.

The Clan McNaughton Pipe Band has been playing together for seven years and on Aug. 11, they are entering the Central New York Scottish Games competition for the first time. They will give a preview of their marches, reel and strathpeys at Linwood. They are also bringing with them Margaret Reynolds, a Scotch girl now living in Scottsville, who will sing Highland folk songs for the children. These concerts are open to the public without charge.

SUMMER POPS — Tuesday night, the opening concert of the Buffalo Philharmonic Pops season features an all-Gershwin evening, a long-time favorite of Buffalo Pops audiences. The concert will be in Kleinhans Music Hall.

Alberta Pinkard

The program will be of special interest to Buffalonians, for the soloists are two well-known local musicians who are familiar to lovers of good popular music here.

Alberta Pinkard, a petite mezzo-soprano, studied in New York City, and has appeared successfully on several television programs. She will sing many of Gershwin's most popular songs, including "Someone to Watch Over Me," "The Man I Love," and "Summertime" from "Porgy and Bess."

Robert Schulz, Buffalo piano personality, will be keyboard soloist. He will perform with the orchestra, under the baton of Willis Page, "Concerto in F" and the beloved "Rhapsody in Blue."

The orchestra will do several of Gershwin's instrumental works, including "Strike Up the Band," "I Got Rhythm," and "Embraceable You."

IN THE PARKS—City Parks Concerts commence this week in three permanent outdoor locations. Each Sunday there will be programs in the Delaware Park Zoo at 3 p.m. and at Humboldt Park at 9 p.m.

On Wednesday, the concerts will take place at the Albright Art Gallery in Delaware Park at 9 p.m.

Jan Wolanek will conduct the Buffalo Civic Orchestra in these presentations by appointment of the City Parks Commission.

Area singers and instrumentalists will assist as guest soloists.

EDUCATION—A bulletin from the National Assn. of Teachers of Singing announces a series of summer workshops for vocalists and teachers.

The six locations and their terms are as follows:

Willamette University, Salem, Ore., July 29-Aug. 3.

Northwestern University, Evanston, Ill., Aug. 6-10.

Texas Technological College, Lubbock, Tex., Aug. 6-11.

University of Colorado, Boulder, Colo., Aug. 12-17.

Phillips Academy, Andover, Mass., Aug. 19-24.

George Peabody College, Nashville, Tenn., Aug. 20-24.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUL 9 1956

BERKSHIRE FESTIVAL:

Foss Features Modern Music

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 9.—Lukas Foss featured three fine examples of modern music in the Berkshire Festival program he conducted with the Boston Symphony Chamber group in the theatre-concert hall yesterday afternoon.

Set within a framework of Haydn and Bach, they made the concert as provocative as the older masters made it satisfying.

A beautifully sustained piece of melodic writing gave character to Irving Fine's "Serious Song: Lament for String Orchestra." Commissioned by the Louisville Orchestra, it should rank as one of the project's more successful shorter pieces.

The performance marked the first time one of Fine's works had been played by the Boston Symphony. He has been a faculty member of the Berkshire Music Center since 1947.

Alexei Haiff's "Divertimento" proved as excellent an expression of its title as one might ask in the contemporary idiom.

It has wit, flavor, and style. The orchestration is spicy, its syncopation welcome, its general good spirits delightful, all of which the performance highlighted persuasively.

Takes Dual Role

Charles Ives' "The Unanswered Question" may be almost a half century old, but it remains one of the most original of contemporary works. It found the audience questioning but nevertheless drawn to its mystic concept. One is most grateful to Foss for reviving interest in it.

That Foss did much for these scores was obvious. He is a meticulous conductor, keenly concerned with clean-cut performance. This he achieved throughout the afternoon from Haydn's Symphony No. 86 through the Bach concerto in D Minor in which he doubled as piano soloist.

At the moment he appears a better pianist than conductor, technically most adept in both fields. As his playing in the Bach was sculptured with fingers of steel, so his Haydn was finely chiseled in performance.

2,167 at Concert

Perhaps a little less vigor and bounce would result in more-rounded interpretations. with his throbbing rhythmic pulse he did attain a special kind of exhilaration in the fast movements of the Bach which gave the audience a thrill. Haydn did not yield so agreeably to this approach.

The concert drew 2,167 people. This was considerably less than the 9,000 who attended the Saturday night program conducted by Charles Munch and Hugh Ross. The weather was fine for both events.

Mozart's "Haffner" symphony and "Sinfonia Concertante" K. 297 fell to Munch; Martinu's "Military Mass" and the first performance of Cowell's "A Thanksgiving Psalm from The Dead Sea Scrolls" comprised Ross's assignment.

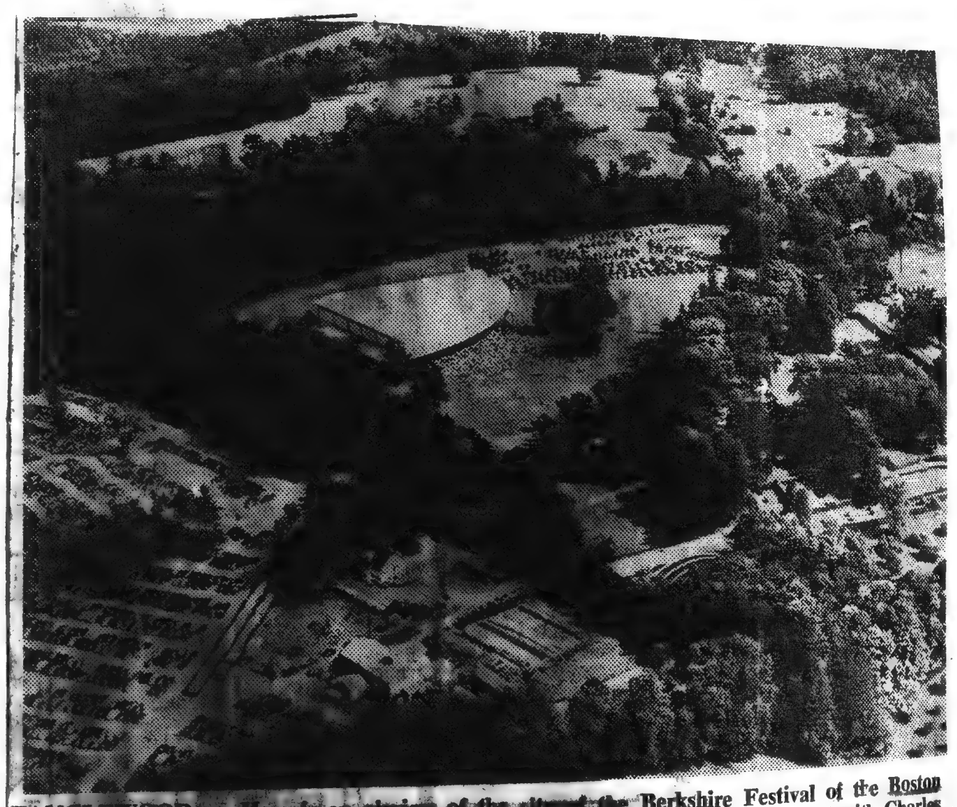
The men's choruses were sung by the Yale Glee Club.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502
JUL 9 1956

Goodman at Tanglewood

Appearing as soloist with the Boston Symphony Orchestra Wednesday at Tanglewood will be Benny Goodman. Charles Munich will conduct the Mozart Clarinet Concerto.

NEWBURGH, N. Y. NEWS
JUL 9 1956



TANGLEWOOD — Here is an airview of the shed of the Berkshire Festival of the Boston Symphony Orchestra near Lenox, Mass. The 16th season opened on July 4 with Charles Munch directing, and will continue until Aug. 12. The Music Shed has a capacity of 6,000 people and audiences regularly overflow on the lawns giving the Festival concerts an average attendance of 9,000. The 1955 attendance record totalled 136,987.

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The Boston Symphony will become the first American orchestra ever to perform in the U.S.S.R. The commissioned symphonies are: Petrassi, "Concerto for Orchestra No. 5," Copland, "Symphonic Ode," Hanson, Elegy in Memory of Serge Koussevitzky," and Piston, "Symphony No. 6."

FIRST TIME—Tanglewood premieres—music given for the first time by the Boston Symphony in the Berkshire hills—will include this summer a number of works performed in observance of the worldwide celebration of Mozart's bicentennial.

B. Goodman

They are the Concerto for Clarinet, K. 622, in which the soloist will be the celebrated jazz musician, Benny Goodman, in his Tanglewood debut; the Sinfonia Concertante featuring Boston Symphony first-desk men, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; the Concerto in A major for piano, K. 488, in which the soloist will be the Berkshire Music Center's opera department head, Boris Goldovsky.

The Concerto in F major for three pianos, K. 242, featuring Mr. Goldovsky and duo-pianists, Luboshutz and Nemenoff; and the massive Mass in C Minor, K. 427, Kyrie and Gloria, which Leonard Bernstein will conduct as a memorial to Serge Koussevitzky, former conductor of the orchestra.

LINWOOD SCHOOL—The six-week session of the Linwood Music School, Linwood (N.Y.), got off to a promising start last week, with 20 children enrolled in the Tuesday classes and more expected this week.

The Sunday Evening Concerts will be resumed again this season with the opening concert tonight at 7 p.m., and it is to be the special Children's Concert which is offered every year. The program is being given by the Clan McNaughton Pipe Band of Rochester.

The Clan McNaughton Pipe Band has been playing together for seven years and on Aug. 11, they are entering the Central New York Scottish Games competition for the first time. They will give a preview of their marches, reel and strathpeys at Linwood. They are also bringing with them Margaret Reynolds, a Scotch girl now living in Scottsville, who will sing Highland folk songs for the children. These concerts are open to the public without charge.

SUMMER POPS — Tuesday night, the opening concert of the Buffalo Philharmonic Pops season features an all-Gershwin evening, a long-time favorite of Buffalo Pops audiences. The concert will be in Kleinhans Music Hall.

Alberta Pinkard

The program will be of special interest to Buffalonians, for the soloists are two well-known local musicians who are familiar to lovers of good popular music here.

Alberta Pinkard, a petite mezzo-soprano, studied in New York City, and has appeared successfully on several television programs. She will sing many of Gershwin's most popular songs including "Someone to Watch Over Me," "The Man I Love," and "Summertime" from "Porgy and Bess."

Robert Schulz, Buffalo piano personality, will be keyboard soloist. He will perform with the orchestra, under the baton of Willis Page, "Concerto in F" and the beloved "Rhapsody in Blue."

The orchestra will do several of Gershwin's instrumental works, including "Strike Up the Band," "I Got Rhythm," and "Embraceable You."

IN THE PARKS—City Parks Concerts commence this week in three permanent outdoor locations. Each Sunday there will be programs in the Delaware Park Zoo at 3 p.m. and at Humboldt Park at 9 p.m.

On Wednesday, the concerts will take place at the Albright Art Gallery in Delaware Park at 9 p.m.

Jan Wolanek will conduct the Buffalo Civic Orchestra in these presentations by appointment of the City Parks Commission.

Area singers and instrumentalists will assist as guest soloists.

EDUCATION—A bulletin from the National Assn. of Teachers of Singing announces a series of summer workshops for vocalists and teachers.

The six locations and their terms are as follows:

Willamette University, Salem, Ore., July 29-Aug. 3.

Northwestern University, Evanston, Ill., Aug. 6-10.

Texas Technological College, Lubbock, Tex., Aug. 6-11.

University of Colorado, Boulder, Colo., Aug. 12-17.

Phillips Academy, Andover, Mass., Aug. 19-24.

George Peabody College, Nashville, Tenn., Aug. 20-24.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847

JUL 9 1956

BERKSHIRE FESTIVAL:

Foss Features Modern Music

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 9.—Lukas Foss featured three fine examples of modern music in the Berkshire Festival program he conducted with the Boston Symphony Chamber group in the theatre-concert hall yesterday afternoon.

Set within a framework of Haydn and Bach, they made the concert as provocative as the older masters made it satisfying.

A beautifully sustained piece of melodic writing gave character to Irving Fine's "Serious Song: Lament for String Orchestra." Commissioned by the Louisville Orchestra, it should rank as one of the project's more successful shorter pieces.

The performance marked the first time one of Fine's works had been played by the Boston Symphony. He has been a faculty member of the Berkshire Music Center since 1947.

Alexei Haiff's "Divertimento" proved as excellent an expression of its title as one might ask in the contemporary idiom.

It has wit, flavor, and style. The orchestration is spicy, its syncopation welcome, its general good spirits delightful, all of which the performance highlighted persuasively.

Takes Dual Role

Charles Ives' "The Unanswered Question" may be almost a half century old, but it remains one of the most original of contemporary works. It found the audience questioning but nevertheless drawn to its mystic concept. One is most grateful to Foss for reviving interest in it.

That Foss did much for these scores was obvious. He is a meticulous conductor, keenly concerned with clean-cut performance. This he achieved throughout the afternoon from Haydn's Symphony No. 86 through the Bach concerto in D Minor in which he doubled as piano soloist.

At the moment he appears a better pianist than conductor, technically most adept in both fields. As his playing in the Bach was sculptured with fingers of steel, so his Haydn was finely chiseled in performance.

2,167 at Concert

Perhaps a little less vigor and bounce would result in more-rounded interpretations. with his throbbing rhythmic pulse he did attain a special kind of exhilaration in the fast movements of the Bach which gave the audience a thrill. Haydn did not yield so agreeably to this approach.

The concert drew 2,167 people. This was considerably less than the 3,000 who attended the Saturday night program conducted by Charles Munch and Hugh Ross. The weather was fine for both events.

Mozart's "Haffner" symphony and "Sinfonia Concertante" K. 297 fell to Munch; Martinu's "Military Mass" and the first performance of Cowell's "A Thanksgiving Psalm from The Dead Sea Scrolls" comprised Ross's assignment.

The men's choruses were sung by the Yale Glee Club.

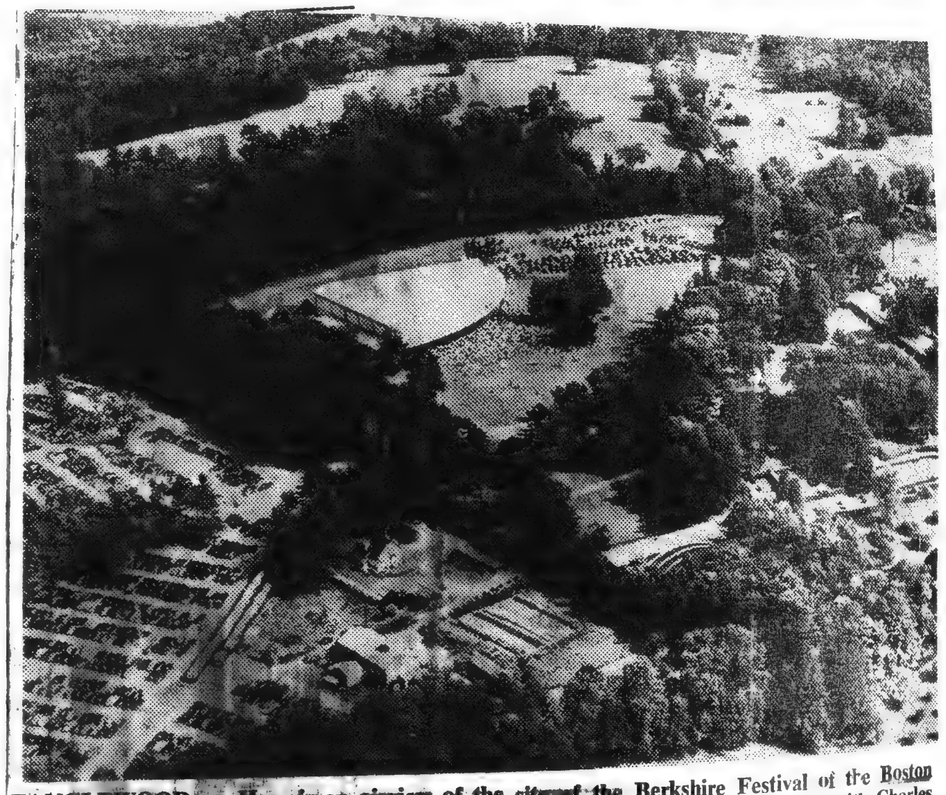
NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

JUL 9 1956

Goodman at Tanglewood

Appearing as soloist with the Boston Symphony Orchestra Wednesday at Tanglewood will be Benny Goodman. Charles Munich will conduct the Mozart Clarinet Concerto.

NEWBURGH, N. Y. NEWS
JUL 9 1956



TANGLEWOOD — Here is an airview of the site of the Berkshire Festival of the Boston Symphony Orchestra near Lenox, Mass. The 19th season opened on July 4 with Charles Munch directing, and will continue until Aug. 12. The Music Shed has a capacity of 6,000 people and audiences regularly overflow on the lawns giving the Festival concerts an average attendance of 9,000. The 1955 attendance record totalled 136,987.

WASHINGTON, D. C.
STAR
Circ. D. 245,642 - S. 273,244

JUL 8 1956

TURNTABLE TALK

Three Sibelius Discs A Refreshing Splash

By JAMES G. DEANE

Practically a deluge of Sibelius symphones has just been poured forth by Angel, four of them, to be exact.

Dipping into them, one is reminded that their composer, like Stravinsky and a good many others, is really well known through a singularly small proportion of his total output. Of the present Angel issues, only the second is heard in local concerts with any frequency, and presumably the circumstance is not solely local.

The third symphony, a delightful, melodious affair unavoidably suggesting Dvorak and Brahms, is the one of Angel's group whose neglect is most unaccountable. It is as readily ingratiating as a Hungarian or Slavonic dance.

Paul Kletzki and the Philharmonic Orchestra are responsible for the performance of this and the second symphony on two of Angel's discs. The third has a magnetic bonus in a performance by David Oistrakh, with Sixten Ehrling and the Stockholm Festival Orchestra, of the violin concerto, a performance impeccable in the best Oistrakh manner.

Herbert von Karajan is the leader of the also unfamiliar sixth symphony and the more austere but for some reason not quite so neglected seventh on the third disc. Von Karajan is not so enlivening as Beecham (whose advent on the Angel label was presumably not anticipated when this series was planned), but as his visits have proved he is a first-class colorist, and the sixth symphony in particular supplies a suitable palette.

The sound of these discs is largely excellent.

* * * *

FROM RETIREMENT

One of the pleasures of being a Bostonian lately (or a summer visitor to Tanglewood) has been the opportunity of witnessing Pierre Monteaux in "retirement." For the venerable ex San Franciscan it is a rather active state.

The latest evidence is a Victor recording in which agency, subject matter and baton seem ideally conjoined. Debussy's three Nocturnes and "La Mer" are the offering, and they have rarely sounded forth more enticingly. The reproduction is not the least of the disc's assets, a surprise if, as the notes suggest, part of the contents emanated from the Tanglewood shed.

If a conductor has a Parisian origin it is perhaps an asset in matters of the kind, but an Epic disc demonstrates that it is not essential. Eduard Van Beinum and the Amsterdam Concertgebouw are involved in Debussy's "Iberia," "Gigues" and "Rondes de printemps" in a very first-class way, including the sonics.

* * * *

HAYDNISTS

There are more good Haydn conductors around than concert programs would indicate. George Szell, whom one would expect to be one, has essayed the 88th and 104th as one of the first of a new Epic series emanating from Cleveland. Both are forceful, sinewy productions. Has anyone ever seen No. 88 labeled "Paris" before?

Igor Markevitch, who somehow seems quite unlikely as a Haydn man, proves one nonetheless in the 101st and 102nd symphonies on an Angel disc. (No. 101, if anyone needs to know, is famous as the "Clock.") The French orchestra (of the national radio) which officiates plays with more than expectable precision, also no discredit to the conductor.

After Eric Leinsdorf finishes the Mozart symphonies is he turning to Haydn? Another "Clock" and the "Surprise" (inevitable) are coupled in Columbia's Entre series, Mr. Leinsdorf and the Rochester Philharmonic being involved. These are vigorous and just a bit four-square.

On Camden come a Viennese performance of the "Military" and a Parisian of the "Oxford," both heirlooms from 78 r.p.m. days and the baton, one suspects, of Bruno Walter. Neither offers much enticement in the sound, however.

* * * *

FANCY FIDDLING

Anyone in need of either the Mendelssohn violin concerto or Mozart's fourth need not look far. Columbia enlisted Mr. Oistrakh while he and the Philadelphia Orchestra were both accessible, and the resultant coupling is one of the higher peaks in all three sequences of record-making activity.

Mr. O. is not the most dynamic of fiddlers, but he is surely one of history's smoothest.

DETROIT, MICH.
NEWS
Circ. D. 442,665 - S. 549,629

JUL 9 1956

NEWS OF RADIO

By BETTY HYDE

THE 23rd All-Star Baseball Game, to be played tomorrow at Washington's Griffith Stadium, will be carried in its entirety by CKLW, starting at 11:45 a.m.

Describing the 1956 sports classic will be Mutual announcers Bob Neal and Bob Wolff. Their account also will be carried to American military personnel by the Armed Forces Radio Services. Latin and South American baseball fans may pick up the game by short wave.

A note from Detroit soprano Marguerite Kozenn, now on a concert tour of Europe, reports that she gave a recital over Radio RAI in Rome recently and was scheduled to appear as soloist with the Radio Vienna orchestra yesterday and today.

Just to show what big plans the networks have for the August conventions, NBC, CBS and ABC are sending staffs of more than 300 technicians, broadcasters and production specialists for their radio and TV coverage. Mutual will have 150.

COUNTRY TREND?

DOES THE introduction of new network shows this last week point to a revival of country-style broadcasts? First the ABC "Country Show" on Sundays, and then came the new Pat Buttram and Eddy Arnold folk humor and music programs on CBS.

A Minneapolis-St. Paul broadcaster must have a score of grateful listeners at the Minnesota State Prison. He has found jobs for 20 inmates, who needed employers as a condition for parole, by interviewing them in a weekly radio series.

TONIGHT'S HIGHLIGHTS

CHARLES MUNCH conducts the Boston Symphony Orchestra in the first of a series of concerts from the Berkshire Music Festival at Tanglewood in Massachusetts, at 8:15 on WWJ. All-Mozart program includes the finale from the "Haffner" Symphony.

Pianist Jose Iturbi plays the finale to Beethoven's fourth concerto and excerpts from Falla's "El Amor Brujo," on WWJ's "Telephone Hour" at 9 . . . On the "Voice of Firestone," WXYZ at 8:30, mezzo-soprano Mildred Miller sings two songs from "South Pacific" and "Voi che Sapete" from "Marriage of Figaro" . . . Hanson's third symphony is aired by WDET at 8 . . . "Formation of American Government" is discussed on WDET at 7:30 in new government series at 5:35 CBE carries a talk by the Duke of Edinburgh on the opening of the Study Conference on Human Problems in Industrial Communities.

Senator Neuberger (D-Ore.) is interviewed on "Reporters' Roundup" at 9 on CKLW.

Pianist Glenn Gould is soloist on the "Stratford Music Festival" at 8 on CBE.

LITTLE ROCK, ARK.
DEMOCRAT
Circ. D. 80,196 - S. 91,187

JUL 8 1956

Radio Opera Switches To Sundays

Claramae Turner On First of New Series Today

"Summer in St. Louis," the weekly summer concert by stars of the St. Louis Municipal Opera, will be heard on KTHS in a new time spot, beginning at 8:05 p. m., today.

Claramae Turner, mezzosoprano of the Metropolitan Opera, will be guest soloist, and will be heard in an aria from "Carmen" and favorite songs of Cole Porter and Victor Herbert. The program has been heard previously at 7:30 p. m. each Saturday.

Another time change on KTHS this week will be "The FBI in Peace and War," which will be heard at 5:05 p. m. each Sunday, beginning today. The program formerly was heard on Wednesdays. Today's episode is "Cross-Country," the story of a vacation swindle.

Monitor Interviews Stars

Featured on KARK's "Monitor" today will be interviews with such entertainment personalities as Janet Blair, Tyrone Power, Bing Crosby, Alfred Hitchcock, Kay Thompson and Stan Freberg.

Other "Monitor" features will include on-the-spot broadcasts of the Canadian Open Golf Championship at Montreal and the Syracuse, N. Y., Women's Open Tournament. Visits to Daytona Beach, Fla., Lititz, Pa., and Denmark, also, will be included.

On KLRA today, "Disaster!" will be heard at 4:05 p. m. in "The Navajo Indian Operation," the story of the nine-state blizzard of 1949. Also on this station will be a weekly travel program, "Travel Talk," at 9:15 p. m., titled "Vacation on the Island of Jamaica and in Costa Rica."

Other features of today's radio schedules include:

KTHS: "The Music Room," 8:15 a. m.; Salt Lake Tabernacle Choir, 10:30 a. m.; "The Woolworth Hour," with Julius La Rosa and Edith Adams as soloists, 12 noon, and the Los Angeles Music Festival at 1:05 p. m. Guests on the "Mitch Miller Show" at 6:05 p. m. will include Vivian Blaine, star of the Broadway drama, "A Hatful of Rain." "Invitation to Learning" at 9:30 tonight will discuss Thackeray's "The Rose and the Ring."

KLRA: "Voice of Prophecy," 8:30 a. m., and "Old Fashioned Revival Hour," 3 p. m., originating in Long Beach, Calif.; "All Star Country Show" will be heard from 7:05 p. m. to 9:55 p. m. today on this station, with Faron Young as one of the emcees.

Iturbi on KARK

Jose Iturbi, internationally popular pianist, will be soloist on "The Telephone Hour" at 8 p. m. tomorrow on KARK. At 7:30 p. m. tomorrow, mezzosoprano Mildred Miller of the Metropolitan Opera will be heard on "Voice of Firestone" on KLRA.

Another outstanding musical event on tomorrow's airwaves will be Berkshire Festival broadcast of the Boston Symphony Orchestra, with Charles Munch conducting, at 7:15 p. m. on KARK.

Monday - through - Friday broadcasts on KLRA will include "My True Story" at 9 a. m., "When a Girl Marries" at 9:30 a. m., and Edward P. Morgan's newscasts at 6 p. m.

"Blue Ribbon Bouts" at 8:05 p. m. Wednesday on KLRA will feature a 10-round heavyweight match between Eddie Machen, Redding, Calif., and Nino Valdes, Havana, Cuba.

The Chautauqua Student Symphony will be heard in its annual Saturday series of seven summer concerts, at 10:05 a. m., and continuing through August 18 on KLRA. The "Live" broadcast comes from Chautauqua, N. Y. Also on the air as a standard summer feature will be the Chautauqua symphony on "Festival," at 3:05 p. m. each Saturday on this station.

"It's Your Business," sponsored by the National Association of Manufacturers, will be heard at 7:30 p. m. Saturday.

PADUCAH, KY.
SUN-DEMOCRAT
Circ. D. 29.100 - S. 28,439

JUL 8 1956

Berkshire Festival To Be On WKYB

The annual broadcasts of the Berkshire Festival concerts in Tanglewood will start on NBC Radio and WKYB at 7:15 p. m., CDT. The concerts will include many of the highlights of the world-renowned music festival in Lenox, Mass.

The Boston Symphony Orchestra will be directed by its regular conductor, Charles Munch, with guest directors for several of the concerts. Distinguished vocal and instrumental soloists will participate.

The recorded broadcasts will continue through Oct. 1 although the actual concerts at Tanglewood run only for six weeks.

Charles Munch will devote the opening concert entirely to music of Mozart, including the finale movement of the "Haffner" Symphony in D Major (K385) and the "Sinfonia Concertante, with oboe, horn, clarinet and bassoon." Ben Grauer will be commentator for the series.

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,678

JUL 9 1956

Goodman to Be Soloist at Tanglewood

LENOX, Mass., July 9—The first of four concerts during the Berkshire Festival's second week at nearby Tanglewood will be given Wednesday at 8:30 p.m. Benny Goodman and the Boston Symphony String Quartet will present Mozart's "Clarinet Quintet, K. 581." Also on the program will be Haydn's "String Quartet in E Flat Major" and Brahm's "String Quintet in G Major."

Duo-pianists Pierre Luboshutz and Genia Nemenoff will perform with the Boston Symphony's chamber orchestra Friday at 8:30 p.m., playing Mozart's "Concerto in E Flat Major for Two Pianos." Three other Mozart numbers will complete the program. One will be the "Concerto in F Major for Three Pianos," with the duo-pianists and Boris Goldovsky as soloists.

An all-Bach concert will be given by the chamber orchestra Saturday at 8:30 p.m. under the direction of Charles Munch. William Kroll will be soloist for the "Violin Concerto in E Major," and Doriot Anthony Dwyer will perform the flute solo in "Suite No. 2 in B Minor for Flute and Strings."

The Tanglewood premiere of Bach's "The Passion According to St. John" will be presented by the chamber orchestra Sunday at 2:30 p.m. The chorus will be made up of students of the Berkshire Music Center. Soloists will be Adele Addison, Florence Kopleff, John McCollum, MacMorgan and James Joyce, all of whom are former students of the Berkshire Music Center. Munch will conduct.

A special extra concert of modern chamber music will be given in the Theater-Concert Hall tonight at 8:30. Music by Stravinsky, Weber, Hutten, Schoenberg, Webern, Alvin Etler and Aaron Copland will make up the program.

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 653,991 - S. 855,847
JUL 23 1956

BERKSHIRE FESTIVAL:

2 Programs Well Played

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 23.—Two contemporary masterpieces occupied an important place in the Berkshire Festival programs of the weekend. Charles Munch included Martinu's "Fantaisies Symphoniques" in the Saturday night concert. Pierre Monteux played Bartok's "Concerto for Orchestra" yesterday afternoon. They pointed up the Boston Symphony's first weekend in the famous music shed, which drew a total audience of 18,851 people, and were well received.

Munch brought the Martinu work to Carnegie Hall last March after it had won the Music Critics Circle award. Hearing it then confirmed first impressions of its significance. Still further acquaintance underlines its beauty, unfolds more revealingly its world of fantasy, and places it at the head of a list of Martinu's works. The Bostonians' performance has grown richer and Munch's interpretation enhances both Martinu's workmanship and the considerable substance of the work.

Abreast of Times

Monteux shows how abreast of the times he is at the age of 81 when he elects to offer the Bartok masterpiece. It has been interpreted with more freedom and flavor but probably with no more precision. A dozen years have found it gain favor with audiences. Yesterday's was most enthusiastic.

Otherworldliness and fantasy are common to both the Martinu and Bartok. So, too, are originality and communicative power. Both composers gave something of themselves that singles out these works as representative of our times. Each stood in direct contrast to the other major items of these programs.

The Saturday night concert featured a performance of Act I of Wagner's "Die Walkuere" with Margaret Harshaw as Sieglinde, Albert da Costa as Siegmund, and James Pease as Hunding.

Yesterday Monteux offered Schubert's Seventh Symphony.

Both works bathed the listener in the effulgence of 19th Century romanticism, taking him into quite a different world from the 20th Century so graphically represented by Martinu and Bartok.

Munch paced his Wagner somewhat deliberately but drew sensuous sounds from the orchestra. The soloists gave outstanding accounts of themselves and the music. Miss Harshaw has seldom sung better; Da Costa qualifies potentially as a top-rank heldentenor; Pease has returned with a new sense of authority in voice and in manner. Never having sung his role before, Da Costa brought special distinction to himself.

Barber's "Adagio for Strings" provided the keynote for the Saturday program. It stands as a thing of beauty, its quality undiminished with the passing years. Monteux opened gaily with Rossini's overture to "L'Italiana in Algeri" and let the Schubert flow mellifluously to its joyous conclusion.

The weekend weather was damp and cold until the sun finally came through yesterday afternoon. It cut attendance noticeably, with only 5,753 attending Saturday and 6,995 coming for yesterday's event.

Tanglewood, Lenox, Mass. • Concerts through Aug. 12

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

WED., Aug. 1 (Theatre) at 8:30—RUDOLF SERKIN, Piano

Shed Concerts by the Boston Symphony Orchestra

Boston Symphony Woodwind Quartet

FRI., Aug. 3, 8:30—BARRAUD—FALLA—RAVEL—STRAVINSKY (CARVALHO)
Soloist: Iracy de Oliveira, Piano

SAT., Aug. 4, at 8:30—MOZART—PROKOFIEFF (BERNSTEIN)

SUN., Aug. 5, at 2:30—COPLAND—TCHAIKOVSKY—SCHUMANN (MUNCH)
Soloist: Zino Francescatti, Violin

Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 9

Boston Symphony and Boston Pops Orchestras
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesus Maria Sanroma, Piano

TICKET OFFICE, TANGLEWOOD, Lenox, Mass. Phone LEnox 690
Baldwin Piano RCA Victor Records

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
JUL 5 1956

Berkshire Festival Concerts On At Tanglewood

Symphony, choral and chamber music came again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks which started July 4, and will continue to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commenced on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6), Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoons at 2:30 p.m.

For the final four week ends of the Berkshire Festival, which has annually attracted crowds from all over the Eastern United States and Canada, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 week end concerts, July 20-August 12, in the 6,000 seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9,028, more than one-third again the capacity of the Music Shed, was noted at these programs.

TANGLEWOOD CRITICIZED
—Tanglewood and the Berkshire Music Festival are taking some [illegible] this season from the audiences which continue strong at every performance, but from some of the critics.

These are writers who have finally spoken up against the same [illegible] of programs. The greatest cry [illegible] for the Boston Symphony and Charles Munch to depart from the re-playing of the standards season after season and adventure into the unknown as an example to the other orchestras of the nation.

Charles Munch

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 2

New Shadowbrook Ground-Breaking Rites on Tuesday

Church dignitaries from all New England dioceses, headed by Archbishop Richard J. Cushing of Boston, will participate in ground-breaking ceremonies Tuesday for Shadowbrook, the new Jesuit novitiate at Lenox which will replace the building destroyed by fire on March 10.

1,500 Expected

More than 1,500 relatives and friends of the Jesuits will attend the exercises. Formal ceremonies will be held first at Tanglewood, facilities provided by the trustees of the Boston Symphony orchestra and the Berkshire Music festival.

Ceremonies will conclude with the actual ground-breaking on the adjacent Jesuit property at the site of the new novitiate near the ruins of the old building.

Archbishop Cushing will deliver the principal address. Eight members of the New England hierarchy will be present.

Ground-breaking will be performed by Most Rev. Christopher J. Weldon, bishop of the Springfield diocese.

Very Rev. William E. FitzGerald, S. J., provincial of the New England province of the Society of Jesus, will deliver the salutation.

400th Anniversary

Although the appeal for $3,000,000 to rebuild Shadowbrook is only two-thirds completed, construction will begin on Tuesday—a day of deep significance to the Jesuits. July 31 will mark the 400th anniversary of the death of St. Ignatius of Loyola, founder of the Society of Jesus.

Joseph E. Sullivan of Lowell, national chairman of the fund campaign, will report on progress of the appeal. He announced yesterday that to date 11,000 donors have contributed $2,045,000.

Rev. George V. McCabe, S.J., will introduce the campaign area chairmen and co-chairmen.

Following the ground-breaking, a memorial service will be held at the graves of the four Jesuits who perished in the Shadowbrook fire. Archbishop Cushing will lead the prayers for the dead.

CHARLES MUNCH DOES A SPLENDID JOB IN 'LEONORE'

Special to The Buffalo Evening News

LENOX, Mass., July 30—It was almost as if the musical thunderclaps of Beethoven's "Leonore" overture No. 2 could be credited with dispelling the high humidity that enveloped the more than 6000 listeners at Friday evenings Tanglewood concert, opening the fourth set of weekend concerts. As the music of the program gained in heat, the air cooled with corresponding mercy.

One could safely assume that most of the audience was mentally comparing the second "Leonore" overture with the much better-known third, and finding the comparison instructive as well as revealing of Beethoven's ceaseless search for the most perfect representation of his vision. Charles Munch led the splendid work as if possessed.

Goffredo Petrassi's Fifth concerto for Orchestra is in the best sense interesting. If it is not at all times communicative, it consistently fascinates the ear and mind.

To judge from this one work—always a risky procedure—Mr. Petrassi is an eclectic composer who does not hesitate to employ twelve-tone rows of Bergian cast in a fairly tonal and accessible idiom, whose music acknowledges its debt to Stravinskian rhythm while exhibiting a thoroughly expressionistic and subjective approach.

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NEW YORK CITY, N. Y.
JOURNAL AMERICAN
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JUL 23 1956

BERKSHIRE FESTIVAL:

2 Programs Well Played

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 23.—Two contemporary masterpieces occupied an important place in the Berkshire Festival programs of the weekend. Charles Munch included Martinu's "Fantaisies Symphoniques" in the Saturday night concert. Pierre Monteux played Bartok's "Concerto for Orchestra" yesterday afternoon. They pointed up the Boston Symphony's first weekend in the famous music shed, which drew a total audience of 18,951 people, and were well received.

Munch brought the Martinu back to Carnegie Hall last March after it had won the Music Critics Circle award. Hearing it then confirmed first impressions of its significance. Still further acquaintance underlines its beauty, unfolds more revealingly its world of fantasy, and places it at the head of a list of Martinu's works. The Bostonians' performance has grown richer and Munch's interpretation enhances both Martinu's workmanship and the considerable substance of the work.

Abreast of Times

Monteux shows how abreast of the times he is at the age of 81 when he elects to offer the Bartok masterpiece. It has been interpreted with more freedom and flavor but probably with no more precision. A dozen years have found it gain favor with audiences. Yesterday's was most enthusiastic.

Otherworldliness and fantasy are common to both the Martinu and Bartok. So, too, are originality and communicative power. Both composers gave something of themselves that singles out these works as representative of our times. Each stood in direct contrast to the other major items of these programs.

The Saturday night concert featured a performance of Act I of Wagner's "Die Walkuere" with Margaret Harshaw as Sieglinde, Albert da Costa as Siegmund, and James Pease as Hunding.

Yesterday Monteux offered Schubert's Seventh Symphony.

Both works bathed the listener in the effulgence of 19th Century romanticism, taking him into quite a different world from the 20th Century so graphically represented by Martinu and Bartok.

Munch paced his Wagner somewhat deliberately but drew sensuous sounds from the orchestra. The soloists gave outstanding accounts of themselves and the music. Miss Harshaw has seldom sung better; Da Costa qualifies potentially as a top-rank heldentenor; Pease has returned with a new sense of authority in voice and in manner. Never having sung his role before, Da Costa brought special distinction to himself.

Barber's "Adagio for Strings" provided the keynote for the Saturday program. It stands as a thing of beauty, its quality undiminished with the passing years. Monteux opened gaily with Rossini's overture to "L'Italiana in Algeri" and let the Schubert flow mellifluously to its joyous conclusion.

The weekend weather was damp and cold until the sun finally came through yesterday afternoon. It cut attendance noticeably, with only 5,753 attending Saturday and 6,995 coming for yesterday's event.

Tanglewood, Lenox, Mass. • Concerts through Aug. 12

Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

WED., Aug. 1 (Theater) at 8:30—RUDOLF SERKIN, Piano

Shed Concerts by the Boston Symphony Orchestra
Boston Symphony Woodwind Quartet

FRI., Aug. 3, 8:30—BARBAUD—FALLA—RAVEL—STRAVINSKY (CARVALHO)
Soloist: Joey de Oliveira, Piano
SAT., Aug. 4, at 8:30—MOZART—PROKOFIEFF (BERNSTEIN)
SUN., Aug. 5, at 2:30—COPLAND—TCHAIKOVSKY—SCHUMANN (MUNCH)
Soloist: Zino Francescatti, Violin
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 9
Boston Symphony and Boston Pops Orchestras—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesus Maria Sanroma, Piano

TICKET OFFICE, TANGLEWOOD, Lenox, Mass. Phone LEnox 600
Baldwin Piano RCA Victor Records

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617
JUL 5 1956

Berkshire Festival Concerts On At Tanglewood

Symphony, choral and chamber music came again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks which started July 4, and will continue to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1956 Berkshire Festival of 24 concerts commenced on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6), Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee Club. On Sunday afternoon (July 8) a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoons at 2:30 p.m.

For the final four week ends of the Berkshire Festival, which has annually attracted crowds from all over the Eastern United States and Canada, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 week end concerts, July 20-August 12, in the 6,000 seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9,028, more than one-third again the capacity of the Music Shed, was noted at these programs.

TANGLEWOOD CRITICIZED—Tanglewood and the Berkshire Music Festival are taking some knocks this season. Not from their audiences, which continue strong at every performance, but from some of the critics.

Charles Munch

These are writers who have finally spoken up against the sameness of programs. The greatest cry is for the Boston Symphony and Charles Munch to depart from the re-playing of the standards season after season and adventure into the unknown as an example to the other orchestras of the nation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 2

New Shadowbrook Ground-Breaking Rites on Tuesday

Church dignitaries from all New England dioceses, headed by Archbishop Richard J. Cushing of Boston, will participate in ground-breaking ceremonies Tuesday for Shadowbrook, the new Jesuit novitiate at Lenox which will replace the building destroyed by fire on March 10.

1,500 Expected

More than 1,500 relatives and friends of the Jesuits will attend the exercises. Formal ceremonies will be held first at Tanglewood, facilities provided by the trustees of the Boston Symphony orchestra and the Berkshire Music festival.

Ceremonies will conclude with the actual ground-breaking on the adjacent Jesuit property at the site of the new novitiate near the ruins of the old building.

Archbishop Cushing will deliver the principal address. Eight members of the New England hierarchy will be present.

Ground-breaking will be performed by Most Rev. Christopher J. Weldon, bishop of the Springfield diocese.

Very Rev. William E. FitzGerald, S. J., provincial of the New England province of the Society of Jesus, will deliver the salutation.

400th Anniversary

Although the appeal for $3,000,000 to rebuild Shadowbrook is only two-thirds completed, construction will begin on Tuesday—a day of deep significance to the Jesuits. July 31 will mark the 400th anniversary of the death of St. Ignatius of Loyola, founder of the Society of Jesus.

Joseph E. Sullivan of Lowell, national chairman of the fund campaign, will report on progress of the appeal. He announced yesterday that to date 11,000 donors have contributed $2,045,000.

Rev. George V. McCabe, S.J., will introduce the campaign area chairmen and co-chairmen.

Following the ground-breaking, a memorial service will be held at the graves of the four Jesuits who perished in the Shadowbrook fire. Archbishop Cushing will lead the prayers for the dead.

CHARLES MUNCH DOES A SPLENDID JOB IN 'LEONORE'

Special to The Buffalo Evening News

LENOX, Mass., July 30—It was almost as if the musical thunderclaps of Beethoven's "Leonore" overture No. 2 could be credited with dispelling the high humidity that enveloped the more than 6000 listeners at Friday evenings Tanglewood concert, opening the fourth set of weekend concerts. As the music of the program gained in heat, the air cooled with corresponding mercy.

One could safely assume that most of the audience was mentally comparing the second "Leonore" overture with the much better-known third, and finding the comparison instructive as well as revealing of Beethoven's ceaseless search for the most perfect representation of his vision. Charles Munch led the splendid work as if possessed.

Gottfredo Petrassi's Fifth concerto for Orchestra is in the best sense interesting. If it is not at all times communicative, it consistently fascinates the ear and mind.

To judge from this one work—always a risky procedure—Mr. Petrassi is an eclectic composer who does not hesitate to employ twelve-tone rows of Bergian cast in a fairly tonal and accessible idiom, whose music acknowledges its debt to Stravinskian rhythm while exhibiting a thoroughly expressionistic and subjective approach.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020
AUG 1 1956

GROUND-BREAKING CEREMONIES — Archbishop Cushing turns shovel of earth at ground-breaking ceremonies for new Jesuit Shadowbrook Novitiate at Lenox. (AP Photo)

7 Prelates Turn Earth At Novitiate

LENOX, July 31—Seven Catholic prelates from New England each turned a spade of earth today to start ground-breaking exercises for a new Jesuit Shadowbrook novitiate in West Stockbridge. The building will replace the one destroyed by a fire March 10 in which four Jesuits died.

Bishop Christopher J. Weldon of Springfield was first to break soil for the new building. He was followed by Archbishop Cushing, Bishop Lawrence J. Shehan of Bridgeport, Bishop John J. Wright of Worcester, Bishop Bernard J. Flanagan of Norwich Auxiliary Bishop Eric F. MacKenzie of Boston and Auxiliary Bishop John F. Hackett of Hartford.

To Raise Chapel Fund

At formal exercises attended by more than 4000 persons before the ground-breaking ceremonies Archbishop Cushing announced he would sponsor a campaign in the Boston archdiocese to raise $500,000 in a separate fund for a new chapel at the novitiate.

The Rev. George W. McCabe, S. J., executive chairman of a drive to raise $3 million for the new novitiate, said $2,158,522 has already been collected.

At the formal exercises at the Tanglewood Music Shed, Archbishop Cushing also announced he plans to link the 150th anniversary of the founding of the Boston diocese with the 400th anniversary of the Society of Jesus. Both events will be celebrated in 1958.

The Very Rev. William E. Fitzgerald, S. J., New England provinvial, said today was chosen for the ground-breaking exercises because it marks the 400th anniversary of the death of St. Ignatius Loyola, founder of the Jesuit Order.

Following the exercises a memorial service was held at the graves of the four Jesuits who died in the fire.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUL 25 1956

Beaux Arts Trio Will Be Featured

The fourth of this season's series of six Wednesday evening chamber music concerts at Tanglewood in Lenox will be given tonight in the intimate 1200-seat Theatre-Concert Hall when the Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello) returns after its Tanglewood debut last summer to perform trios by Mendelssohn (in D Minor), Ravel (in A Minor) and Brahms (in C Minor).

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the former NBC Symphony Orchestra, now known as the Symphony of the Air. Since his Town Hall debut in 1946, Bernard Greenhouse has performed in recital with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juilliard and Manhattan Schools of Music. The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

On Friday evening Charles Munch will inaugurate the second weekend of concerts in the giant Music Shed by the full 105-piece Boston Symphony Orchestra. Dr. Munch will again be on the podium for the Saturday evening concert when Rudolf Serkin will be the soloist in the Schuman Piano Concerto, which has been programmed to commemorate the one hundredth anniversary of the composer's death. Sunday afternoon (July 29) Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct a program which will feature his wife, Ruth Posselt, as soloist in the Violin Concerto by Hindemith.

Berkshire Music Center

Miss Barbara Hansen (left), daughter of Dr. and Mrs. Fred A. Hansen of Red Oak, is an associate in the opera department this summer at the Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Mass. in connection with its annual Berkshire Festival Concerts. The school runs July 2-Aug. 12. Shown with Miss Hansen are the other Iowans at the school. Left to right from Miss Hansen are seated Robert Granner of Eldora and Rolanda Ringer of Iowa City. Standing left to right are Mrs. Betty Crossley of Grinnell and Rosemary Ducommun of Sioux City.—Photo furnished.

[174]

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 30,429
JUL 10 1956

McCollum Replaces Lloyd For Tanglewood Concert

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DR. CHARLES MUNCH will conduct a chamber orchestra of Boston Symphony players and the Festival Chorus of Berkshire Music Center students.

Other soloists will be Adele Addison, soprano; Florence Kopleff, contralto; Mac Morgan and James Joyce, basses.

Mr. Loyd has been prevented by illness from fulfilling this engagement. Mr. McCollum will also assume Mr. Lloyd's role in the Mozart "Mass in C minor on Aug. 4.

The second week of four Berkshire Festival concerts will open tomorrow with a chamber music program of music by Haydn, Mozart and Brahms performed by Benny Goodman and the Boston Symphony String Quartet. The program will be held in the Theater-Concert Hall at 8:30 o'clock.

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BORIS GOLDOVSKY, head of the Tanglewood Opera department, will appear as conductor and piano soloist on the Friday evening program assisted by Pierre Luboshutz and Genia Nemenoff.

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William Kroll, violinist; and Doriot Anthony Dwyer, flutist, are soloist in the all-Bach program Saturday evening.

Dr. Munch will conduct the Saturday evening and Sunday afternoon programs. The Sunday program will be given over entirely to the Tanglewood premiere of the Bach "Passion According to St. John."

* * *

TICKETS ARE available at the Tanglewood box office for all Festival concerts. Programs and a calendar of the more than 30 events at the Berkshire Music Center, with information of how to join the Friends' organization, will be mailed on request.

NYACK, N. Y.
JOURNAL-NEWS
Circ. D. 9,620
JUL 10 1956

Travel

Canterbury To Hold Midsummer Festival

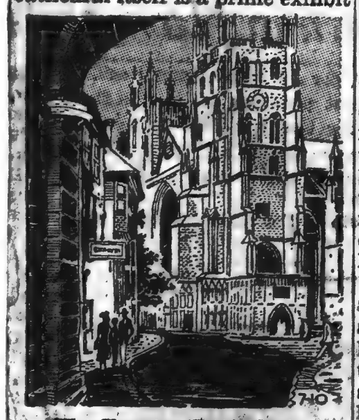
By TEMPLE MANNING

MUSIC and art festivals, both at home and abroad, draw tourists like magnets. At home, there's Tanglewood and the dance festival at Jacob's Pillow; abroad, there are such events as Salzburg, Edinburgh and Arles.

This year there is to be a festival at Canterbury, that ancient English cathedral town, and it will revolve around a permanent exhibit, the Living [illegible].

Ancient Edifice

The exhibit has been set up beneath the spires of the ancient edifice at Burgate House. The cathedral itself is a prime exhibit



The Famous Canterbury Cathedral, England.

of the ancient past. Since Roman times it has been built, burned down, rebuilt, destroyed, rebuilt, enlarged and always improved.

On view also will be a replica of a Saxon Cathedral which has been erected over the spot where the Saint Augustine baptized King Ethelbert in 597 A.D. The high spot, of course, is the miniature replica that relates the story of the murder of Thomas a Becket, Archbishop of Canterbury, by Henry II. Before the jewel-studded, canopied Becket Shrine, stand figures of Chaucer and some of the folks from his immortal tales.

During the midsummer festival this year, there is to be a ballet based on the Canterbury Tales, instead of the famous Elliot play, "Murder in the Cathedral," which has been given so many times.

A new play, starring famous actors, will be presented in the beautiful Archdeacon's garden and there will be many other attractions.

The ancient Chapter House will be the setting for chamber music concerts and after dark the Norman walls and moats, the bastions, the cathedral itself will all be flood-lit. The setting is certainly there for a wonderful and moving experience in music, drama and dance, not to mention history and legend.

This cathedral town is set in a sweet green countryside and is surrounded with towns and hamlets rich in history and fame. The town itself is in the heart of Kent, a county less than 60 miles from London. Chartwell, the home of Sir Winston Churchill, is also in Kent and nearby is Knole Castle, an enormous gem of Elizabethan architecture set in park-like grounds.

Near Chartwell is Westerham, where General Wolfe was born. Quebec House, where he spent his early years, was bought and presented by some folks in Montreal as a national monument.

At Hayes, is the old home of William Pitt, the parliamentarian who opposed the taxation on the American colony. And at the fine Manor House at Farningham dwelt Captain Richard Bligh of "Mutiny on the Bounty" repute.

Kent, too, was the stamping ground of Charles Dickens, and there are many associations of him in houses and inns.

Many villages in the vicinity of Canterbury were purchased as national monuments. Complete with rows of real Tudor cottages, inns, village greens and stores, all covered with flowers, they make a picture that only time and nature, with a little assist by man, could create.

SAN DIEGO, CALIF.
UNION
Circ. D. 69,790 - S. 150,605
JUL 10 1956

Concert High Point Of Convention Here

By CONSTANCE STERRENBURG

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Most of the instructive meetings were attended by the 265 association members already registered, and by many non-members who have bought series tickets for convention events.

For the most part the music teachers were faithful to their trust but occasionally a covey of adult delinquents would slip out to the pool for a breather.

One of the most stimulating events of the afternoon was the concert played by Joseph Eger, young French horn virtuoso, with Charles Shatto at the piano. Eger's horn playing was beautiful. It was also a pleasure to hear his entertaining, unacademic talk on how to play the horn, most difficult of instruments.

Eger, an American by birth, is descended from Hungarian, Rumanian and Czech ancestry. He studied here at Curtis Institute and at Tanglewood. He tours with his own concert group and appears frequently as a soloist with major orchestras. Eger is a member of the summer music faculty at Aspen, Colo.

Some of his finest performances yesterday were heard in a Handel Concerto in G minor, composed originally for oboe, and in two Schubert songs, "My Favorite Color's Green," and in that remarkable, blood-chilling song, "der Doppelganger. Eger and Shatto conjured up some extremely ghostly sounds in this number. Eger also played some of Bartok's "Pieces for Children," and an early Mozart horn concerto.

A lecture and concer by Bartlett and Robertson, duo-pianists, drew a capacity audience to the El Cortez ballroom last night.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 11 1956

BOSTON SYMPHONY TO FLY TO EUROPE

Orchestra Will Begin 6-Week Tour of 13 Countries at End of Berkshire Festival

The Boston Symphony Orchestra will fly to Europe for a six-week tour at the conclusion of the Berkshire Music Festival on Aug. 12. The orchestra, under the direction of Charles Munch, is scheduled to play twenty-seven concerts in thirteen countries.

The tour will begin with two concerts in Ireland, the first in Cork on Aug. 24, with a matinee in Dublin next day. The orchestra will play five concerts at Usher Hall, Edinburgh, Scotland, Aug. 25 to 30, as part of the Edinburgh Festival.

After a four-day visit to the Scandinavian countries, the orchestra will spend six days in the Soviet Union, Sept. 5 through 10. It will be the first American orchestra to perform in the U. S. S. R.

The Boston Symphony will play two concerts each in Leningrad and Moscow. The U. S. S. R. will assume the expenses of this portion of the tour, and also will pay the orchestra a fee for the concerts.

Thereafter the orchestra is to perform in Prague, Vienna, Stuttgart, Munich, Zurich, Bern, Paris, Chartres, Leeds and London.

It will return to Boston at the end of September to begin rehearsals for its fall season.

Pierre Monteux, who was musical director of the Boston Symphony from 1919 to 1924, will accompany the orchestra on tour and will conduct ten of its twenty-seven concerts abroad.

The tour is being made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American artists to tour abroad.

GREENVILLE, N. Y.
LOCAL
Circ. W. 496
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At Berkshire Festival

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The Famous Canterbury Cathedral, England.

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At Berkshire Festival

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SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
JUL 11 1956

TALKING IT OVER

Young Couple, in Europe, Has Yarn Dolls as Travel Mascots

By Emma Van Wormer

Some years ago, about two weeks or so apart, a son, named Ronald, was born to Mr. and Mrs. Homer Ackles of Rose Hill, and a daughter, named Carol Joy, was born to Mr. and Mrs. Orville S. Osborne of Syracuse.

BORIS GOLDOVSKY

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Ronald Ackles was graduated from Clarkson and Carol Joy Osborne from Syracuse University. Their wedding took place in Hendricks Chapel on S. U. Campus and they later went north to teach. Meantime, as her wedding day approached, Carol Joy had seen the diary in Rose Hill and had made a pair of yarn dolls as travel mascots. Ronald Ackles went in U. S. Army uniform and was sent to Germany, his young wife following as soon as possible. They expect to be back in the States by late 1956, but for the last three weeks, on leave, have been touring Italy and expect to go to Switzerland. They also have visited Holland since Mrs. Ackles' arrival in Germany a year ago.

The house at Rose Hill is one of many rooms, several with handmade rugs, evidence of Mrs. Ackles skill. There are numbers of fine old pieces of furniture and some fascinating old dishes, including flowing blue and Ironstone, all family pieces. Also glass and a notable array of plates and pitchers.

VARIETY
NEW YORK, N. Y.
JUL 11 1956

Dr. Jekyll-Mr. Jive Routine for Goodman

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Following the classical stint, Goodman resumes with the jive at the Carter Barron Amphitheatre in Washington, D. C., in a series of four jazz concerts, July 14-17. He will premiere a new jazz concerto by Morton Gould, "Derivations for Clarinet and Band," a piece written especially for the Goodman crew.

KINGSTON, N. Y.
FREEMAN
Circ. D. 13,519
JUL 11 1956

Benny Goodman at Berkshire Festival Tonight

Benny Goodman and the Boston Symphony String Quartet will inaugurate the second week of the Berkshire Festival tonight with a chamber music concert in the Theatre Concert Hall. The Boston Symphony String Quartet, which will be making its first Tanglewood appearance as an ensemble, is made up of the first chair string players of the Boston Symphony Orchestra: Richard Burgin and Alfred Krips, violins, concertmaster and assistant concertmaster, respectively, Joseph de Pasquale, solo viola, and Samuel Mayes, solo cello.

It has also been announced that the Boston Symphony Orchestra will play 27 concerts in [illegible] in August and Sept[illegible] under the baton of Charles Munch, its music director during the past seven years. The BSO players will fly to Europe immediately following the close of the orchestra's current Berkshire Festival on August 12.

String Quartet From The Boston In 'Tanglewood'

The second week of the 1956 Berkshire Festival begins tonight in "Tanglewood," Lenox, Mass. with a chamber music concert in the Theater Concert Hall. The Boston Symphony String Quartet will play Haydn, Mozart and Brahms, assisted by Clarinetist Benny Goodman and Violist Eugen Lehner. The Quartet: Richard Burgin and Alfred Krips, violins, concertmaster and assistant, respectively, Joseph de Pasquale, solo viola and Samuel Mayes, solo cello. This Ensemble's recent recording debut was on RCA-Victor Records with a performance of Haydn's "Seven Last Words of Christ".

Four more Wednesday night concerts of chamber music are set for this summer's Berkshire Festival. Artists include Roger Voisin conducting the Brass Ensemble of The Boston and Metropolitan Opera Soprano Margaret Harshaw, with Ralph Berkowitz at the piano on July 18; the Beaux Arts Trio July 25; Rudolf Serkin, piano, and the Boston Symphony Woodwind Quartet on Aug. 1 and Zino Francescotti violin, Artur Balsam, piano, Aug. 8.

A program of piano concertos by Mozart will mark the final Bach-Mozart concerts on Friday night, July 13. Soloists will be the eminent Duo-Pianists Luboshutz and Nemenoff and their nephew, Boris Goldovsky, head of the Berkshire Center opera department, opera productor, pianist and commentator. Mozart concertos for one, two and three pianos will be heard. The program will begin with three movements from Mozart's "Posthorn" Serenade. Luboshutz and Nemenoff are known to Syracuse audiences having played in Central High School on several occasions. Their last appearance, for Civic Morning Musicals, Inc., was a gala event with a reception in the home of Mrs. G. Norman Knauf the previous evening. Following their down town concert, the duo pianists, in private life Mr. and Mrs. Pierre Luboshutz, with Miss Elsie Illingworth, NAC vice president, were guests at supper in the Liederkranz Club.

Goldovsky will come to Syracuse University later this month to give a lecture during the week of lectures-recitals arranged by the School of Music and the Division of Summer Sessions. Late in the fall, he will bring the Cimarosa opera "The Secret Marriage" to Syracuse, the production known as the Goldovsky Opera Theater, directed and conducted by Goldovsky. This is substituted for "Lucia di Lammermoor," due to the passing of Mr. C. L. Wagner. The Goldovsky Opera will be sung in English. Famous Artists have brought Goldovsky productions on two previous occasions; this late 1956 engagement is in Civic Morning Musicals Series. Famous Artists will bring the Boston Symphony in October, Dr. Charles Munch conducting. Dr. Munch, director of the Orchestra, is music director of Berkshire Center, summer home of the Boston Symphony. In "Tanglewood" on Aug. 6-7, Boris Goldovsky will stage Lukas Foss' opera, "Griffelkin."

GREENVILLE, N. Y.
LOCAL
Circ. W. 486
JUL 11 1956

Berkshire Festival At Tanglewood

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Benny Goodman To Be Featured Again

The second week of the four Berkshire Festival weeks [illegible] evening of chamber music by Mozart and Brahms performed by Benny Goodman and the Boston Symphony String Quartet, on Wednesday (July 11) and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the piano services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday (July 6), is donating his services to Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B. S. O. String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

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Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood performance of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival chorus of students of the Berkshire Music Center trained by chorus department head Hugh Ross.

SCHENECTADY, N. Y.
UNION-STAR
Circ. E. 34,678
JUL 7 1956

World Premiere Slated At Tanglewood Tonight

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A highlight of the program will be the world premiere of the first musical setting of a text from the Dead Sea Scrolls—Henry Cowell's "A Thanksgiving Psalm." This and Martinu's "Military Mass" will enlist, in addition to the orchestra, the services of the Yale Glee Club.

Also on the program will be two works by Mozart: the "Haffner" symphony and the "Wood-wind Sinfonia Concertante in E Flat Major, K. 297b."

Tomorrow at 2:30 p.m. Lukas Foss will conduct five works three of which are new to Tanglewood. They are Irving Fine's "Serious Song for Strings," Alex Haieff's "Divertimento" and Charles Ives' "Unanswered Question."

[176]

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HERALD-JOURNAL
Circ. D. 133,704
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GREENVILLE, N. Y.
LOCAL
Circ. W. 496
JUL 11 1956

Berkshire Festival At Tanglewood

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Benny Goodman To Be Featured Again

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VARIETY
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KINGSTON, N. Y.
FREEMAN
Circ. D. 13,619
JUL 11 1956

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It has also been announced that the Boston Symphony Orchestra will play 27 concerts in 33 programs in August and September, under the baton of Charles Munch, its music director for the past seven years. The 105 players will fly to Europe immediately following the close of the orchestra's current Berkshire Festival on August 12.

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UNION-STAR
Circ. D. 34,678
JUL 7 1956

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[176]

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 5 1956

Berkshire Festival Concerts On At Tanglewood

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For the final four week ends of the Berkshire Festival, which has annually attracted crowds from all over the Eastern United States and Canada, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for 12 week end concerts, July 20-August 12, in the 6,000 seat Music Shed, open on three sides so the thousands extra who attend may hear the orchestra on the extensive Tanglewood lawns, at night under the stars or in Sunday sunshine. In 1955, an average attendance of 9,028, more than one-third again the capacity of the Music Shed, was noted at these programs.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,152 - S. 116,397

JUL 7 1956

OUTSTANDING PLAYS OFFERED IN AREA

The Sacandaga Summer Theatre, Tony Farrell, producer, will present its second musical of the 1956 season when Irving Berlin's hit, "Call Me Madam" opens Monday night, starring Jeffrey Lynn and Brenda Lewis. The Howard Lindsay-Russell Crouse play centers around the social and political affairs of a newly-appointed Madam Ambassador to a small province in Europe. The orchestra and chorus will be under the direction of the distinguished conductor Sylvan Levin. Matinees are Wednesday and Saturday.

Paula Trueman, who played the Josephine Hull role on Broadway, will take over the same assignment for "The Solid Gold Cadillac" as the third play of the current season at the Berkshire Playhouse, Stockbridge, Mass. Others in the cast include Reynolds Evans, William Shannon, Bruce Hall, Joyce Jordan, Patricia Lannan, Jerry Hanley and Elizabeth Walden. Performances are given nightly, except Sunday, at 8:45 with Wednesday and Saturday matinees at 2:30.

"TEA AND SYMPATHY"

"Tea and Sympathy," a moving study of adolescence, will be the third production at the Spa Summer Theatre opening Monday night on the Saratoga Reservation. Mary Fickett and other members of the Broadway cast will be featured. Matinees Wednesday and Saturday.

The Malden Bridge Playhouse, opening Tuesday, will offer the drama, "The Desperate Hours," which starred Humphrey Bogart in the movie version. Paul Bressoud, the managing director and producer at Malden Bridge will play the role of the inoffensive citizen whose home is invaded by three escaped convicts. Others in the cast are Carolyn Sullivan, Foy Storey, Joan Gainesley, Edgar Beach, Stanley Beck and Lou Benedict. The play runs through Sunday night, with a special 7 P. M. Sunday curtain.

ARENA COMING

This [illegible] year of the Arena Theatre at New York State College for Teachers will open Wednesday evening with Sidney Howard's comedy, "They Knew What They Wanted," from which was made the current smash Broadway hit musical, "The Most Happy Fella."

Paul Bruce Petit, who introduced the Arena Theatre to Albany audiences, five years ago, will direct. The play runs through July 14.

The second week of the Berkshire Music Festival in the Theatre-Music Hall, with the Boston Symphony Orchestra, will open Wednesday evening, continuing Friday and Saturday nights and Sunday afternoon. Wednesday night's concert will feature Benny Goodman, clarinetist and the Boston Symphony String Quartet. On Friday night the world-famous piano duo Luboschutz and Nemenoff and Boris Goldovsky, will be the soloists. Saturday afternoon William Kroll, violinist of the Kroll String Quartet will be the assisting artist.

SUNDAY PROGRAM

On Sunday afternoon, Dr. Munch will conduct a performance of the Passion According to St. John, by Bach with Adele Addison, soprano; John McCullum tenor; Florence Kopleff, contralto; Mac Morgan, and James Joyce, basses.

The third week of the Jacob's Pillow Dance Festival, under the direction of Ted Shawn, will feature the Ballet Theatre stars, Sonia Arova and Jon Sanders in the classic idiom, Merce Cunningham and Company in the modern vein and Carol Goya and Matteo in the dances of Spain. Matinees are Thursday, Friday and Saturday, at 4 P. M. and evening performances, Tuesday, Wednesday, Friday and Saturday, at 9 o'clock.

YONKERS, N. Y.
HERALD STATESMAN
Circ. D. 36,669

JUL 6 1956

at the NEW YORK THEATERS

by Charles K. Freeman

CHARLES MUNCH ON PODIUM AT BERKSHIRE FESTIVAL

TANGLEWOOD AND JACOBS PILLOW

This being the week when the crowds move towards the major music and dance festivals we bring you news of the programs that will enchant disciples (and they are legion) of the events in the Berkshires.

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

* * * *

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The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P.M., Sunday afternoons at 2:30 P.M.

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AND THE DANCE:

Opened with a Thursday matinee and playing both matinees and evenings Friday and Saturday, July 5-6-7, the next program at Jacob's Pillow near Lee, Mass., will feature the debut of the Dokoudovsky-Stroganova Ballet in world premieres of "Schumann's 'Spring' Symphony" (Mats. only) and "The Abyss" (Alexandre Tcherepnine) (Eves.) Ruth St. Denis, commemorating the 50th anniversary of her first concert appearances, will dance four of her historic solos including "Cobra" and "Yogi", first seen in 1906. And Myra Kinch has announced "Sad Self Hate after", newest addition to her collection of satires, plus [illegible] solos and "Giselle's Revenge" contemporary spoof on the [illegible] of romantic ballet after the manner of Chas. Addams [illegible] cartoonist. In the [illegible] William Millie will [illegible] brecht, and Ruth Alexander contribute to the [illegible] ings as Wil[illegible]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692

JUL 9 1956

FEATURED AT TANGLEWOOD—The celebrated two-piano team of Luboschutz and Nemenoff will return to Tanglewood Friday for the first time in six years for an all-Mozart concert. Boris Goldovsky, head of the opera department at Berkshire Music Center, also will appear as a soloist.

[177]

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 5 1956

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TIMES UNION
Circ. D. 60,152 - S. 116,397

JUL 7 1956

OUTSTANDING PLAYS OFFERED IN AREA

The Sacandaga Summer Theatre, Tony Farrell, producer, will present its second musical of the 1956 season when Irving Berlin's hit, "Call Me Madam" opens Monday night, starring Jeffrey Lynn and Brenda Lewis. The Howard Lindsay-Russell Crouse play centers around the social and political affairs of a newly-appointed Madam Ambassador to a small province in Europe. The orchestra and chorus will be under the direction of the distinguished conductor Sylvan Levin. Matinees are Wednesday and Saturday.

Paula Trueman, who played the Josephine Hull role on Broadway, will take over the same assignment for "The Solid Gold Cadillac" as the third play of the current season at the Berkshire Playhouse, Stockbridge, Mass. Others in the cast include Reynolds Evans, William Sharon, Bruce Hall, Gaye Jordan, Patricia Lamson, Jerry Kernitye and Elizabeth Walden. Performances are given nightly, except Sunday, at 8:45 with Wednesday and Saturday matinees at 2:30.

"TEA AND SYMPATHY"

"Tea and Sympathy," a moving study of adolescence, will be the third production at the Spa Summer Theatre opening Monday night on the Saratoga Reservation. Mary Fickett and other members of the Broadway cast will be featured. Matinees Wednesday and Saturday.

The Malden Bridge Playhouse, opening Tuesday will offer the drama, "The Desperate Hours," which starred Humphrey Bogart in the movie version. Paul Bressoud, the managing director and producer at Malden Bridge will play the role of the inoffensive citizen whose home is invaded by three escaped convicts. Others in the cast are Carolyn Sullivan, Toy Storey, Joan Gainesley, Edward Beach, Stanley Beck and Leon Benedict. The play runs through Sunday night with a special 7 P. M. Sunday curtain.

ARENA CONCERT

[illegible] anniversary year of the Arena Theatre at New York State College for Teachers will open Wednesday evening with Sidney Howard's comedy, "They Knew What They Wanted," from which was made the current smash Broadway hit musical, "The Most Happy Fella."

Paul Bruce Petit, who introduced the Arena Theatre to Albany audiences, five years ago, will direct. The play runs through July 14.

The second week of the Berkshire Music Festival in the Theatre-Music Hall, with the Boston Symphony Orchestra, will open Wednesday evening, continuing Friday and Saturday nights and Sunday afternoon. Wednesday night's concert will feature Benny Goodman, clarinetist and the Boston Symphony String Quartet. On Friday night the world-famous piano duo Luboschutz and Nemenoff and Boris Goldovsky will be the soloists. Saturday afternoon William Kroll, violinist of the Kroll String Quartet will be the assisting artist.

SUNDAY PROGRAM

On Sunday afternoon, Dr. Munch will conduct a performance of the Passion According to St. John, by Bach with Adele Addison, soprano; John McCullum tenor; Florence Kopleff, contralto; Mac Morgan, and James Joyce, basses.

The third week of the Jacob's Pillow Dance Festival, under the direction of Ted Shawn, will feature the Ballet Theatre stars, Sonia Arova and Jon Sanders in the classic idiom; Merce Cunningham and Company in the modern field and Carol Goya and Matteo in the dances of Spain. Matinees are Thursday, Friday and Saturday, at 4 P. M. and evening performances, Tuesday, Wednesday, Friday and Saturday, at 9 o'clock.

YONKERS, N. Y.
HERALD STATESMAN
Circ. D. 36,669

JUL 6 1956

at the NEW YORK THEATERS

by Charles K. Freeman

CHARLES MUNCH ON PODIUM AT BERKSHIRE FESTIVAL

TANGLEWOOD AND JACOBS PILLOW

This being the week when the crowds move towards the major music and dance festivals we bring you news of the programs that will enchant disciples (and they are legion) of the events in the Berkshires.

Symphony, choral and chamber music come again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Symphony, led by its Music Director, Charles Munch. For the seventeenth summer since the Boston Symphony assumed the direction of the 19-year-old summer music festival, concerts will be given for six weeks, July 4 to August 12, on the spacious pine-clad estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

• • • •

The 1956 Berkshire Festival of 24 concerts commences on Wednesday evening (July 4) with chamber music of Mozart, Prokofieff and Beethoven by the Kroll String Quartet. On Friday evening (July 6,) Charles Munch will lead a chamber orchestra of Boston Symphony Orchestra players in an all-Mozart program, with jazz clarinetist Benny Goodman making his Tanglewood debut as soloist. The Saturday evening (July 7) concert will have Dr. Munch conducting two Mozart works, and Hugh Ross will lead pieces by Martinu and Henry Cowell with the assistance of the Yale Glee [illegible] On Sunday afternoon [illegible] a concert of Haydn and Bach, including also three contemporary works by Irving Fine, Alexei Haieff and Charles Ives will be led by Lukas Foss, a member of the composition department of the Berkshire Music Center, the Boston Symphony Orchestra's Summer music school at Tanglewood, and Mr. Foss will be piano soloist.

The above concerts, and those of the following week, July 11-13-14-15, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P.M., Sunday afternoons at 2:30 P.M.

• • • •

AND THE DANCE:

Opened with a Thursday matinee and playing both matinees and evenings Friday and Saturday, July 5-6-7, the [illegible] program at Jacob's Pillow near [illegible] Mass., will feature the debut of the Dokoudovsky Strawinsky Ballet in world premieres of "Schumann's 'Spring' Symphony" (Mats. only) and "The [illegible]" (Alexandre Tcherepnine). Ruth St. Denis, [illegible] the 50th anniversary [illegible] concert appearance [illegible] four of her [illegible] ing "Cobra" [illegible] seen in 1906 [illegible] has appeared [illegible] after [illegible] collection [illegible] solos and [illegible] content [illegible] of romantic [illegible] manner [illegible] cartoonist [illegible] William [illegible] brochure [illegible] contributions [illegible]

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692

JUL 9 1956

FEATURED AT TANGLEWOOD—The celebrated two-piano team of Luboshutz and Nemenoff will return to Tanglewood Friday for the first time in six years for an all-Mozart concert. Boris Goldovsky, head of the opera department at Berkshire Music Center, also will appear as a soloist.

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 129,607

JUL 9 1956

What's Doing

Charlotte has been included on the itinerary of the NBC Opera Company which, for the first time, takes to the road this fall on a tour of 47 cities.

The company's repertoire will consist of "Madame Butterfly" and "The Marriage of Figaro," both of which will be sung in English. The company will present "Butterfly" in Charlotte on Friday night, October 19.

Other appearances in this vicinity will include Norfolk, October 16 (Figaro); Richmond, Oct. 17 (Butterfly) and October 18 (Figaro).

Questions and Answers.

Q.: Was Maurice Gosfield, who plays Pfc. Doberman on "You'll Never Get Rich" ever in the Army?

A.: Playing an enlisted man in the Phil Silvers show comes easy for Maurice. He served more than three years in the Army during World War II. He was discharged a technical sergeant after service with the 8th Armored Division. Maurice claims his "patsy" characterization, the yard-bird who gets stuck with the short end in jobs, is a composite of his former Army buddies.

Q.: When did Douglas Edwards begin broadcasting for CBS?

A.: Doug joined the CBS Radio News staff in December, 1942, and was heard during the war on "Report to the Nation" and "The World Today." He went overseas in 1945 on an 8,000-mile roving assignment. On V-E Day he broadcast from London and on V-J Day from Paris. Recently, his CBS-TV news program received the Peabody Award.

TELEVISION.

"Class of '58" is the title of the play that will be given on Matinee Theater this afternoon at 2 o'clock over WTVD, WITN, WMFD-TV, WFLB, and WXEX. About an obnoxious college freshman, who has been expelled and is on his way home when he meets a man who changes his life.

Singer Jan Clayton will be the guest of Gordon MacRae tonight at 6:30 o'clock over WXEX.

Mildred Miller, Metropolitan Opera mezzo-soprano, will be the guest soloist on the Voice simulcast tonight at 7:30 o'clock over TV Stations WNAO-TV, WCSC and WTVR and at 8:30 o'clock over Radio WKIX.

Vic Damone's guests tonight will be Rocky Graziano, Delores Gray and Paul Newman. At 8:30 o'clock over WNAO-TV, WTAR, WNCT, WCSC, WBTV and WBTW.

Robert Montgomery will present "A Matter of Conscience," starring Charles Drake and Mary K. Wells, tonight at 8:30 o'clock over WTVD, WITN and WXEX. The drama of a doubting wife and an indifferent husband.

"Song for A Summer Night" will be given on Summer Theater tonight at 9 o'clock over WNCT, WTAR, WFMY, WBTV and WCSC. Stars Kenneth Utt. About a man approaching middle age who realizes his youthful dreams will never come true.

C. R. "Jack Preddy Jr. has joined the administration department of Durham's WTVD, according to an announcement by Station President Harmon Duncan. Preddy, a native of Rocky Mount and a graduate of Raleigh's Broughton High School, moved to Durham in 1925. He served in the U. S. Army from 1941 to 1946 and was discharged with the rank of major. Until recently, he served as office manager for W. C. Lyon Company. He is married to the former Margaret Poe of Durham.

AT THE THEATERS.

"Mohawk," at the Ambassador.

"The Fastest Gun Alive," at the Colony. Glenn Ford, Jeanne Crain.

"Trapeze," at the State. Top circus film. Burt Lancaster, Tony Curtis, Gina Lollobrigida.

"The Birds and the Bees," at the Varsity. TV Comedian George Gobel tries his hand at a motion picture.

"Foreign Intrigue," at the Village. Cloak-and-dagger work in foreign parts, with Robert Mitchum.

"Three Musketeers" at the Wake.

Director John Huston denies he has anything against men who can walk on their own two feet, despite the fact he had Jose Ferrer walking on his knees in "Moulin Rouge," while in "Moby Dick" Gregory Peck stumps about on a peg leg.

Bill Parker, Denver Post newsman who "broke" the Bridey Murphy story, and plays himself in Paramount's "The Search for Bridey Murphy," has taped the story of his Irish investigation for NBC.

ON THE AIR.

The Berkshire Festival concerts, featuring the Boston Symphony under the baton of Conductor Charles Munch, will be heard over Radio WPTF tonight at 6:15 o'clock and each Monday night thereafter at the same hour over the local station. Tonight's opening festival concert will be devoted to music by Mozart, including the final movement of the "Haffner" Symphony in D Major and the "Sinfonia Concertante, with Obe, Horn, Clarinet and Bassoon."

NBC-TV's "Project 20," which already has turned out "The Twisted Cross" (about Hitler) and "Nightmare in Red" (about Communist Russia) both of which won acclaim, is now completing a trio of documentaries designed to give a complete socio-political picture of the United States from the outbreak of World War I in 1914 to the beginning of U. S. Participation in World War II in 1941.

Under the direction of Henry Salomon, the project crew has almost completed "The Jazz Age," narrated by the late Fred Allen, and is moving into "The Great War" and "The '30s." Also on the agenda is "Four Kings, Two Queens," a history of Great Britian from Queen Victoria's Diamond Jubilee to the Coronation of Elizabeth II.

RALEIGH RECREATION DEPT. TODAY (all events at Pullen Park Community Center unless otherwise noted): 9 a.m. to 12 noon, weaving class; 9 a.m. to 5 p.m., ceramic workshop; 9 a.m. to 10 p.m., tennis courts; 10 a.m. to 9 p.m., swimming pool; 7 p.m. to 10 p.m., ceramic workshop; 7 p.m. to 10 p.m., softball, Red Diamond, Chavis Park; 10 a.m. to 10 p.m., swimming pool; 10 a.m. to 10 p.m., tennis court; 2 p.m. to 6 p.m., games; 7 p.m. to 10 p.m., leather class; 7 p.m. to 10 p.m., arts and crafts for adults.

The North Carolina Museum of Art on East Morgan Street will be closed today.

The 12 top films at the nation's box office in June, according to Variety, were: The Searchers, Bhowani Junction, The Man Who Knew Too Much, D-Day, the Sixth of June, The Wonders of the World, Oklahoma, Cine Holiday, Safari, Crime in the Streets, The Ladykillers, The Toy Tiger, and The Man in the Gray Flannel Suit.

JANE HALL.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

JUL 9 1956

Tanglewood Music Fans Give Ovation to Goodman

By D. E. RITZ

The Tanglewood debut of clarinetist Benny Goodman highlighted the opening program in the Bach-Mozart series at the Theatre-Concert hall at Lenox, Mass., Friday evening.

* * *

GOODMAN APPEARED as soloist in the "Concerto for Clarinet in A major, K. 82" with the Boston Symphony Chamber Orchestra conducted by Dr. Charles Munch.

The all-Mozart program opened with the "Symphony in G minor, K. 550" and closed with the "Prague Symphony in D major, K. 504."

It was a cool evening and almost clear. The instruments sounded fine. The program was the first directed by Dr. Munch since his return from a Paris vacation. Every member of the ensemble was at top pitch and the program was a glorious opening for the 19th season of the Berkshire Festival.

* * *

GOODMAN RECEIVED a hearty reception when he came on and at the end of the concerto received an outstanding ovation.

Dr. Munch and the orchestra also received ovations following the performances of the symphonies from the large audience which filled every chair in the auditorium and overflowed onto the grounds.

Goodman proved himself a master of the instrument in the classical idiom and his clear tone and fast articulation made the rapid passages most attractive. The orchestral background formed a fine foil to the instrument, and under Dr. Munch's direction the whole performance proved a remarkable tribute to its composer.

* * *

WE HAS KNOWN many musicians who have left the classic field for jazz but we will admit that Friday evening was the first time that we had heard one of the finest of the jazz men demonstrate that he is also a classicist. The program notes inform us that Goodman studied with Reginald Kell; also that he commissioned "such works as 'Contrasts' by Bartok and the concertos for his instrument by Copland and by Hindemith, and played in each of them." Our first hearing of Goodman in person was a revelation.

The clarinetist also is scheduled to appear in a special program Wednesday evening with the Boston Symphony String Quartet including Richard Burgin and Alfred Krips, violinist; Joseph de Pasquale, viola; and Samuel Mayes, cello, Eugen Lehner, viola, will assist in one of the numbers.

* * *

ON SATURDAY evening, the symphonic program included two Mozart numbers directed by Dr. Munch and two modern numbers conducted by Hugh Ross. Lukas Foss conducted yesterday afternoon's program.

The Tanglewood season is in full swing and again we add our tribute to an enterprise which enables many to share in Boston's fine musical fare. The season at Tanglewood will continue through Aug. 12.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

JUL 6 1956

Modern Chamber Music Scheduled at Tanglewood

Five principals of the Boston Symphony Orchestra, assisted by a number of noted guest artists, will participate in a concert of modern chamber music at the Theater-Concert Hall, Tanglewood, Lenox, Mass., at 8:30 p.m. Monday.

* * *

THE PROGRAM is the first of two being given under the auspices of the Fromm Music Foundation of Chicago. The second program will be presented July 23. The brace of concerts is open on a non-reserved seat basis to Friends of the Berkshire Music Center, whose contributions help support the music school at Tanglewood, and to the public.

Monday evening's program will include Igor Stravinsky, "Duo Concertante (1932)"; Ben Weber's "Serenade for Strings," (1956); Benjamin Britten's "Canticle II, opus 51" (1953); Arnold Schoenberg's "Klavierstucke, opus 33 a and b," (1929, 1932); Anton Webern, "Variations, opus 27," (1926); Alvin Epstein's "Sabrina Fair," a suite of songs (1956); and Aaron Copland's "Vitebsk, Study on a Jewish Theme," (1929).

* * *

MEMBERS of the Boston Symphony participating include Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello; and Georges Moleux, bass. Guest artists are Ruth Posselt, violin; Irving Fine, Seymour Lipkin, Ralph Berkowitz, William Masselos and Aaron Copland, pianos; Florence Kopleff, contralto; and Arthur Schoep, tenor.

The first orchestral concert of the 1956 Berkshire Festival will be presented tonight at 8:30 o'clock in the Theater-Concert Hall with Charles Munch directing a chamber orchestra of the Boston Symphony players in an all-Mozart program featuring the Tanglewood debut of jazz clarinetist Benny Goodman.

* * *

OTHER PROGRAMS this weekend will include one tomorrow evening with Dr. Munch and Hugh Ross sharing conducting honors. A highlight of tomorrow's program will be the world premiere of Henry Cowell's "A Thanksgiving Psalm" from the "Dead Sea Scrolls." The program will also include the "Military Mass" by Martinu.

Sunday afternoon at 2:30 o'clock, Lukas Foss will conduct five works, three of which are contemporary and new to Tanglewood.

Remaining tickets for the Berkshire Festival concerts may be obtained at the Tanglewood box office.

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ATHENS, N. Y.
HERALD

JUL 12 1956

Berkshire Festival At Tanglewood Goes Into Second Week Of Concerts

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Benny Goodman To Be Featured Again

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The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Hayden, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the pedium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday (July 6), is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B. S. O. String Quartet: Richard Burgin and Alfredo Kripa, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening (July 13). He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared in a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all Bach concert Saturday evening (July 14.) Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross.

At Berkshire Festival

Doriot Anthony Dwyer, the flutist of the Boston Symphony Orchestra, will repeat her performance in last year's Berkshire Festival this summer at Tanglewood, performing Bach's Suite No. 2, in B minor, for Flute and Strings with the chamber orchestra of Boston Symphony players, Charles Munch conducting, on Saturday, July 14 (8:30 p. m.) Theatre Concert Hall).

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692

JUL 12 1956

Drama, Music, Dance

(Today's "Summer Circuit" column is written by Duane LaFleche, Oscar Barker and David H. Beetle, substituting for Ormonde Plater.)

The gentleman who prepares printed programs at Tanglewood knows just how to put things.

He wrote, in bringing to attention that the feature work of last night's chamber music concert would be the Mozart "Clarinet Quintet," that the work would be performed by the Boston Symphony String Quartet "assisted by Benny Goodman."

And may it be said in Mr. Goodman's praise that he proved again to be both too fine a musician and too much of a gentleman to seek to do anything more than assist.

It was a very jittery Mr. Goodman who walked on stage with the cellist, violist and two violinists. Never one to be calm and collected, Benny Goodman's jitters last night were king-sized.

His musicianship perhaps did not reach quite the same proportions but he played very well indeed.

The audience loved him. He was modest, but he let the quintet be a quintet, and made no effort to make it a solo work. If the performance was perhaps not quite so Mozartian as the purist would like it, it was still a very good performance, and one that made a pleasant evening.

Also heard on last night's program were the Haydn "String Quartet in E-Flat Major" and the Brahms "String Quartet in G-Major." (D. LaF.)

• • •

George Bernard Shaw was once walking along a street when he was approached by a stranger who asked: "Are you Shaw?" The lively old man promptly replied: "Positive."

For a positive account of Shaw, his devastating writticisms and comments on life, see "Misalliance" being presented through Saturday by the Coventry Players at Siena College.

The listener has to be alert because GBS jams this play with comments on every conceivable subject, from vegetarianism to socialism, from a discussion on turn-of-the-century sanitary system to aims and purposes of the theater. . . . All this in two hours.

One of the characters says "All I hear is talk, talk, talk." How true for the playgoer. But such witty chatter.

One must remember in discussing the Coventry Players that all, except their leader Martin Kelly, are novices and it would be unfair to compare them to professionals on the summer circuit. They good naturedly lock horns with Shaw and have come up with a spritely production.

A low bow to Mr. Kelly for his interpretation of "John Tarleton the great John Tarleton of Tarleton's underwear." Richard Harte is good as the infantile Bexley Summerhays.

Suffice to say, the entire cast, who yackety-yack throughout the play, do all that can be expected of them. (O. B.)

• • •

Maybe rusticity goes over bigger with some people than with others. Anyway after dropping in at Malden Bridge the other night, we decided the theater was one everyone should see once, even though the play was one you were trying to avoid. In this case though, we got a bonus. The play (it was "The Young and the Beautiful" then) was good, too. Maybe they all are; Ormonde and Oscar would know.

Somehow big, thick hand-sewn beams attract us (even though had we been around when the hewing was going on we probably wouldn't have wanted to participate). We also like the idea of lemonade under the summer stars (even though it may be chilly enough for hot chocolate). The road there is attractive; looked so much like something leading up to a Vermont ski development, we were sort of surprised not to find snow. Anyway if you run into any friends from abroad who wonder what a summer theater is like, that's the place to take them.

Reminded us a little of seeing "Wuthering Heights" at Cooperstown — with bats flying around. What atmosphere!

• • •

Reports from Williamstown are that this week's play, "The Philadelphia Story," is not one you should bother about if you saw the original New York production, but that otherwise it's a good bet. It's a Philip Barry-ish (it ought to be, he wrote it) drawing room comedy about Main Line life and times.

AT MUSIC BARN — Carlos Montoya, Flamenco guitarist, will be the second attraction in the weekly Folk Music Series at the Berkshire Music Barn, Lenox, Mass., at 4 p. m. Saturday. He will be accompanied by his wife, the Spanish dancer Trianita.

You come away feeling that all the families who have been living on the right side of the track since the invention of the railroad aren't per se decadent; all the Horatio Alger boys aren't necessarily heroes. Some have suspected it already; for them this is a clincher.

We're told (and it was certainly true at "The Chalk Garden") that you'd better sit still and listen; either the acoustics are uncertain or the cast needs a few lessons from Ethel Merman. With both these plays, lines are important; if they were giving something like "Detective Story" or "My Sister Eileen" you might get an inkling of what's going on just visually. (D. H. B.)

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JUL 12 1956

2 PROGRAMS REVISED

Tanglewood Concerts July 21 and Aug. 12 List Works

The Boston Symphony Orchestra announced revisions yesterday in its Berkshire Festival programs for the Music Shed at Tanglewood, Mass. The concerts will be conducted by Charles Munch on Saturday evening, July 21, and Sunday afternoon, Aug. 12.

The revised July 21 program will offer Barber's Adagio for Strings; Martinu's "Fantaisies Symphoniques," commissioned for the Boston Symphony's seventy-fifth anniversary last season, and Act I of "Die Walkuere," with Margaret Harshaw, Albert Da Costa and James Pease as soloists.

The Aug. 12 program lists the Beethoven "Eroica" Symphony and Act III of "Die Meistersinger," with Margaret Williams and Messrs. Pease and Da Costa as soloists.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

JUL 12 1956

ADELE ADDISON returns to Tanglewood at Lenox, Mass., as one of the soloists Sunday at 2:30 p.m. in Bach's "The Passion According to St. John." Charles Munch will conduct the chamber orchestra of the Boston Symphony.

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ATHENS, N. Y.
HERALD
JUL 12 1956

Berkshire Festival At Tanglewood Goes Into Second Week Of Concerts

Benny Goodman To Be Featured Again

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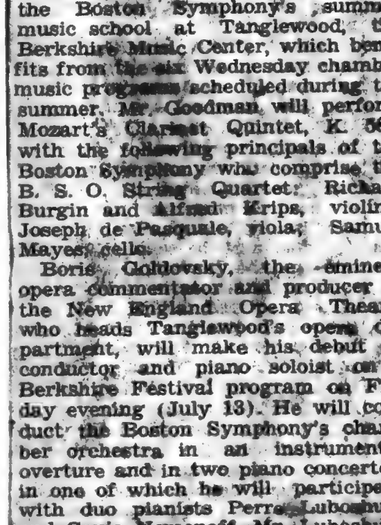
At Berkshire Festival



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ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692
JUL 12 1956

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• • •

George Bernard Shaw was once walking along a street when he was approached by a stranger who asked: "Are you Shaw?" The lively old man promptly replied: "Positive."

For a positive account of Shaw, his devastating writticisms and comments on life, see "Misalliance" being presented through Saturday by the Coventry Players at Siena College.

The listener has to be alert because GBS jams this play with comments on every conceivable subject, from vegetarianism to socialism, from a discussion on turn-of-the-century sanitary system to aims and purposes of the theater. . . . All this in two hours.

One of the characters says "All I hear is talk, talk, talk." How true for the playgoer. But such witty chatter.

One must remember in discussing the Coventry Players that all, except their leader Martin Kelly, are novices and it would be unfair to compare them to professionals on the summer circuit. They good naturedly lock horns with Shaw and have come up with a spritely production.

A low bow to Mr. Kelly for his interpretation of "John Tarleton the great John Tarleton of Tarleton's underwear." Richard Harte is good as the infantile Behtley Summerhays.

Suffice to say, the entire cast, who yackety-yack throughout the play, do all that can be expected of them. (O. B.)

• • •

Maybe rusticity goes over bigger with some people than with others. Anyway after dropping in at Malden Bridge the other night, we decided the theater was one everyone should see once, even though the play was one you were trying to avoid. In this case though, we got a bonus. The play (it was "The Young and the Beautiful" then) was good, too. Maybe they all are; Ormonde and Oscar would know.

Somehow big, thick hand-sewn beams attract us (even though had we been around when the hewing was going on we probably wouldn't have wanted to participate). We also like the idea of lemonade under the summer stars (even though it may be chilly enough for hot chocolate). The road there is attractive; looked so much like something leading up to a Vermont ski development, we were sort of surprised not to find snow. Anyway if you run into any friends from abroad who wonder what a summer theater is like, that's the place to take them.

Reminded us a little of seeing "Wuthering Heights" at Cooperstown — with bats flying around. What atmosphere!

• • •

Reports from Williamstown are that this week's play, "The Philadelphia Story," is not one you should bother about if you saw the original New York production, but that otherwise it's a good bet. It's a Philip Barry-ish (it ought to be, he wrote it) drawing room comedy about Main Line life and times.

AT MUSIC BARN — Carlos Montoya, Flamenco guitarist, will be the second attraction in the weekly Folk Music Series at the Berkshire Music Barn, Lenox, Mass., at 4 p. m. Saturday. He will be accompanied by his wife, the Spanish dancer Trianita.

You come away feeling that all the families who have been living on the right side of the track since the invention of the railroad aren't per se decadent; all the Horatio Alger boys aren't necessarily heroes. Some have suspected it already; for them this is a clincher.

We're told (and it was certainly true at "The Chalk Garden") that you'd better sit still and listen; either the acoustics are uncertain or the cast needs a few lessons from Ethel Merman. With both these plays, lines are important; if they were giving something like "Detective Story" or "My Sister Eileen" you might get an inkling of what's going on just visually. (D. H. B.)

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 12 1956

2 PROGRAMS REVISED

Tanglewood Concerts July 21 and Aug. 12 List Works

The Boston Symphony Orchestra announced revisions yesterday in its Berkshire Festival programs for the Music Shed at Tanglewood, Mass. The concerts will be conducted by Charles Munch on Saturday evening, July 21, and Sunday afternoon, Aug. 12.

The revised July 21 program will offer Barber's Adagio for Strings; Martinu's "Fantaisies Symphoniques," commissioned for the Boston Symphony's seventy-fifth anniversary last season, and Act I of "Die Walkuere," with Margaret Harshaw, Albert Da Costa and James Pease as soloists.

The Aug. 12 program lists the Beethoven "Eroica" Symphony and Act III of "Die Meistersinger," with Margaret Willauer and Messrs. Pease and Da Costa as soloists.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502
JUL 12 1956

ADELE ADDISON returns to Tanglewood at Lenox, Mass., as one of the soloists Sunday at 2:30 p.m. in Bach's "The Passion According to St. John." Charles Munch will conduct the chamber orchestra of the Boston Symphony.

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CATSKILL, N. Y.
MAIL
Circ. D. 3,390

JUL 11 1956

MUSIC

Boston Symphony Orchestra at Tanglewood

The Boston Symphony Orchestra opened its 19th season at Tanglewood, Mass. with three concerts this past weekend. Charles Munch, Music Director, was on the podium for the opening Friday evening concert which was devoted entirely to the work of Wolfgang Amadeus Mozart. The program opened with an even, clearly defined performance of the Symphony in G minor, K. 550. The Boston strings were, as usual, of top calibre in the performance of the work. Soloist of the evening was Benny Goodman, in a performance of the A Major Clarinet, K. 622. Mr. Goodman, known for his renditions of popular music, proved himself a most adequate musician in the classical field as well. He showed a clear understanding of style, excellent technical skill and a large, clear clarinet tone. The program closed with a gay, spritely reading of the "Prague" Symphony, K. 504.

Saturday's program was divided between two conductors: Charles Munch and Hugh Ross. The opening "Haffner" Symphony of Mozart was given a masterful performance under the direction of Mr. Munch. Every nuance, every accent, every phrase seemed to have the right inflection. Especially effective was the delicacy of the andante and the finesse displayed in the minuetto. Four members of the Boston Symphony showed their skill and capabilities as soloists in a well-rounded version of Mozart's Sinfonia Concertante, K. 297b. They were Ralph Gomberg, oboe; James Stagliano, horn; Gino Cioffi, clarinet, and Sherman Walt, bassoon. Although the performance was marked by a certain unevenness between soloists and orchestra, it was warmly received by the audience. The second half of the program was devoted to two contemporary works by Bohuslav Martinu and Henry Cowell. The "Military Mass" of Martinu appeared disjointed and fragmentary with little continuity to make it interesting listening. The only redeeming factor seemed to be the reverent a cappella portion at the very end of the mass which was extremely effective. The composition was sung by the Yale Glee Club with Mac Morgan as bass soloist. Their diction was clear and precise, but because of extreme tonality problems, entrance and attacks seemed uncertain and weak. On the other hand, Henry Cowell's "Thanksgiving Psalm from 'The Dead Sea Scrolls' " revealed itself as a tightly-woven, carefully thought-out composition. (It was also scored for male voices.) In comparison to the Martinu mass, the Cowell composition was melodic, harmonically interesting, rhythmically diverse, and compact in form. It was by far the more mature of the two 20th century works. Both were capably conducted by Hugh Ross.

Sunday's program was under the baton of the 34-year old conductor, Lukas Foss. He led the orchestra in a light-handed, driving performance of the Haydn Symphony No. 86 in D Major. It was followed by the short, melancholy "Serious Song: Lament for String Orchestra" by Irving Fine. The "Divertimento" by the Siberian composer, Alexei Haieff was a work that did not take heavy concentration to enjoy. It was a light-hearted piece in five sections, each short, to the point, and easy listening. The second portion of the program opened with the rarely performed "The Unanswered Question" by the late Charles Ives. I'm sure that after listening to its dissonant harmonies of Ives, its puzzling trumpet question, and its muted strings, most of the audience believed that the enigma of the music had remained unsolved.

Lukas Foss showed his versatility both as conductor and pianist in the Bach D minor Piano Concerto which closed the program. He displayed impeccible technique, complete understanding of the content of the score and for good measure, maintained a careful balance and blend between the piano and orchestra.

The first weekend at Tanglewood showed that a high standard of performance has been set for this year. For those music lovers in the area, the short trip to this summer music mecca is well worthwhile. You have until Aug. 12 to do so.

—Clarence R. Warrington, Jr.

PASSAIC-CLIFTON, N. J.
HERALD-NEWS
Circ. D. 60,613

JUL 12 1956

Henry Janiec Will Direct Charlotte Opera Orchestra

Farmer Passaic Man Turns Down Year's Music Fellowship Abroad to Accept Post

Henry Janiec, a native of Passaic, has accepted the position of music director of the Charlotte Opera Orchestra, in North Carolina.

Henry Janiec

Professor at Converse

Mr. Janiec, an assistant professor in the School of Music at Converse College, Spartanburg, S. C., has been conductor of the Spartanburg Symphony Orchestra since 1952.

In accepting the appointment, Mr. Janiec passed up a year's study-work fellowship in opera houses in Germany and France. He had been selected for the fellowship by Boris Goldovsky, Tanglewood (Mass.) opera director and radio commentator for the Metropolitan Opera broadcasts.

During this summer, Mr. Janiec will direct opera in Pittsburgh with Mr. Goldovsky. He also will attend the convention of the American Symphony League in Rhode Island.

Conducts Spartanburg Festival

Mr. Janiec, 26 years old, is the son of Mr. and Mrs. Walter Janiec, 186 Columbia Avenue. He is conductor of the Spartanburg Music Festival and music director of the Converse College Opera Workshop, the Spartanburg Little Theater, and the Spartanburg High School Orchestra.

He received bachelor and master's degrees in music education at Oberlin Conservatory of Music, and later studied with Maurice Kessler, Jean Paul Morel and Leonard Bernstein. He studied locally with George Keller, of Paterson.

At Tanglewood Last Summer

Last summer Mr. Janiec assisted Mr. Bernstein in directing the premiere performance of "The Rope" at the Berkshire Music Festival, Tanglewood, Mass. It was his second year as assistant director at the festival.

In November, the young conductor directed the massed choruses at the fifth Industrial Choir Festival in Passaic.

Highlights in his career include an engagement as guest conductor of the Boston Pops Orchestra in 1953 and the direction of music for a movie short.

Mr. Janiec is the brother of Edward Janiec, director of the Chopin Singing Society, Passaic.

Circ. D. 372,[illegible]

JUL 12 1956

Camp Moves to Conn.; Expands Activities Program

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The move from Big Indian, N. Y., has enhanced the camp program, which will now include trips to the Berkshire Music Festival, the Jacob's Pillow Dance Festival, the Sharon Playhouse and lovely New England trails for biking and hiking. The camp site consists of 450 acres including a mountain and two lakes with boats.

While offering all the activities that young men and women of 18 to 28 seek for a satisfying vacation, Camp Isabella Freedman is non-profit.

For a registration appointment, write Camp Isabella Freedman, 1395 Lexington Av., New York 28.

COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 [illegible] 104,943

JUL 12 1956

Bostonians Go Abroad

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Under the baton of Charles Munch, its music director for the past seven years, the 106 players of the Boston Symphony will fly to Europe immediately following the close of the orchestra's current Berkshire Festival here on Aug. 12.

CAIRO, N. Y.
HERALD
Circ. W. 415

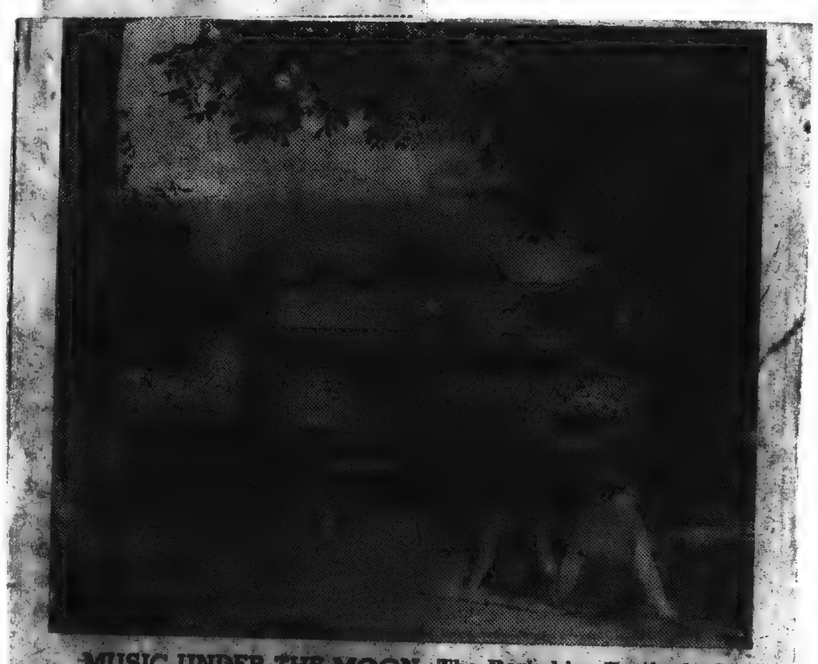
JUL 12 1956

At Berkshire Festival

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, will repeat her performance of last year's Berkshire Festival this summer at Tanglewood, performing Bach's Suite No. 2, in B minor, for Flute and Strings with the chamber orchestra of Boston Symphony players, Charles Munch conducting, on Saturday, July 14 (8:30 p. m., Theatre-Concert Hall).

CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUL 12 1956



MUSIC UNDER THE MOON: The Berkshire Festival of the Boston Symphony Orchestra inaugurates on Friday evening, July 20, the annual series of 12 week-end concerts in the 6,000-seat Music Shed at Tanglewood. Charles Munch and Pierre Monteaux will share the conductor's podium.

CATSKILL, N. Y.
MAIL
Circ. D. 3,390

JUL 11 1956

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HERALD-NEWS
Circ. D. 60,613

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NEW YORK, N. Y.
POST
Circ. D. 372,593 - S. 247,755

JUL 12 1956

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COLUMBUS, OHIO
CITIZEN
Circ. D. 91,273 - S. 104,943

JUL 12 1956

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CAIRO, N. Y.
HERALD
Circ. W. 415

JUL 12 1956

At Berkshire Festival

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CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUL 12 1956

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CAIRO, N. Y.
HERALD
Circ. W. 415
JUL 12 1956

Berkshire Festival At Tanglewood Goes Into Second Week Of Concerts

Benny Goodman To Be Featured Again

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Hayden, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday (July 6), is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will present Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B. S. O. String Quartet: Richard Burgin and Alfred Krips, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theatre, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening (July 13). He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos in one of which he will participate with duo pianists Pierre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all Bach concert Saturday evening (July 14). Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 . S. 528,253
JUL 13 1956

5 Opera Scenes At Tanglewood

The Berkshire Music Center's opera department will present scenes from five operas at 8:30 p. m. Monday, July 30, at Tanglewood, Lenox, Mass. The works to be represented are Berlioz' "The Trojans," Puccini's "La Rondine," and Verdi's "Don Carlo," "Falstaff" and "Aida." Boris Goldovsky will double as conductor and pianist. The department will also offer excerpts from fourteen Mozart operas Tuesday night, July 24, weekly afternoon recitals of opera scenes, beginning tomorrow; a full-scale production of Lukas Foss' "Griffelkin" Monday and Tuesday nights, Aug. 6 and 7, and a special production for the "Tanglewood on Parade" program on Thursday, Aug. 9.

Information about tickets is available from the Friends of the Berkshire Music Center office at Tanglewood (telephone Lenox 600.)

In the second week end of the Berkshire Music Festival at Tanglewood tonight Mr. Goldovsky, Pierre Luboshutz and Genia Nemenoff will be soloists with a chamber orchestra of Boston Symphony musicians in Mozart piano concertos.

PITTSFIELD, N. Y.
MAIL
Circ. D. 3,390
JUL 12 1956

Changes Made At Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood, Lenox, Mass., during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th Anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Murmurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On August 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act 1 of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act, III of "Die Meistersinger" (opening and final scenes), with Messrs. Da Costa and Pease and Marguertie Willauer in solo roles.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500
JUL 12 1956

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, will repeat her hit performance in last year's Berkshire Festival this summer at Tanglewood, performing Bach's Suite No. 2, in B minor, for Flute and Strings with the chamber orchestra of Boston Symphony players, Charles Munch conducting, on Saturday, July 14 (8:30 p.m., Theatre-Concert Hall).

NEW YORK, N. Y.
POST
Circ. D. 372,583 . S. 247,755
JUL 12 1956

WORDS and MUSIC

By Harriett Johnson

Munch to Lead Bach at Tanglewood

With the Berkshire Festival now in its second week, concerts at Tanglewood over the week-end will be devoted exclusively to Mozart and Bach and will be held in the smaller Theater-Concert Hall which seats approximately 1,200. The four weeks of events in the 6,000-seat Music Shed begins Jul. 20.

Charles Munch, musical director of the Boston Symphony, the ensemble which plays the concerts, will conduct two all-Bach concerts Saturday night and Sunday at 2:30. Saturday's program will include the Brandenburg Concerto No. 2 in F Major; the Violin Concerto in E Major with William Kroll as soloist, and the Suite No. 2 in B Minor for flute and strings with the Bostonian's lady flutist, Doriot Anthony Dwyer, as soloist. Sunday's event will be the "Passion According to St. John" with these soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, bassos. Hugh Ross has trained the chorus of Berkshire Music Center students.

Mozart Concertos Tomorrow

Tomorrow's concert finds three Mozart Concertos scheduled, each for a different combination. The well-known duo pianists, Genia Nemenoff and Pierre Luboshutz, will perform the Concerto in E Flat Major for two pianos, K. 365. These two, together with Boris Goldovsky, conductor-pianist, will perform the Concerto in F Major for three pianos, K. 242. Goldovsky will lead this, as well, and also will be soloist in the Concerto in A Major for Piano, K. 488. Luboshutz will conduct this latter work, while Goldovsky will be on the podium for the two-piano concerto.

All-Wagner Changed

The all-Wagner program, which Munch had originally announced for July 21, has been changed within the last few days to only half Wagner. The major work on the initial portion will be Martinu's, "Fantaisies Symphoniques," which won the Music Critics Circle of New York Award for 1955 as the outstanding new orchestral work performed during the year. Samuel Barber's "Adagio for Strings" is the other substitution.

Margaret Harshaw, Metropolitan Opera soprano; Albert De Costa, tenor, and James Pease, baritone, will be the soloists in the concert version of Wagner's "Die Walkuere," which completes the program.

For further information concerning the Festival, which continues through Aug. 12, call Lenox 600 or write the Festival at Lenox, Mass.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500
JUL 12 1956

Bach, Mozart Program at Tanglewood Festival

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CAIRO, N. Y.
HERALD
Circ. W. 415

JUL 12 1956

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The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises an evening of chamber music by Hayden, Mozart and Brahms, performed by Benny Goodman and the Boston Symphony String Quartet on Wednesday (July 11); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 13 and 14) and Sunday afternoon (July 15). Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Pierre Luboshutz.

The eminent jazz clarinetist Benny Goodman, who made his debut with the Boston Symphony and at its Berkshire Festival concerts last Friday (July 6), is donating his services in Wednesday's concert to the Boston Symphony's summer music school at Tanglewood, the Berkshire Music Center, which benefits from the six Wednesday chamber music programs scheduled during the summer. Mr. Goodman will perform Mozart's Clarinet Quintet, K. 581, with the following principals of the Boston Symphony who comprise the B. S. O. String Quartet: Richard Burgin and Alfred Hripa, violins; Joseph de Pasquale, viola; Samuel Mayes, cello.

Boris Goldovsky, the eminent opera commentator and producer of the New England Opera Theare, who heads Tanglewood's opera department, will make his debut as conductor and piano soloist on a Berkshire Festival program on Friday evening (July 13). He will conduct the Boston Symphony's chamber orchestra in an instrumental overture and in two piano concertos, in one of which he will participate with duo pianists Perre Luboshutz and Genia Nemenoff. Mr. Luboshutz conducts the orchestra in a third Mozart concerto in which Mr. Goldovsky is piano soloist. Luboshutz and Nemenoff have not appeared at a Festival concert since 1950.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all Bach concert Saturday evening (July 14). Both teach chamber music at the Berkshire Music Center.

Dr. Munch on Sunday afternoon (July 15) will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John," in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center trained by choral department head Hugh Ross.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 13 1956

5 Opera Scenes At Tanglewood

The Berkshire Music Center's opera department will present scenes from five operas at 8:30 p. m. Monday, July 30, at Tanglewood, Lenox, Mass. The works to be represented are Berlioz' "The Trojans," Puccini's "La Rondine," and Verdi's "Don Carlo," "Falstaff" and "Aida." Boris Goldovsky will double as conductor and pianist. The department will also offer excerpts from fourteen Mozart operas Tuesday night, July 24; weekly afternoon recitals of opera scenes, beginning tomorrow; a full-scale production of Lukas Foss' "Griffelkin" Monday and Tuesday nights, Aug. 6 and 7, and a special production for the "Tanglewood on Parade" program on Thursday, Aug. 9.

Information about tickets is available from the Friends of the Berkshire Music Center office at Tanglewood (telephone, Lenox 600.)

In the second week end of the Berkshire Music Festival at Tanglewood tonight Mr. Goldovsky, Pierre Luboshutz and Genia Nemenoff will be soloists with a chamber orchestra of Boston Symphony musicians in Mozart piano concertos.

CATSKILL, N. Y.
MAIL
Circ. D. 3,390

JUL 12 1956

Changes Made At Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra, has made changes in two of the programs the orchestra will play in the Music Shed at Tanglewood, Lenox, Mass., during the current Berkshire Festival.

Instead of two all-Wagner programs on Saturday evening, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each concert.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantaisies Symphoniques" (Symphony No. 6), which the conductor commissioned for the Boston Symphony's 75th Anniversary season, and which was named by the New York Music Critics' Circle the best new orchestral work presented in New York in the year 1955. Both the Barber and Martinu works will be receiving first performances at Tanglewood. They will replace the previously announced "A Faust Overture," Forest Mumurs from "Siegfried," and Prelude and Love-Death from "Tristan and Isolde."

On August 12, Beethoven's Symphony No. 3, the "Eroica," will be substituted for the previously listed Overture and Bacchanale from Tannhauser and A Siegfried Idyll.

On both programs, Dr. Munch will retain the concert versions of Wagner operas originally scheduled: Act 1 of "Die Walkure" on July 21, with Margaret Harshaw, Albert Da Costa and James Pease as soloists; and Act. III of "Die Meistersinger" (opening and final sceen), with Messrs. Da Costa and Pease and Marguertie Willauer in solo roles.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUL 12 1956

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, will repeat her hit performance in last year's Berkshire Festival this summer at Tanglewood, performing Bach's Suite No. 2, in B. minor, for Flute and Strings with the chamber orchestra of Boston Symphony players, Charles Munch conducting, on Saturday, July 14 (8:30 p.m., Theatre-Concert Hall).

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755

JUL 12 1956

WORDS *and* MUSIC

By Harriett Johnson

Munch to Lead Bach at Tanglewood

With the Berkshire Festival now in its second week, concerts at Tanglewood over the week-end will be devoted exclusively to Mozart and Bach and will be held in the smaller Theater-Concert Hall which seats approximately 1,200. The four weeks of events in the 6,000-seat Music Shed begins July 20.

Charles Munch, musical director of the Boston Symphony, the ensemble which plays the events, will conduct two all-Bach concerts Saturday night and Sunday at 2:30. Saturday's program will include the Brandenburg Concerto No. 2 in F Major; the Violin Concerto in E Major with William Kroll as soloist, and the Suite No. 2 in B Minor for flute and strings with the Bostonian's lady flutist, Doriot Anthony Dwyer, as soloist. Sunday's event will be the "Passion According to St. John" with these soloists: Adele Addison, soprano; Florence Kopleff, contralto; David Lloyd, tenor; Mac Morgan and James Joyce, bassos. Hugh Ross has trained the chorus of Berkshire Music Center students.

Mozart Concertos Tomorrow

Tomorrow's concert finds three Mozart Concertos scheduled, each for a different combination. The well-known duo pianists, Genia Nemenoff and Pierre Luboshutz, will perform the Concerto in E Flat Major for two pianos, K. 365. These two, together with Boris Goldovsky, conductor-pianist, will perform the Concerto in F Major for three pianos, K. 242. Goldovsky will lead this, as well, and also will be soloist in the Concerto in A Major for Piano, K. 488. Luboshutz will conduct this latter work, while Goldovsky will be on the podium for the two-piano concerto.

All-Wagner Changed

The all-Wagner program, which Munch had originally announced for July 21, has been changed within the last few days to only half Wagner. The major work on the initial portion will be Martinu's, "Fantaisies Symphoniques," which won the Music Critics Circle of New York Award for 1955 as the outstanding new orchestral work performed during the year. Samuel Barber's "Adagio for Strings" is the other substitution.

Margaret Harshaw, Metropolitan Opera soprano; Albert Da Costa, tenor, and James Pease, baritone, will be the soloists in the concert version of Wagner's "Die Walkuere," which completes the program.

For further information concerning the Festival, which continues through Aug. 12, call Lenox 600 or write the Festival at Lenox, Mass.

CHATHAM, N. Y.
COURIER
Circ. W. 3,500

JUL 12 1956

Bach, Mozart Program at Tanglewood Festival

The second week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises three concerts of chamber music by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evening, July 13 and 14, and Sunday afternoon, July 15. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the all-Bach programs on July 14 and 15. The all-Mozart concert of July 13 will enlist the podium services of Boris Goldovsky and Piere Luboshutz.

William Kroll, head of the Kroll String Quartet, and Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, are soloists on Charles Munch's all-Bach concert Saturday evening, July 14.

Dr. Munch on Sunday afternoon, July 15 will devote the entire concert to the Tanglewood premiere of Bach's "The Passion According to St. John" in which the Boston Symphony chamber orchestra will be assisted by the Festival Chorus of students of the Berkshire Music Center.

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673
JUL 12 1956

Boston Symphony Will Open Music Shed Series At Tanglewood on July 20

The Berkshire Festival concerts at Lenox, Mass., move into high gear next week when the entire Boston Symphony Orchestra of 106 pieces assembles at Tanglewood under the baton of Charles Munch, Music Director. When they complete their two weeks of free Esplanade concerts on the Charles River in Boston under the leadership of Arthur Fiedler, 70 players of the Boston Symphony move to the Berkshire Hills of Western

Margaret Harshaw

Massachusetts to join the 36 principles who have been teaching chamber music to students of the orchestra's summer music school, the Berkshire Music Center, and performing as a chamber orchestra in the fortnight of "Bach-Mozart" concerts that traditionally opens the Festival.

The entire Boston Symphony Orchestra will inaugurate on Friday evening (July 20) the annual series of twelve week-end concerts in the huge 6,000-seat Music Shed at Tanglewood.

A feature of the Shed series will be first Tanglewood performances of four symphonic works commissioned by the Boston Symphony Orchestra during this, its 75th Anniversary season, from Italian composer Goffredo Petrassi, who is guest teacher of composition at the Berkshire Music Center this summer, from Aaron Copland, Howard Hanson and Walter Piston. Charles Munch will also devote two of the Shed concerts to concert versions of Wagner operas.

The third week of four Berkshire Festival concerts (July 18-22) comprises a joint recital by the Boston Symphony's Brass Ensemble and by Metropolitan Opera soprano Margaret Harshaw and pianist Ralph Berkowitz, on Wednesday evening (July 18), in the intimate Theatre-Concert Hall; a program of Berlioz, Debussy, Ravel and Brahms by the Boston Symphony Orchestra, led by Dr. Munch (July 20); Dr. Munch conducting an all Wagner program, featuring the first act of "Die Walkure," sung in concert version by Miss Harshaw, Metropolitan Opera tenor Albert Da Costa, and basso James Pease (July 21); and a program of Rossini, Bartok and Schubert led by Pierre Monteux, a regular guest on the Tanglewood podium since 1951 (Sunday afternoon, July 22).

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 21), for which a nominal charge is made for the benefit of the Orchestra's Pension Fund.

ALBANY, N. Y.
TIMES UNION
Circ. D. 60,152 - S. 116,397
JUL 13 1956

Tanglewood Features Family of Pianists

Three pianists of the same family are featured at the Theatre-Concert Hall at Tanglewood in Lenox, Mass., tonight at 8:30 P. M. (July 13) as the second of two weekends of "Bach-Mozart" concerts in the 1956 Berkshire Festival by the Boston Symphony Orchestra. Scheduled for performance at tonight's concert are Mozart concertos for one, two and three pianos with duo-pianists Luboshutz and Nemenoff as soloists, along with thier nephew, opera producer and commentator, Boris Goldovsky, who is head of the opera department of the Berkshire Music Center. Tonight's Mozart concert will begin with three movements from the "Post-horn" Serenade, followed by the Concerto in F Major for Three Pianos, K. 242; the Piano Concerto in A Major, K. 488, and the Concerto in E-Flat Major for Two Pianos, K. 365. Mr. Goldovsky will conduct all except the A Major Concerto, for which he and his uncle, Pierre Luboshutz, will exchange places—the former playing the solo piano part, the latter conducting.

Saturday night's concert at 8:30 P. M. will present a program of orchestral music by Bach, beginning with the Brandenburg Concerto No. 2 in F Major and continuing with the Violin Concerto No. 2 in E Major. The soloists in the Brandenburg Concerto will be the first chair men of the Boston Symphony Orchestra: Roger Voisin, trumpet; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe, and Richard Burgin, violin. Violin soloist in the E Major Concerto will be William Kroll. After the intermission Dr. Munch will conduct Bach's Second and Third Suites for Orchestra, with Mrs. Dwyer as flute soloist in the second suite.

Sunday afternoon's concert is devoted entirely to "The Passion According to St. John," by Bach, with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, and Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Mac Morgan and James Joyce, basses, as soloists.

All reserved seats for tonight's concert have been sold, but $2.00 general admission tickets will be on sale all day today at the Tanglewood box office, as well as tickets for all succeeding concerts by the Boston Symphony Orchestra during the Berkshire Festival. Telephone reservations are accepted—Lenox (Mass.) 600. In case of rain the progress will be held in the Music Shed, which will also seat the overflow lawn audience.

KINGSTON, N. Y.
FREEMAN
Circ. D. 13,619
JUL 13 1956

Family Affair Tonight at Tanglewood; Luboshutz, Nemenoff and Nephew to Appear

Three pianists of the same family are featured at the Theatre-Concert Hall at Tanglewood in Lenox, Mass., tonight at 8:30 as the second of two weekends of "Bach-Mozart" concerts in the 1956 Berkshire Festival by the Boston Symphony Orchestra gets under way. Scheduled for performance at tonight's concert are Mozart concertos for one, two and three pianos with duo-pianists Luboshutz and Nemenoff as soloists, along with their nephew, opera producer and commentator, Boris Goldovsky, who is head of the opera department of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its concerts of the Berkshire Festival. Tonight's Mozart concert will begin with three movements—the March, Andantino and Finale—from the "Posthorn" Serenade, and then will come the Concerto in F Major for Three Pianos, K. 242; the Piano Concerto in A Major, K. 488; and the Concerto in E-Flat Major for Two Pianos, K. 365. Mr. Goldovsky will conduct all except the A Major Concerto, for which he and his uncle, Pierre Luboshutz, will exchange places—the former playing the solo piano part, the latter conducting.

Pierre Luboshutz is a Russian by birth and a graduate of the Conservatory of Moscow. He made his debut there as soloist at the Koussevitzky concerts. Genia Nemenoff, his wife, was born in Paris of Russian parents and studied at the Paris Conservatoire under Isidor Philipp. The two artists began playing music for two pianos for the entertainment of their friends. From this association their joint public concerts developed. They last appeared at Tanglewood during the course of the Berkshire Festival of 1950.

Boris Goldovsky, born in Moscow in 1908, is the son of violinist Lea Luboshutz, the sister of Pierre Luboshutz. At the time of the Russian Revolution in 1917 he was taken by his family to Germany, where he studied with Artur Schnabel. He also studied in Budapest with such masters as Leo Weiner and Ernst Dohnanyi. He came to this country in 1930, studied conducting with Fritz Reiner at the Curtis Institute of Music in Philadelphia and later became his assistant. He went to Cleveland as assistant to Artur Rodzinski, then conductor of the Cleveland Orchestra, and directed the Opera Department at the Cleveland Institute of Music. He has been on the faculty of the Berkshire Music Center since its inception in 1940, and in 1946 founded the New England Opera Theatre which has made three consecutive national tours under his direction.

AMSTERDAM, N. Y.
RECORDER
Circ. D. 13,295
JUL 14 1956

Sings at Tanglewood

Albert DaCosta

Metropolitan Tenor Albert DaCosta of Amsterdam will be one of the featured artists at this season Berkshire Music Festival at Tanglewood, Lenox, Mass., it has been announced.

Appearing as guest soloist with the Boston Symphony Orchestra under the direction of Conductor Charles Munch, DaCosta will sing selections from "Die Waulkere" at the evening performance at Tanglewood Saturday, July 21 and on a return engagement Sunday afternoon, Aug. 12, will recreate his role in the last act of "Die Meistersinger".

Between his studies in New York in preparation for the fall season at the Metropolitan Opera, DaCosta is making a number of concert appearances and will go on a tour in the Middle West in August.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 14 1956

Music: Mozart Concert

Duo-Pianists Are Heard at Tanglewood —Joined by Nephew as Conductor

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 13—Despite chill, damp weather tonight, the sixth program of the Berkshire Music Festival attracted an audience of about 2,200 listeners, which is double the seating capacity of the small concert hall for which the event was first scheduled.

Normally overflow listeners sit on the lawn, but not in weather such as tonight's. The difficulty was solved easily enough by moving the performance to the Tanglewood Shed, with more than ample seating capacity for the unexpectedly large audience.

The attraction was an all-Mozart concert, with the duo-pianists Luboshutz and Nemenoff playing the Two-Piano Concerto in E flat (K.365), and joining their nephew, Boris Goldovsky, in the Three-Piano Concerto in F (K.242), with Mr. Goldovsky conducting from the piano. Mr. Goldovsky also was soloist in the A major Concerto (K.488), with Mr. Luboshutz conducting.

Mr. Goldovsky thus was the center of interest at tonight's concert, and gave a highly creditable account of himself. As a part-time pianist, so to speak, he directs the New England Opera Company during the winter and stages opera at Tanglewood in the summer. Mr. Goldovsky, however, somehow finds time to keep his fingers in excellent performance condition.

Conducting from the piano is a tour de force ventured by only a few conductor-pianists of our time. To be concerned in addition with two other so-

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Luboshutz and Nemenoff revealed their usual excellent ensemble and sensitive musicianship in the two-piano concerto. The concert began with a spirited performance of the March, Andantino and Finale from the Serenade in D (K.320).

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

JUL 12 1956

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TIMES
Circ. D. 526,215 - S. 1,146,860

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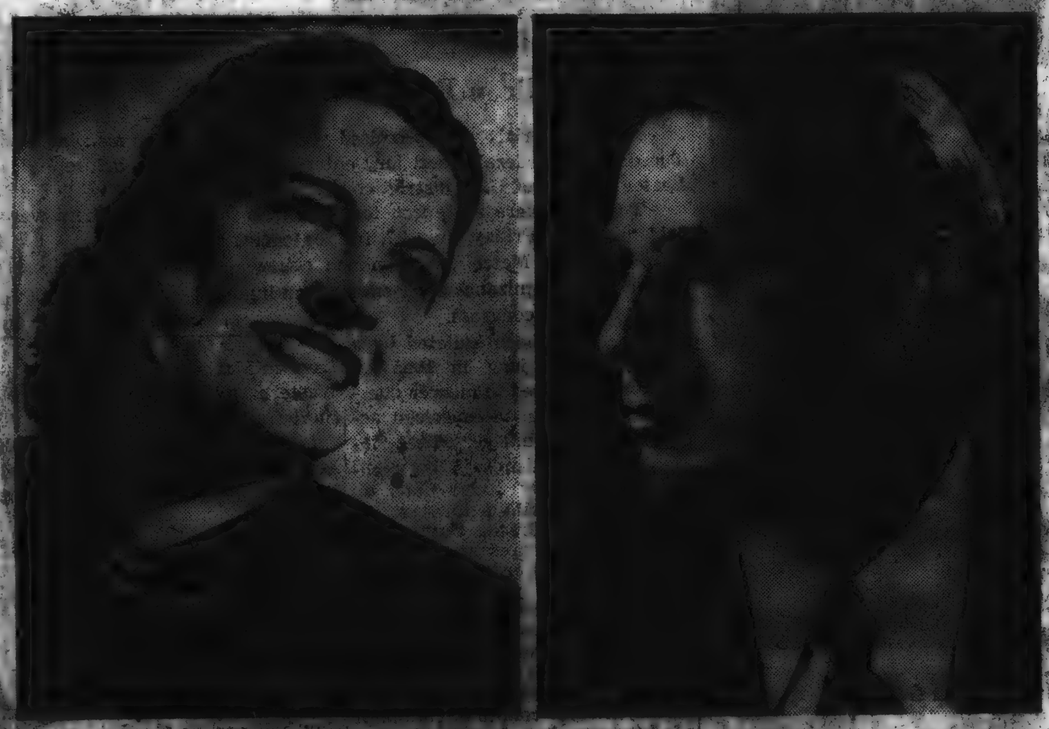
DAYTON, OHIO
JOURNAL-HERALD
Circ. D.-88,500
JUL 14 1956

Music, Art and Books

Merab Eberle, Editor



HERVA NELLI, left, and Charles Kullman will sing at the Cincinnati Zoo Opera. The former, one of the Metropolitan's foremost sopranos, returns to summer opera for Verdi's "Aida," July 20 and 22. Mr. Kullman, Metropolitan tenor, will sing Don Jose opposite Rise Stevens' "Carmen."

"Marriage Of Figaro" Headed By Italo Tajo

"Carmen", "Aida" To Be Presented In Cincinnati Zoo Theater

Puccini's spectacular "Turandot" is to be presented in the Cincinnati Zoo theater tonight by the Cincinnati Summer Opera company.

Frances Yend is to sing the name role. Other artists to appear are Ruggero Schileo, Frank Valentino, William Wilderman and Helen Greco.

"Carmen" is to be performed tomorrow evening with Rise Stevens in the name role. Supporting her will be Charles Kullman, Cesare Bardelli and Helen George.

Thursday and Saturday, July 21, Mozart's "Marriage of Figaro" is to be presented. Eva Likova will appear as the Countess; Laurel Hurley, as Susanna; Jarmila Novotna, as Cherubino. Italo Tajo, baritone of distinction, will sing the role of Figaro and Salvatore Baccaloni, that of Bartolo. Thor Johnson, conductor of the Cincinnati Symphony orchestra, is to direct the Mozart score.

Friday evening and Sunday, July 22, Verdi's "Aida" will be performed with Herva Nelli, Nell Rankin, Cesare Bardelli, William Wilderman and Charles Kullman in leading roles.

"Carmen" is to be conducted by Fausto Cleva and "Aida" by Carlo Moresco. The Cincinnati Opera Ballet headed by Lydia Arlova and Lucien Prideaux, will appear in "Carmen" and "Aida."

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HERALD-NEWS
W.
JUL 14 1956

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BY DEWEY ACKIS

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CUE
NEW YORK, N. Y.
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We rather enjoy "Recollections Live" (NBC, Wednesdays, 11:30 p.m.). Excerpts of great moments in past broadcasting in observance of NBC's 30th anniversary. However, we could take short things. Just snatches, or some of Jolson's vocals. "Easy Aces" with Jolson, Fred Allen, too much is being covered in the hour.

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SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,678
JUL 16 1956

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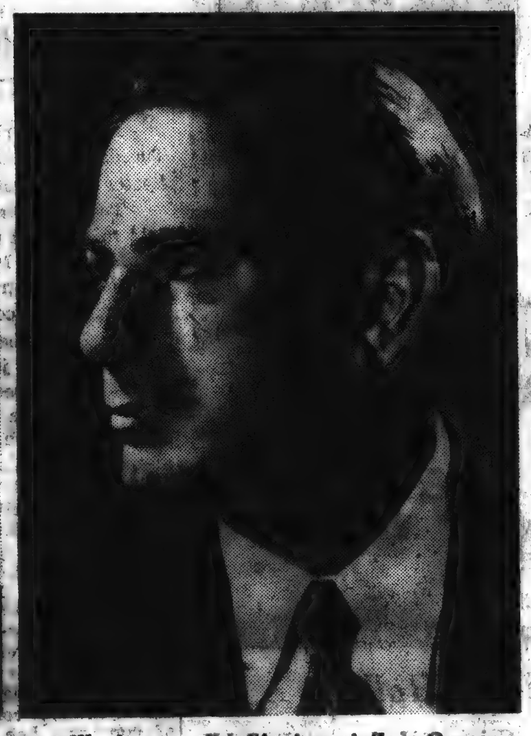
DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500
JUL 14 1956

Music, Art and Books

Merab Eberle, Editor



HERVA NELLI, left, and Charles Kullman will sing at the Cincinnati Zoo Opera. The former, one of the Metropolitan's foremost sopranos, returns to summer opera in Verdi's "Aida," July 20 and 22. Mr. Kullman, Metropolitan tenor, will sing Don Jose opposite Rise Stevens' "Carmen" tomorrow evening.

"Marriage Of Figaro" Headed By Italo Tajo

"Carmen", "Aida" To Be Presented In Cincinnati Zoo Theater

Puccini's spectacular "Turandot" is to be presented in the Cincinnati Zoo theater tonight by the Cincinnati Summer Opera company.

Frances Yend is to sing the name role. Other artists to appear are Ruggero Schileo, Frank Valentino, William Wilderman and Helen Greco.

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Thursday and Saturday, July 21, Mozart's "Marriage of Figaro" is to be presented. Eva Likova will appear as the Countess; Laurel Hurley, as Susanna; Jarmila Novotna, as Cherubino. Italo Tajo, baritone of distinction, will sing the role of Figaro and Salvatore Baccaloni, that of Bartolo. Thor Johnson, conductor of the Cincinnati Symphony orchestra, is to direct the Mozart score.

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HERALD-NEWS
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FRANK GIBSON

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World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502
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By WILLIAM PEPER.

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KINGSTON, N. Y.
FREEMAN
Circ. D. 13,619
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ATLANTIC CITY, N. J.
PRESS
Circ. D. 36,400 - S. 26,867
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by William McMahon

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NEW YORK CITY, N. Y.
DAILY NEWS
Circ. D. 2,251,430 - S. 4,008,180
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NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
JUL 15 1956

WORDS and MUSIC

By Harriett Johnson

All-Mozart Draws 2,200 at Lenox

Lenox, Mass., July 13—Three concertos, three performers and three pianos describes quantitatively the order of musical fare here Friday night at the Tanglewood Estate, home of the Berkshire Festival.

The delight of the evening, qualitatively can only be measured, however, by those 2,200-plus courageous listeners who braved dampness and rain to attend the all-Mozart program presented by the Boston Symphony Orchestra and the three collaborating artists.

Within the music's limited frame, the program offered considerable variety. Pierre Luboshutz and Genia Nemenoff, the eminent duoapianists, top artists in the genre, participated in two of the concertos. Boris Goldovsky played a solo concerto, was the third pianist for the three-piano concerto, and conducted most of the concert. Luboshutz was on the podium for the Concerto in A Major, K.488, in which Goldovsky was the soloist. The latter conducted the three-piano work from his instrument. He also opened the concert with a buoyant performance of three movements from the charming Serenade in D Major, K. 320 and 320 A.

Nobody could deny that this was a versatile trio and skilled too. True, Miss Nemenoff had no chance to display other gifts than her first-rate art as a member of a team, but she more than compensated in personality and loveliness for her lack of varied opportunity.

Originally scheduled for the small Theater-Concert Hall which seats 1,200, the management decided four hours before the program was to start to hold it instead in the 6,000-seat Music Shed. Announcements were sent out over the radio to this effect with the result that over a thousand additional enthusiasts, who would ordinarily have overflowed onto the grass had the weather been good, sat in the shed and enjoyed the music undampened.

The Concerto in F Major for Three Pianos and Orchestra K. 242, benefited from an excellent performance by the trio, particularly enhanced by the silken tone, imaginative coloring and sensitive understandings of Luboshutz and Nemenoff as the most important solo participants. Goldovsky, himself a creditable pianist, though obviously not as dedicated as the former two, was a worthy adjunct to them.

Primarily a conductor, he officiated with mastery whenever he had the opportunity, as also did Luboshutz.

Luboshutz and Miss Nemenoff closed the concert with an ingratiating rendition of the Concerto in E Flat Major for Two Pianos and Orchestra, K. 365.

Weather permitting, the two all Bach concerts remaining for the week-end will be held in the Theater-Concert Hall. The four coming weeks of orchestral concerts in the big shed will open Friday, July 20, with the full complement of the 105 strong Boston Symphony, playing under the direction of Charles Munch.

Sunday Music . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 3:30.

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World-Telegram & Sun
Circ. D. 518,809 - Sat. 172,502

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The delight of the evening, qualitatively can only be measured, however, by those 2,200-plus courageous listeners who braved dampness and rain to attend the all-Mozart program presented by the Boston Symphony Orchestra and the three collaborating artists.

Within the music's limited frame, the program offered considerable variety. Pierre Luboshutz and Genia Nemenoff, the eminent duoapianists, top artists in the genre, participated in two of the concertos. Boris Goldovsky played a solo concerto, was the third pianist for the three-piano concerto, and conducted most of the concert. Luboshutz was on the podium for the Concerto in A Major, K.488, in which Goldovsky was the soloist. The latter conducted the three-piano work from his instrument. He also opened the concert with a buoyant performance of three movements from the charming Serenade in D Major, K. 320 and 320 A.

Nobody could deny that this was a versatile trio and skilled too. True, Miss Nemenoff had no chance to display other gifts than her first-rate art as a member of a team, but she more than compensated in personality and loveliness for her lack of varied opportunity.

Originally scheduled for the small Theater-Concert Hall which seats 1,200, the management decided four hours before the program was to start to hold it instead in the 6,000-seat Music Shed. Announcements were sent out over the radio to this effect with the result that over a thousand additional enthusiasts, who would ordinarily have overflowed onto the grass had the weather been good, sat in the shed and enjoyed the music undampened.

The Concerto in F Major for Three Pianos and Orchestra K. 242, benefited from an excellent performance by the trio, particularly enhanced by the silken tone, imaginative coloring and sensitive understandings of Luboshutz and Nemenoff as the most important solo participants. Goldovsky, himself a creditable pianist, though obviously not as dedicated as the former two, was a worthy adjunct to them.

Primarily a conductor, he officiated with mastery whenever he had the opportunity, as also did Luboshutz.

Luboshutz and Miss Nemenoff closed the concert with an ingratiating rendition of the Concerto in E Flat Major for Two Pianos and Orchestra, K. 365.

Weather permitting, the two-all Bach concerts remaining for the week-end will be held in the Theater-Concert Hall. The four coming weeks of orchestral concerts in the big shed will open Friday, July 20, with the full complement of the 105 strong Boston Symphony, playing under the direction of Charles Munch.

Sunday Music . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

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1,000 Hear Bach at Lenox

By HARRIETT JOHNSON

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Flute Solo Repeated

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The Saint John Passion, performed by the Festival Chorus [illegible] by Hugh Ross, with [illegible] people sang the long and difficult chorus parts with vitality and intensity of dramatic expression and impressive musicianship. The soloists were all creditable. Adele Addison, soprano, as usual, sang with

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JUL 16 1956

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,402,346 - S. 4,716,807
JUL 22 1956

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Fine Approach

The intimacy of the performance derived from Charles Munch's approach to the score. Except where he drove a bit for climax, he fashioned it with such sensitivity that the audience was pulled into the hush and the reverence of his reading. It followed with the utmost absorption.

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TRIBUNE
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NEW YORKER
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12:00—WRCA, Ray Block Show.

SYRACUSE, N. Y.
HERALD-JOURNAL
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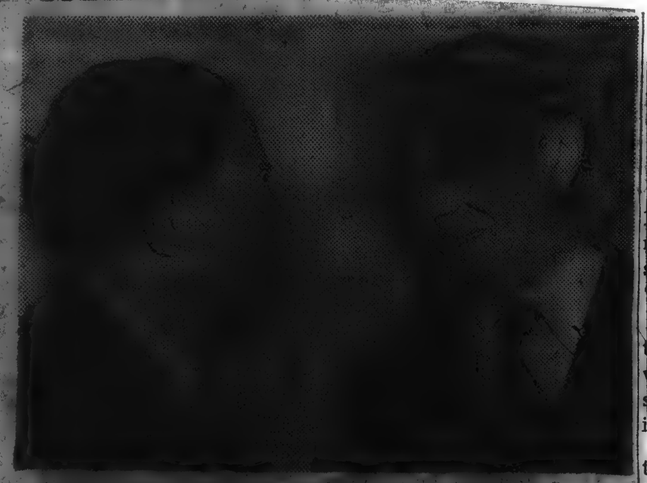
JUL 17 1956



LEAD BOSTON SYMPHONY. Pierre Monteux, left, veteran orchestral and opera conductor, and Dr. Charles Munch, Boston Symphony conductor and Berkshire Festival musical director, in "Tanglewood." Monteux and Dr. Munch will conduct both in "Tanglewood" and on [illegible] forthcoming European tour of the orchestra.

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NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
JUL 16 1956

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SYRACUSE, N. Y.
HERALD-JOURNAL
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JUL 17 1956

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JUL 21 1956

IN THE COUNTRY

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SYRACUSE, N. Y.
HERALD-JOURNAL
Circ. D. 133,704
JUL 19 1956

TALKING IT OVER

35 California Teachers Will Be Guests in Barnell Home July 27

By Emma Van Wormer

Thirty-five teachers in elementary schools in Los Angeles, Santa Barbara and Ventura counties, Calif., are taking a 47-day cross continent tour, a credit history course, visiting historical, cultural and industrial sites in 22 states. They are expected in Syracuse July 27.

Mrs. Barnell

Miss Barnell

A picnic has been arranged by Mr. and Mrs. John W. Barnell, 547 Allen St., on the grounds adjoining their home for the visitors. The group includes Mr. and Mrs. Barnell's daughter, Miss Shirley J. Barnell, who has taught in Glendale, Calif., for two years. Miss Barnell, who also has taught in Japan, will resume teaching in the fall in Los Angeles. She received her master's degree in Syracuse University and now is working for her doctor's degree.

The trip was arranged by Prof. John F. Knipschild, educational superintendent of the Southern California Conference of Adventists, approved and sponsored by the Conference Committee of Adventists. The entire trip is being paid for with salaries, as teachers, continuing throughout the summer.

A chartered bus left Los Angeles June 24, the first stop being Boulder, Nev. Hoover Dam was visited, also Los Alamos, the atomic center; Carlsbad Cavern, King Ranch in Texas, New Orleans. Places in the southeast: Bok Memorial, Cypress Gardens, Silver Springs, Stephen Foster Memorial, St. Augustine, and from Florida to Charleston, S. C., Washington, D. C., Annapolis, Md., Gettysburg, Philadelphia, New York City. New England centers include Concord and Lexington, then west to the General Electric plant in Schenectady, the Eastman Kodak plant in Rochester. Following a stay in Niagara Falls and Canada, the group will go to Detroit to visit the Ford plant and Dearborn Village, then to Chicago to visit the Museum of Science and Industry, before leaving for San Francisco.

* * *

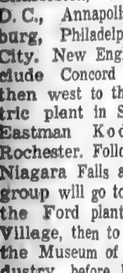
Here and There: Gabor Carell, operatic and concert tenor, has returned to New York, following several engagements in Israel and a 36-hour flight home. In Israel, Carelli sang 12 performances, the leading tenor role in "Lucia di Lammermoor" and two performances of "Judas Maccabeus". He leaves soon for Cincinnati to sing the tenor lead in "Don Pasquale."

Carelli is a member of the Metropolitan Opera, having sung in the Italian, French and German wings and in "Die Fledermaus" in English, both in New York and on tour. He reports that since his previous engagements in Israel two years ago, when he was the first tenor to sing the Verdi "Requiem" there, amazing progress has been made in housing and in agriculture. "Like another miracle," he says. Carelli has sung in Syracuse on several occasions.

* * *

Harshaw Soloist In 'Tanglewood'; Center Benefit

Margaret Harshaw, Metropolitan Opera soprano, and Ralph Berkowitz, pianist, donated their services in concert in "Tanglewood" last night for the benefit of the Berkshire Music Center summer school of music maintained by the Boston Symphony. The orchestra's Brass Ensemble, led by Roger Voisin, also performed.



Miss Harshaw

Tomorrow night, Dr. Charles Munch and the full 106-piece orchestra will present the first of this season's 12 Berkshire Festival concerts in the Music Shed in "Tanglewood." Dr. Munch has chosen a program comprised of Berlioz's Overture, "The Roman Carnival"; Debussy's "Prelude to the Afternoon of a Faun"; the Second Suite from Ravel's ballet, "Daphnis and Chloe"; and Brahms' Second Symphony. A new recording by Dr. Munch and the orchestra of the Brahms Symphony has just been released by RCA-Victor.

Pease

Da Costa

Saturday night Dr. Munch conducts a concert performance of Act I of Wagner's "Die Walkure" with Miss Harshaw as Sieglinde, Albert Da Costa as Siegmund, and James Pease os Hunding; also Samuel Barber's Adagio for Strings and the "Tanglewood" premiere of Brohuslav Marinu's "Fantasies Symphonique." On Sunday afternoon, Pierre Monteux makes his first appearance of this season at "Tanglewood" as guest conductor in a program made up of works by Rossini, Bartok and Schubert.

PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216
JUL 20 1956

Westbury Music Fair Goes 2 Shows a Night on Saturday

Lee Guber, Frank Ford and Shelly Gross, producers of the Westbury (L.I.) Music Fair, announce that they will institute a new policy of presenting two performances on Saturday nights, one at 6 p.m., another at 9:30 p.m., beginning Saturday night with the final performances of "Kismet."

This policy of two Saturday night shows continues throughout the Summer, and the Saturday matinees are, henceforth, eliminated.

* * *

NEXT WEEK'S ATTRACTION, starting Monday, is "Guys and Dolls," starring Phil Foster, Marilyn Ross, Slapsie Maxie Rosenbloom and Joey Faye. It will play through Saturday night, Aug. 4.

William and Jean Eckart have been commissioned to design the settings for the forthcoming musical comedy, "Li'l Abner." They currently are represented by "Damn Yankees" for which they created both the settings and costumes. "Li'l Abner" opens here in the early Fall.

Jack Kirkland's stage version of "The Man With the Golden Arm" concludes a nine-week extended run at the Cherry Lane Theatre Sunday evening. It will have played 73 times.

CAROL GUSTAFSON, Zolya Talma and Robert Ellenstein have the leading roles in "Anastasia," which opens at the Hyde Park (NY) Playhouse, Monday, for one week.

The Bill Tabbert of "South Pacific and "Fanny" fame will sing in the Rodgers and Hammerstein Concert at Lewisohn Stadium, July 28.

* * *

TOMI ROMER, currently appearing with the American Shakspeare Festival in Stratford, Conn., has been set for a leading role in the Lee Peizman production of Evan Hunter's "On the Seventh Day."

Marion Marlowe will represent the singers' division of the entertainment committee being formed to welcome Italy's famed Carabinieri Band of Rome. The musical aggregation is due here for a national tour Oct. 3.

Jerry the Clown, a veteran of Ringling Brothers and Barnum-Bailey circus, has joined the Storyland Village staff and will be at the park daily to greet youngsters. Storyland Village, Asbury Park, N. J., now open daily from noon to dusk, is the largest children's attraction on the Atlantic seaboard.

* * *

BECAUSE THEIR presentations of Mozart's "The Marriage of Figaro" and Rossini's "The Turk in Italy," done in music-theatre style, have met with such solid acclaim at the Green Mansions Theatre, Warrensburg, N. Y., owners Lena Barish and Sam Garlen are contemplating bringing the double-bill to an off-Broadway theatre early in October. The theatre gives four performances a week from now through the end of September.

The 1956 Berkshire Festival moves across the lawn at Tanglewood, Lenox, Mass., tonight (Friday) from the intimate Theatre-Concert Hall to the Music Shed, when the first of this season's concerts by the full 106-piece Boston Symphony Orchestra will be given at 8:30. As in the last two seasons, there will be 12 concerts in the Shed by the full Boston Symphony Orchestra.

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World-Telegram & Sun
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JUL 18 1956

Brass Group, Soprano In Berkshire Concert

The third week of concerts in the Boston Symphony Orchestra's 1956 festival at Tanglewood in Lenox, Mass., will get under way this evening at 8:30 p.m. with a joint recital in Tanglewood's intimate theatre-concert hall by the orchestra's brass ensemble under the direction of Roger Voisin, and by Metropolitan Opera soprano, Margaret Harshaw, with Ralph Berkowitz, piano.

Miss Harshaw and Mr. Berkowitz are donating their services for the benefit of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival.

News (e)
MILFORD, Mass.
Independent
Circ. 7,091
JUL 21 1956

Festival To Be Site For Ground-Breaking

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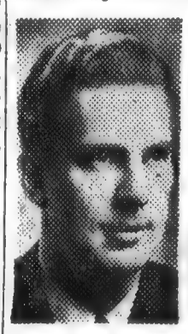

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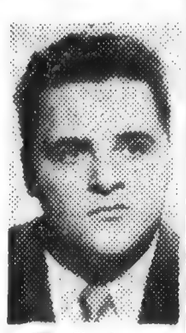

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The audience welcomed Mr. Munch and the orchestra with prolonged applause which they acknowledged by standing quietly for a few minutes.

Then Mr. Munch turned, the players were seated, and off at an incredible tempo went the musicians, swift and flawless in the salterello of Berlioz' Roman Carnival Overture. Berlioz would have been well pleased with this performance and its pace since it is well known that he had difficulty finding the conductor who would give it the correct rollicking beat. The English horn solo was hauntingly beautiful and again the same theme in the bass soons against the salterello in the second violins, the whole tempered by Mr. Munch's good taste and the orchestra's impeccable musicianship.

Debussy's Prelude to Afternoon of a Faun brought sighs and a long hush at its close when Doriot Dwyer shared applause with Mr. Munch. The mood seemed a little heavy and too mortal, but it may have been the weather, the skies being heavy with unshed rain.

For a balmy moonlight evening the next number would have been quite correct, the second suite from Ravel's "Daphnis and Chloe"; the aquatic beginning of "Daybreak" was a little too suggestive for the unwanted but imminent weather and one wished for the originally scheduled "Rhapsodie Espagnol"; the effect was musically satisfying in every way, ending on a high note of jubilation from the full orchestra.

Brahms' second symphony in D major was the final offering; the allegro a little fidgety in starting but settling into the proper tempo; the adagio pleading and portentous, with its melodies and counter melodies weaving endlessly throughout; the minuet-like grace of the allegretto and its colorful treatment of the first theme and the final allegro, starting with strings sotto voce, such as only the Boston Symphony strings can evoke, gradually building to great heights for full orchestra, again a softer mood, much development, all so ingenious as Brahms ever was, and handled with superb skill by Mr. Munch, each change accentuated by his subtle and again marked directions.

This symphony, although not one of Brahms' massive works, is not the less appealing for that reason; it fitted well with the mood of the whole evening, one of pleasant relaxed enjoyment. The comparatively small audience, no doubt because of the threatening weather, was well rewarded for facing whatever the elements might bring.

Saturday's concert at 8:30 will include a Tanglewood premiere of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, Albert [illegible] and James [illegible]. Mr. Munch's concert will be Rossini, Bartok concerto for orchestra, and the seldom heard Schubert Seventh symphony, conducted by 81-year-old Pierre Monteux.—M. deB. B.

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JUL 21 1956

MUSIC

BERKSHIRE FESTIVAL — Thru Aug. 12 — Tanglewood, Lenox, Mass. Tel. 600. Boston Symphony Orch. Chamber Music Concerts Wed. 8:30 p.m. $2 & $3. Boston Symphony Orchestra. Fri. Sat. 8:30 Sun. 2:30. $2.50-$6.50. Tickets from Festival Ticket Office, Tanglewood, Lenox, Mass. General adm. to grounds $2 on sale day of concert. July 20-Aug. 12 in Music Shed. Info. on accommodations from Berkshire Hills Conference [illegible], Mass. . . . Sat. July 21—Charles Munch cond. Berlioz, Overture "The [illegible]; Debussy, Prelude to Afternoon of a Faun; Ravel, Rapsodie Espagnole; Brahms, Symphony No. 2 in D. . . . Sat. July 21—Charles Munch cond. Martinu, Symphony No. 6; Barber, "Adagio for Strings"; "Die Walkure" (Act I). Soloists: Margaret Harshaw; Albert DaCosta; James Pease. . . . Sun. July 22 — Pierre Monteux cond. Rossini, Overture to "L'Italiana in Algeri"; Bartok [illegible] to for Orchestra; Schubert, Symphony [illegible] in C. . . . Wed. July 25—Beaux Arts [illegible] Mendelssohn, [illegible] minor; Ravel, [illegible]o in A minor; [illegible] Trio in C minor. . . . Fri. July [illegible] Munch cond. Beethoven, Overture [illegible] 2, [illegible], Concerto for C[illegible], Tchaikowsky, Symphony No. 4 in [illegible]. July 28—Charles Munch cond. Soloist: Rudolf Serkin, pianist. Hanson, Elegy in Memory of Serge Koussevitzky; Schumann, [illegible] Concerto in A minor; Honegger, Sy[illegible] No. 5; Debussy, "La Mer."

KANSAS CITY, MO.
STAR
Circ. D. 344,297 - S. 361,728
JUL 22 1956

DISC BRINGS OPERA TO LIFE.

"The Magic Violin" Is by Werner Egk, Bavarian.

One of the most entertaining works in the modern opera repertory is "The Magic Violin," by a Bavarian composer, Werner Egk. Few Americans have heard it, even though it was premiered 21 years ago, in Frankfurt, Germany. Now it comes to life, pleasantly and in a fairy-tale atmosphere, with an excellent German cast of vocalists and the Bavarian State opera orchestra and chorus, with the composer himself conducting. It is on a new Decca 12-inch long-play recording.

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Sunday Herald
BRIDGEPORT, Conn.
Non-partisan
Circ. 28,822
JUL 22 1956

PIERRE MONTEAUX AT TANGLEWOOD

Pierre Monetux will conduct the Boston Symphony Tanglewood, Lenox, Mass.

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The Bartok score was commissioned by Serge Koussevitsky for the Koussevitzky Music Foundation.

NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216
JUL 22 1956

LET'S GO! On An Auto Tour

By GENE GRAF

It is said that variety is the spice of life, and if that's the way you want to flavor your vacation this year, head your auto up to New England. Between the Connecticut border on the Merritt P'kwy and the upper edge of Maine in Aroostook County there is a whale of a lot of vacation enjoyment to be had. Ten days to two weeks spent wandering around New England are a good bet any time.

One of the best things about New England is that the distances between new items of interest is always small. As they pointed out to me at Sinclair's Auto Tour Bureau, a motorist can, if he's energetic, have a morning dip in the ocean, lunch at an inland lake, knock off nine holes of golf in the foothills, and have dinner and spend the night on a mile-high mountain—all in the course of one day.

MOTORISTS WILL find that it is easier than ever to get around New England this Summer. For one thing, the Portland-Augusta leg of the Maine Turnpike is open. This means you can go from the limited access highway just above Boston at Danvers, Mass., all the way up to Augusta with only toll booths to stop you. In New Hampshire the Nashua to Manchester leg of that state's growing toll road system is open.

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Rhode Island—The smallest state, but far from being the least in entertainment. Narragansett Bay cuts deeply into the state, providing excellent deep-sea fishing, boating, and bathing facilities. The state is one of the three in New England offering pari-mutuel horse racing, having two tracks, in fact.

Massachusetts—This is the real state of historic landmarks, of course. Take your choice—Plymouth Rock, Bunker Hill, Lexington, Concord, Sturbridge Village, or the Whalers Museum at New Bedford. Over in the western part of the state the Berkshires offer wonderful scenery, plus fine music in the famous Tanglewood Concerts in Lenox. Cape Cod, too, should be seen at some time.

VERMONT—THIS is the only state in the area with no coastline, but lots of things make up for that. Such things as the historic battle monument at Bennington, Fort Ticonderoga of Ethan Allen fame, Rudyard Kipplings' home near Brattleboro, the delicious home-made maple syrup, or the birthplace of President Coolidge.

New Hampshire—There's much to be seen, especially from the many accessible mountain tops in this state. A ride up the Cog Railway on Mt. Washington will long be remembered, and there are also lifts at Franconia Notch and at Cannone Mountain.

Maine—Despite its reputation for a rock-bound coast, Maine still has fine bathing facilities in spots on the ocean. There are many wonderful camping spots, and the [illegible] National park in the North [illegible] tribe found at Acadia.

I'll be happy to have Sinclair map out a New [illegible] tour for you—or any tour for that matter. Drop me a line: Auto Editor, New York Mirror, 235 E. 45th St., N. Y. 17, N. Y.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
JUL 22 1956

Hanson 'Elegy' to Be Played in Berkshires

The fourth week of the Berkshire Festival concerts—six weeks in all by the Boston Symphony Orchestra and artists, will start Wednesday night, July 25, with a concert of chamber music by Mendelssohn, Ravel and Brahms, played by the Beaux Arts Trio in the Theater concert hall.

In the Music Shed, where thousands hear the full 106-piece Boston Symphony, (many more music lovers listening from the broad lawns) Dr. Charles Munch, music director of the Boston Symphony, will conduct two of the weekend's three concerts, Friday and Saturday nights. On Sunday afternoon, July 29, Richard Burgin, the orchestra's associate conductor and concertmaster, will be on the podium.

The Friday night program comprises orchestral works by Beethoven, Tschaikowsky, and the "Tanglewood" premiere of a composition by Goffredo Petrassi, noted Italian composer, who is a guest teacher of composition this summer in the Berkshire Music Center in "Tanglewood".

The Saturday night Festival concert program is devoted to works by Schumann, Debussy and Honneger and the first performance, in the great Music Shed, of an Elergy in Memory of Serge Koussevitzky, for years conductor of the Boston Symphony. Composer of the "Elegy" is Dr. Howard Hanson of Eastman School of Music, Rochester.

Rudolf Serkin, noted concert pianist, who attracted a near-record audience of 15,624 last summer when he made his first appearance in a Berkshire Festival concert, will be soloist Saturday night, playing Schumann's Piano Concerto in A Minor.

DR. HOWARD Hanson
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Next Sunday afternoon's concert will comprise music by Prokofieff, Hindemith and Mahler. Soloist in the Hinemith Violin Concerto will be Ruth Posselt, in private life Mrs. Richard Burgin. The fifth week of Berkshire Festival concerts opens Wednesday night, Aug. 1 with a joint recital by Pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet. On Friday night, Aug. 3, the gifted young conductor Eleazar de Cavallo will conduct the full Symphony orchestra in works by Barraud, de Falla, Ravel and Stravinsky. Jocy de Oliveira (Mrs. de Cavallo) will be soloist in the Ravel Concerto, Mr. de Cavallo conducted the Israel Philharmonic in Syracuse seasons ago.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200
JUL 23 1956

Magic of Music At Tanglewood

LENOX, July 23—One can learn the magic of music, and experience the splendor of the Berkshire Hills, the week-end of July 27, by visiting the famous Berkshire Music Festival at Tanglewood.

On that week-end, according to the Massachusetts Department of Commerce, this internationally-known Festival will be completing its fourth week of the current season.

The July 27 performance, scheduled for 8:30 p. m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday, July 28, the 8:30 p. m. performance will feature the Boston Symphony Orchestra, playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p. m. and on the 29th, visitors will hear Prokofieff's "Romeo and Juliet"; Hindemith's Violin Concerto and Mahler's Symphony No. 1.

Hour (e)
NORWALK, Conn.
Independent
Circ. 16,281
JUL 23 1956

BERKSHIRE FESTIVAL PROGRAMS PLANNED

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves Wednesday into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by The Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall.

Charles Munch, music director of the Boston Symphony, will conduct two of the coming week-end's three concerts in the huge Music Shed, on Friday and Saturday evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra next Sunday afternoon.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood, the Berkshire Music Center.

The Saturday-evening festival concert is composed of works by Schumann, Honegger, Debussy and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, New York.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler.

[187]

Northampton Mass Gazette July 21/56

FIVE

Boston Symphony Heard At Best Led By Munch

Last evening the full complement of the Boston Symphony Orchestra was heard for the first time this season when it performed in the vast music shed at Tanglewood with its director, Charles Munch.

The audience welcomed Mr. Munch and the orchestra with prolonged applause which they acknowledged by standing quietly for a few minutes.

Then Mr. Munch turned, the players were seated, and off at an incredible tempo went the musicians, swift and flawless in the salterello of Berlioz' Roman Carnival Overture. Berlioz would have been well pleased with this performance and its pace since it is well known that he had difficulty finding the conductor who would give it the correct rollicking beat. The English horn solo was hauntingly beautiful and again the same theme in the bassoons against the salterello in the second violins, the whole tempered by Mr. Munch's good taste and the orchestra's impeccable musicianship.

Debussy's Prelude to Afternoon of a Faun brought sighs and a long hush at its close when Doriot Dwyer shared applause with Mr. Munch. The mood seemed a little heavy and too mortal, but it may have been the weather, the skies being heavy with unshed rain.

For a balmy moonlight evening the next number would have been quite correct, the second suite from Ravel's "Daphnis and Chloe"; the aquatic beginning of "Daybreak" was a little too suggestive for the unwanted but imminent weather and one wished for the originally scheduled "Rhapsodie Espagnol"; the effect was musically satisfying in every way, ending on a high note of jubilation from the full orchestra.

Brahms' second symphony in D major was the final offering; the allegro a little fidgety in starting but settling into the proper tempo; the adagio pleading and portentous, with its melodies and counter melodies weaving endlessly throughout; the minuet-like grace of the allegretto and its colorful treatment of the first theme and the final allegro, starting with strings sotto voce, such as only the Boston Symphony strings can evoke, gradually building to great heights for full orchestra, again a softer mood, much development, all so ingenious as Brahms ever was, and handled with superb skill by Mr. Munch, each change accentuated by his subtle and again marked directions.

This symphony, although not one of Brahms' massive works, is not the less appealing for that reason; it fitted well with the mood of the whole evening, one of pleasant relaxed enjoyment. The comparatively small audience, no doubt because of the threatening weather, was well rewarded for facing whatever the elements might bring.

Saturday's concert at 8:30 will include the Tanglewood premiere of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, Albert DaCosta and James Pease, directed by Mr. Munch. Sunday's concert will be Rossini, Bartok concerto for orchestra and the seldom heard Schubert seventh symphony, conducted by 81-year-old Pierre Monteux.—M. deB. B.

KANSAS CITY, MO.
STAR
Circ. D. 344,297 - S. 361,728
JUL 22 1956

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C. B. N.

Sunday Herald
BRIDGEPORT, Conn.
Non-partisan
Circ. 98,333
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CUE
NEW YORK, N. Y.
JUL 21 1956

MUSIC

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NEW YORK, N. Y.
MIRROR
Circ. D. 897,711 - S. 1,559,216
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SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
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News (e)
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Independent
Circ. 11,200
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Hour (e)
NORWALK, Conn.
Independent
Circ. 16,281
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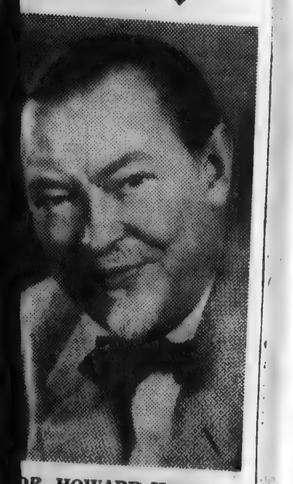
TIGHT BINDING

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

JUL

gy' to Be erkshires



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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 23 1956

Munch Opens New Season At Tanglewood

(Special to The American)

Lenox, Mass., July 22—The first week end of concerts by the Boston Symphony orchestra in the music shed at Tanglewood brought more than 20,000 music lovers for three concerts conducted by Charles Munch and guest conductor, Pierre Monteux.

More than 6,200 were in the opening audience Friday evening when Charles Munch raised his baton to start the four-week season of concerts in the big music shed. The performance of the Brahms "Symphony No. 2, in D major" was so fine that one was assured of another memorable season of excellent performances which the large week-end audiences here have come to accept as normal.

Despite the heavy rain of Saturday which kept away many who normally are seated on the spacious lawns, there was a large audience for the performance of Wagner's "Die Walkure," Act I, which featured the soloists Margaret Harshaw, soprano; Albert Da Costa, tenor; and James Pease, bass. The first part of the program presented Barber's "Adagio for Strings" and Martinu's "Fantaisies Symphoniques", composed for the 75th anniversary of the Boston Symphony orchestra.

It was a rapt audience which listened to the excellent performance of Debussy's "Afternoon of a Faun" at the opening concert. There was color and fire in the performance of Ravel's ballet music from his "Daphnis et Chloe." Throughout the evening the string section of the Boston gave an inspired performance. Mr. Munch conducted with such ease of manner and the orchestra responded with such splendor that it was difficult to realize what rehearsal had gone on behind the scenes in the days preceding.

The Sunday afternoon performance brought a large audience to the grounds as well as the shed to hear the 81-year-old Pierre Monteux conduct the program of Rossini, Bartok's "Concerto for Orchestra," and Schubert's "Symphony in C Major."

Concerts this week will bring the music of Beethoven, Tschaikovsky, and Petrassi Friday evening; Rudolph Serkin as soloist in the Schumann "Piano Concerto in A minor" Saturday evening, and Ruth Posselt as soloist in the Hindemith "Violin Concerto" Sunday afternoon with her husband, Richard Burgin, concertmeister, conducting that concert.

The Sunday afternoon program will include Prokofieff's "Romeo and Juliet" and Mahler's "symphony No. 1, in D Major."

S.M.

Generous Hand Greets Monteux At Tanglewood

Pierre Monteux, distinguished former conductor of the Boston Symphony Orchestra, appeared as guest conductor Sunday afternoon at the Berkshire Festival in Tanglewood to a group of almost 7,000 music-lovers.

The delightful Overture to Rossini's opera "L'Italiana in Algeri" opened an exceedingly interesting program. A bit hesitant at first, an infectious and insistent pulse soon dominated, and a provocation theme in the woodwinds giving the proper feminine touch a bubbly and light-hearted mood was established with a pseudo-oriental vein.

The intensely compelling and ingenious Concerto for orchestra, so-called because of its treatment of single instrument groups in a soloistic manner, by Bela Bartok, Hungarian composer and scholar, was given an understanding but uninspired reading by Mr. Monteux and the orchestra. The concerto abounds in inventive genius, only two of the movements in more or less standard sonata form. One is intrigued by contrasts; the primitive rhythmic pattern beginning and ending the second movement, including five unrelated sections for winds and muted trumpets, consecutively, in the midst of which appears a short chorale for brass instruments and sidedrum; a stream of melody doused with a burst of Parisian gaiety; a shimmering misty texture unmatched in its varied tonal color, serving as a background for several successive themes. The final movement ends on a note of triumph, "life-assertion" as the composer called it. Certainly this concerto reflects the all-embracing personality of the composer whom musicologists and musicians consider was an outstanding genius of this century; it can well be listened to many times over with freshened interest.

As one of the musicians mentioned, Schubert wrote one unfinished and one unending symphony; the latter was the final work on Sunday's program. For all its length, it is one that abounds in melodic fertility and clear instrumental usage. The horns of the andante of the first movement were compassionate in the opening theme, the strings sturdy in their handling of the main theme; the oboe hauntingly plaintive in the transitional second movement; the scherzo seemed quite repetitious in the interpretation Mr. Monteux afforded it; the finale inevitably swept to an uplifting finish.

Mr. Monteux, who has reached his 81st year, is a conductor of nobly simple stature; though he is not inclined to inspire the orchestra players as does Mr. Munch by the force of his personality and artistic inventiveness, his musical rightness and benign character always produce a clean treatment of the composer's works. The audience was most generous in its appreciation at Mr. Monteux' first of two appearances at Tanglewood.—M. deB. B.

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Northampton Daily Hitt July 23

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUL 24 1956

Munch Conducts Twice This Week At Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, moves into the fourth of its six weeks of summer symphonic music, with a concert of chamber music by Mendelssohn, Ravel and Brahms by The Beaux Arts Trio, fourth in a series of six Wednesday evening programs of this nature, in the Theatre-Concert Hall on July 25.

Charles Munch, conducts two of the week end's three concerts in the huge Music Shed, on Friday (July 27) and Saturday (July 28) evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon (July 29).

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood, the Berkshire Music Center.

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman School of Music, University of Rochester, New York.

Both the Petrassi Concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the current, 75th anniversary of the orchestra, and were introduced to audience during the past winter in Boston.

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, and who attracted a near-record audience of 15,624, will be soloist in Schumann's Piano Concerto in A minor, on July 28.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt — in private life, Mrs. Burgin — as soloist in Hindemith's Violin Concerto. Mr. Burgin, with William Kroll, heads the chamber music teaching at the Berkshire Music Center, where Miss Posselt is also on the faculty.

Where Readers Have 'Say So'

(All communications for this column must be signed by the writers, but not necessarily for publication. Give street address and telephone number. No attention is paid to anonymous communications.)

North Tonawanda News

Tanglewood Always To Provide Spell Of Great Music

Northampton, July 24, 1956

To the Editor:

The criticism (by Jay S. Harrison), of Dr. Munch and his Tanglewood programs reprinted in a recent Gazette seems to me very lacking in sensitivity.

There are still people so humble that they can listen even to Beethoven and Brahms a thousand times without exhausting their beauty. For such people, Dr. Munch studies the oft-repeated symphonies so that he may interpret them more faithfully and so free the power in them.

For the people who require variety, there are hundreds of recordings available. But for people who crave deeper familiarity with the music of the old masters, who are grateful to anyone whose wide experience enables him to interpret that music richly, and who enjoy human companionship under the spell of what is great in music, there is, and always will be, Tanglewood.

A Listener.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384

JUL 24 1956

Tanglewood Music Fete In Fourth Week

Local vacationers may enjoy the magic of music and experience the splendor of the Berkshire Hills during the coming weekend by visiting the famous Tanglewood Music Festival, now completing its fourth week.

The July 27 performance of the internationally-famous Festival, scheduled to start at 8:30 p.m., will feature music by Beethoven, Petrassi and Tchaikovsky.

Lenox, site of Tanglewood and the Festival, is located in the heart of the Berkshires on Route 7. Routes 2, 9, nad 20 connect with Route 7.

News (e)
BURLINGTON, Vt.
Independent
Circ. 5,895

JUL 23 1956

Tanglewood Concerts Reach Fourth of Six Week Season

Special Sunday News Report

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Charles Munch, music director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday and Saturday evenings, and the orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra next Sunday afternoon.

Dr. Munch's Friday program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this summer at the orchestra's summer music school at Tanglewood.

Today's program for the Music Shed concert by the Boston Symphony, at 2:30 p.m., will be Rossini: Overture to L'Italiana in Algeri"; Bartok: Concerto for Orchestra; Schubert: Symphony No. 7, in C major; Pierre Monteux, conductor.

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NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
JUL 23 1956

WORDS and MUSIC

By Harriett Johnson

'Walkuere' Thrills at Tanglewood

Lenox, Mass., July 23—The contrasting personalities of two Frenchmen, Charles Munch, Saturday night, and Pierre Monteux, yesterday afternoon, on the podium for the Bostonians here at Tanglewood, plus more provocative fare, program-wise, whetted interest in the Berkshire Festival week-end.

Though two highly significant contemporary works were performed, the most exciting event from the audience standpoint without a doubt was the concert version of Act I from Wagner's "Die Walkuere," performed Saturday night.

Munch conducted the work with his usual communicative excitement but the outstanding contribution of the three soloists could not be underestimated. If Margaret Harshaw, Metropolitan opera soprano, as Sieglinde, did not thrill every listener with the opulent beauty of her voice, the fault was not hers. Singing on a cold, damp night, where even wrapped in a mink stole she must have been chilly, she poured out tones which were effulgent in quality and alive with Wagnerian ecstasy. In my experience I have never heard her sing so well. And as could be expected, she sang with her familiar impeccable musicianship.

The Siegmund was the young tenor, Albert Da Costa, who made a great stir this past season when he sang Walther in the Met's "Die Meistersinger" on short notice, his first leading role in the house. Da Costa is a real find, the Met should guard him well. This was his first Siegmund anywhere and his trumpet-like quality which soars over even the loudest orchestral passages, was excellent in its effect. He also obviously had studied the role with thoroughness, was impressive in his sincerity. His command of the Wagnerian style and his vocal opulence will grow with experience, but he is well on his way to a big career in this almost-impossible-to-find category.

James Pease, bass, recently returned after a long series of successes in European opera houses, sang the lesser role of Hunding, with authority and with a sonorous richness.

While Munch doesn't command the Wagnerian style as he does the French, and there were many details which left something to be desired, the general effect was dynamic and convincing.

Martinu's "Fantaisies Symphoniques," which won the N. Y. Music Critics Circle Prize for the outstanding new orchestral work performed during 1955, was played before the intermission on Saturday. The Bartok "Concerto for Orchestra" had the same place on yesterday's schedule.

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Monteux, the calm philosopher, and the impartial, wise Jupiter of the baton, as opposed to the promethean approach of Munch, projected a significant and masterly interpretation of the Bartok. The majestic grandeur of Schubert's Seventh Symphony brought yesterday's program to a close.

Rory Calhoun stars in Technicolor frontier tale, "Raw Edge," opening Friday at the Palace.

Express (e)
NEWPORT, Vt.
Republican
Circ. 4,234
JUL 25 1956

in Montpelier.

Mr. and Mrs. Matthew Commanday of Mexico and Mrs. A. E. Arkin were entertained Wednesday evening at the home of Mr. and Mrs Herman Pigula in St. Johnsbury The Commandays are on their first visit to Newport and are enthusiastic over the beauties of its natural settings. They have expressed the need for more widely acclaiming the beauty spots of America. Leaving for Hinsdale, Mass., today for their summer home near Tanglewood summer home of the Boston Symphony Orchestra, they are taking brochures of the city which they will take to their new hotel.

Warren & Barrington
Gazette
WARREN, R. I.
Bi-Weekly Non-Part.
Circ. 2400
JUL 24 1956

The Berkshire Music Festivtl

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(Continued on Page 8)

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384
JUL 25 1956

DUNCAN MacDONALD suggests . . . . .

(Duncan MacDonald is featured every weekday on the "YANKEE HOME and FOOD SHOW" on the Yankee Network at 1:15 p.m.)

. . . THE BERKSHIRES as an ideal vacation spot. With so much emphasis on the musical attractions at Tanglewood, one is apt to forget that even after Labor Day, the Berkshires have many points of interest besides beautiful scenery and music. A mere listing indicates a variety of possibilities: At Pittsfield, The Berkshire Museum, The Berkshire Athenaeum which houses the Herman Melville Memorial Room, the Little Cinema, the Berkshire Garden Center. Just a few miles away there is the Crane Museum at Dalton; the Pleasant Valley Wildlife Sanctuary at Lenox; the studio of Daniel Chester French at Stockbridge, Massachusetts. And at Williamstown, not too far away, the new Sterling and Francine Clark Art Institute.

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. . . CHESTERWOOD is a page out of American history, Daniel Chester French was only 22 when the Concord Committee entrusted him with the commission for the Minute Man. When the statue was unveiled by Ralph Waldo Emerson on April 19, 1875, it brought immediate fame to the sculptor. Fifty years later he was present at the dedication of his most famous statue, the great Seated Lincoln at the Lincoln Memorial in Washington.

. . . SPEAKING OF HISTORY, George Bisacca, of Bridgeport, Connecticut, has revived a friendly Civil War on his 500-acre tract at Lenox, Massachusetts, formerly the estate of multi-millionaire Harris C. Fahnestock, and now a year-round vacation resort. Each Sunday afternoon the guests and staff 'take sides', put on their Civil War attire, and a sham battle takes place. George Bisacca has visited every important battlefield in the United States, and his collection of Civil War cannons, guns, drawings and flags is attracting nationwide attention.

. . . EASTOVER'S INDOOR POOL is one of the most fabulous in New England. Built at a cost of $115,000, guests can enjoy swimming on a winter's day while watching skiing enthusiasts outside the massive picture windows. Other recreation is provided in the form of golf, tennis, horseback, archery, hunting and fishing. Eastover is on the American plan and 'seconds' and 'thirds' at mealtime do not cause a lift of the eyebrows or a lift in the price. Whether one stays in the main house, the converted carriage house, or in one of the cottages the view is breathtaking and it is not surprising that the millionaires of yesteryear came to Lenox from all over the entire country to spend the summer.

. . . PRUNE WHIP is an easy dessert. Combine in top of double boiler: 8 egg whites, ½ cup sugar, ½ teaspoon grated lemon rind, 1 tablespoon lemon juice, 1 tablespoon prune cooking liquid, and a dash of salt. Place over boiling water and beat with rotary beater until mixture stands up in peaks when beater is lifted (4 to 7 minutes). Remove from heat and fold in ¾ cup pureed cooked prunes. Cool and serve with cream or custard sauce. 6 servings.

. . . PRUNES ARE POTENT PROVIDERS of blood building nutrients and quick energy from fruit sugar. They are a rich source of needed Vitamins A, thiamine, riboflavin and niacin.

. . . for a THOUGHT: Cervantes said, "The bow cannot possibly always stand bent, nor can human nature or human frailty subsist without some lawful recreation."

—KEEP YOUR CHIN UP!

—Duncan MacDonald

July 25/56

DAILY HAMPSHIRE GAZETTE, NORTHAMPTON

Beaux Arts Trio Will Be Featured

The fourth of this season's series of six Wednesday evening chamber music concerts at Tanglewood in Lenox will be given tonight in the intimate 1200-seat Theatre-Concert Hall when the Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello) returns after its Tanglewood debut last summer to perform trios by Mendelssohn (in D Minor), Ravel (in A Minor) and Brahms (in C Minor).

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the former NBC Symphony Orchestra, now known as the Symphony of the Air. Since his Town Hall debut in 1946, Bernard Greenhouse has performed in recital with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America, in addition to his annual tours he is on the faculties of both the Juilliard and Manhattan Schools of Music. The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

On Friday evening Charles Munch will inaugurate the second weekend of concerts in the giant Music Shed by the full 105-piece Boston Symphony Orchestra. Dr. Munch will again be on the podium for the Saturday evening concert when Rudolf Serkin will be the soloist in the Schuman Piano Concerto, which has been programmed to commemorate the one hundredth anniversary of the composer's death. Sunday afternoon (July 29) Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct a program which will feature his wife, Ruth Posselt, as soloist in the Violin Concerto by Hindemith.

SLIPPERY BEAR

Theatres

Academy
Today & Thurs. — Trapeze at 2:10-4:25-6:40-9:00.

Calvin
Today thru Sat.—That Certain Feeling at 2:10-5:40-9:05; The Scarlet Hour at 3:35-7:20; Cartoons at 1:20 only.

Amherst
Closed today.

Majestic (EASTHAMPTON)
Tonight—The Bold and the Brave at 7:45; Jungle Moon Men at 6:00 and 9:00.

Hadley Drive-In
Tonight—Tribute to a Bad Man at 10:30; The Birds and the Bees at 8:45.

Red Rock Drive-In
Tonight—Desperate Hours at 8:45; At Gunpoint at 10:50.

$40

Variety
NEW YORK, N. Y.
Weekly Amusements
JUL 25 1956

Bostonians Hit Russian Cities

Boston, July 24.

Boston Symphony will play 37 concerts in 13 countries, including Russia, during its five and one-half week tour starting next month. Charles Munch and 106 men fly to Europe in two groups immediately following the close of the orchestra's current Berkshire Festival on Aug. 12.

Opener: concerts in Cork, Ireland, Friday night, Aug. 24, followed by a matinee in Dublin the next day. Then five concerts at Usher Hall, Edinburgh, as part of the Edinburgh Festival, Aug. 26-30. After that Scandinavia for four days.

Bostonians will be first American symph to perform in the Soviet Union. During six days, Sept. 5-10, a brace of concerts will be given in Leningrad and Moscow, respectively.

Expenses of this portion of the tour will be assumed by the Russian government, including transportation by air and train, and also a stipend for the four concerts. After Russia Hubsters hit Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds, and London.

Tour was traffic-managed here this week by Thomas D. Perry, arch manager, and Dolf C. Bulterman, N. E. manager of KLM Royal Dutch Airlines.

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NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577

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(Continued on Page 8)

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NEWPORT, Vt.
Republican
Circ. 4,234

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Record (e)
CHELSEA, Mass.
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July 25/56

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SLIPPERY BEAR

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Variety
NEW YORK, N. Y.
Weekly Amusements

JUL 25 1956

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NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577

JUL 23 1956

WORDS *and* MUSIC

By Harriett Johnson

'Walkuere' Thrills at Tanglewood

Lenox, Mass., July 23—The contrasting personalities of two Frenchmen, Charles Munch, Saturday night, and Pierre Monteux, yesterday afternoon, on the podium for the Bostonians here at Tanglewood, plus more provocative fare, program-wise, whetted interest in the Berkshire Festival week-end.

Though two highly significant contemporary works were performed, the most exciting event from the audience standpoint without a doubt was the concert version of Act I from Wagner's "Die Walkuere," performed Saturday night.

Munch conducted the work with his usual communicative excitement but the outstanding contribution of the three soloists should not be underestimated. If Margaret Harshaw, Metropolitan Opera soprano, as Sieglinde, did not thrill every listener with the opulent beauty of her voice, the fault was not hers. Singing on a cold, damp night, where even wrapped in a mink stole she must have been chilly, she poured out tones which were effulgent in quality and alive with Wagnerian ecstasy. In my experience I have never heard her sing so well. And as could be expected, she sang with her familiar impeccable musicianship.

The Siegmund was the young tenor, Albert Da Costa, who made a great stir this past season when he sang Walther in the Met's "Die Meistersinger" on short notice, his first leading role in the house. Da Costa is a real find, the Met should guard him well. This was his first Siegmund anywhere and his trumpet-like quality which soars over even the loudest orchestral passages, was excellent in its effect. He also obviously had studied the role with thoroughness, was impressive in his sincerity. His command of the Wagnerian style and his vocal opulence will grow with experience, but he is well on his way to a big career in this almost-impossible-to-find category.

James Pease, bass, recently returned after a long series of successes in European opera houses, sang the lesser role of Hunding, with authority and with a sonorous richness.

While Munch doesn't command the Wagnerian style as he does the French, and there were many details which left something to be desired, the general effect was dynamic and convincing.

Martinu's "Fantaisies Symphoniques," which won the N. Y. Music Critics Circle Prize for the outstanding new orchestral work performed during 1955, was played before the intermission on Saturday. The Bartok "Concerto for Orchestra" had the same place on yesterday's schedule.

The Martinu wears well, on second hearing it proved again to be worth the honor awarded it. Under Munch's direction, the Bostonians played the composition with stunning drama and a picturesque sense of color.

Monteux, the calm philosopher and the impartial, wise Jupiter of the baton, as opposed to the promethean approach of Munch, projected a significant and masterly interpretation of the Bartok. The majestic grandeur of Schubert's Seventh Symphony brought yesterday's program to a close.

Rory Calhoun stars in Technicolor frontier tale, "Raw Edge," opening Friday at the Palace.

...SHIRE MUSIC FESTIVAL

(Continued from Page 1)

Plan now for a week or a weekend in the Bay State's beautiful Berkshire Hills. There's always plenty to do in this enchanting natural playground. Special events in local towns plus the area's natural facilities for swimming, fishing, hiking, picnicking and general relaxation will make your stay a pleasant and memorable one.

Lenox, site of Tanglewood, and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2-9-20, connect with Route 7.

Express (e)
NEWPORT, Vt.
Republican
Circ. 4,234

JUL 25 1956

in Montpelier.

Mr. and Mrs. Matthew Commanday of Mexico and Mrs. A. E. Arkin were entertained Wednesday evening at the home of Mr. and Mrs Herman Pigula in St. Johnsbury. The Commandays are on their first visit to Newport and are enthusiastic over the beauties of its natural settings. They have expressed the need for more widely acclaiming the beauty spots of America. Leaving for Hinsdale, Mass., today for their summer home near Tanglewood summer home of the Boston Symphony Orchestra, they are taking brochures of the city which they will take to their new hotel

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384

JUL 25 1956

DUNCAN MacDONALD suggests . . . . .

(Duncan MacDonald is featured every weekday on the "YANKEE HOME and FOOD SHOW" on the Yankee Network at 1:15 p.m.)

. . . THE BERKSHIRES as an ideal vacation spot. With so much emphasis on the musical attractions at Tanglewood, one is apt to forget that even after Labor Day, the Berkshires have many points of interest besides beautiful scenery and music. A mere listing indicates a variety of possibilities: At Pittsfield, The Berkshire Museum, The Berkshire Athenaeum which houses the Herman Melville Memorial Room, the Little Cinema, the Berkshire Garden Center. Just a few miles away there is the Crane Museum at Dalton; the Pleasant Valley Wildlife Sanctuary at Lenox; the studio of Daniel Chester French at Stockbridge, Massachusetts. And at Williamstown, not too far away, the new Sterling and Francine Clark Art Institute.

. . . MARGARET FRENCH CRESSON is a charming person to engage in conversation about her father, Daniel Chester French, the distinguished sculptor. Mrs. Cresson lives in the family home which is adjacent to Crestwood, the sculptor's studio. Open to the public until the end of September, the studio has many models, plaster casts and bronzes, including those of the Lincoln Memorial, the Alma Mater on the steps of Low Library at Columbia University, the John Harvard in Harvard Yard, the bronze doors of the Boston Public Library, the War Memorial at Exeter, New Hampshire, the Minute Man at Concord.

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[189]

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

JUL 25 1956

1500 INVITED TO CEREMONY

Archbishop Cushing to Speak At Jesuit Ground Breaking

Church dignitaries from all New England dioceses, headed by Archbishop Richard J. Cushing of Boston, will participate in ground breaking ceremonies Tuesday for Shadowbrook, the new Jesuit novitiate at Lenox, which will replace the building destroyed by fire March 10.

More than 1500 relatives and friends of the Jesuits will attend the exercises. Formal ceremonies will be held at Tanglewood, facilities provided by the Trustees of the Boston Symphony Orchestra and the Berkshire Music Festival.

Ceremonies will conclude with the actual ground breaking on the adjacent Jesuit property at the site of the new novitiate near the ruins of the old building.

Archbishop Cushing will deliver the principal address. Eight members of the New England hierarchy will be present. Ground breaking will be performed by Most Rev. Christopher J. Weldon, bishop of the Springfield Diocese. Very Rev. William E. FitzGerald, S. J., provincial of the New England Province of the Society of Jesus, will deliver the salutation.

Although the appeal for $3,000,000 to rebuild Shadowbrook is only two-thirds completed, construction will begin Tuesday, a day of deep significance to the Jesuits. July 31 will mark the 400th anniversary of the death of St. Ignatius of Loyola, founder of the Society of Jesus.

Joseph E. Sullivan of Lowell, National chairman of the fund campaign, will report on progress of the appeal. He announced yesterday that to date 11,000 donors have contributed $2,045,000.

Rev. George V. McCabe, S.J., will introduce the campaign area chairmen and cochairmen. These include: Lawrence T. Callahan, North Shore (Mass.) area; Robert T. Capeless, Berkshire area; Judge John P. Cooney, Jr., Rhode Island area; Judge John E. Fenton, executive board; Charles J. Fleming, Worcester area; E. Clayton Gengras, Hartford area; William S. Ginn, Berkshire area; Thomas J. Groark, Norwich area; Thomas W. Grzebien, Jr., Rhode Island area; Solomon G. Hajjar, M.D., Merrimack Valley area; John F. Havens, Hartford area; George J. Jacob, New Haven area; James V. Joy, Fairfield County area; James B. Kelley, Jr., Bristol County area; Dr. James J. Kelley, Rhode Island area; Judge Daniel M. Keyes, Jr., Springfield area; John A. Largay, Waterbury area; Daniel E. Marshall, Maine area; James J. Marshall, Worcester area; Adm. Edmond J. Moran, Fairfield County area; Dr. Richard L. Murphy, New Hampshire area; Harry J. O'Sullivan, Brockton area; Robert H. Ryan, special gifts, Boston; and Walter F. Sullivan, Central Massachusetts area.

Following the ground breaking, a memorial service will be held at the graves of the four Jesuits who perished in the Shadowbrook fire. Archbishop Cushing will lead the prayers for the dead.

HAMPDEN

Courier-Gazette
ROCKLAND, Maine
Tri-Wkly. Ind. Rep.
Circ. 6,547

JUL 24 1956

Realm OF music

By GLADYS HEISTAD

The Blue Hill music season opened officially on July 18 with an evening concert given at Kneisel Hall with Joseph Fuchs, violin, and Arthur Balsam, piano, as soloists. Mr. Fuchs and Mr. Balsam will in effect, offer a series within a seris of chamber music concerts. Their offering marks the first half of a group of six evening concerts that will go through most of August. The last three consist of a concert by Zlatko Balokovic, violin, and the resident quartet on Aug. 8; Rolf Persinger, viola, assisted by Louis Persinger, on Aug. 15; and Artur Balsam, piano, on Aug. 27.

The Sunday concerts (afternoon) number five this summer, the first one taking place on July 22.

Mr. Fuchs and Mr. Balsam have recently returned from Europe, where they performed together in London the Beethoven sonata cycle. So great was the response of their hearers that they have been booked to repeat the programs in the spring of 1957.

Blue Hill and environs are also privileged this season in having the opportunity to hear the Albeneri Trio, whose personnel is Ward Davenny, piano, Giorgio Ciompi, violin, and Benar Heifetz, 'cello. This concert is the gift to Kneisel Hall of the Elizabeth Sprague Coolidge Foundation of the Library of Congress, and the second such gift in the three-year history of the Music School. It is offered as a special benefit to the scholarship fund—proceeds from all the other concerts, as usual, will be used for this purpose.

Mr. Kneisel is no stranger in Blue Hill. He has played in and about Blue Hill since he was a very young man, studying with his father, the late Franz Kneisel. Mr. Warburg, who was featured in the first Sunday afternoon concert, is also well known in Blue Hill, having spent many summers in that lovely town as a boy and youth. At the age of 14, he became a student of Willem Willeke, 'cellist of the Kneisel Quartet, and for years thereafter he returned annually to study and play at Kneisel Hall. He is widely known as one of the leading 'cellists and conductors in this country. He is founder of the Stradivarius Society and a member of the staff of the Metropolitan Museum of Fine Arts and also Founder of the Brooklyn Symphony in New York.

Detailed information as to price of tickets both single and for the two series may be obtained by writing direct to Marianne Kneisel, director, Kneisel Hall, Blue Hill, Maine.

* * *

We are justly proud of Lilian Sprague Copping whose 91st birthday was celebrated on July 17. Few if any in this section have figured so prominently in music as Mrs. Copping over the years. She herself was the possessor of a notably fine voice, yet perhaps her greatest love was in teaching, and in this field she has been outstanding since she gave to her pupils much beyond just voice training. I say this first hand since I studied with Mrs. Copping for quite a period and have never ceased to be grateful and appreciative for all she gave me, both in vocal training and in the background of music. She was a truly dedicated teacher, with no limits set on time or painstaking care. Voice students who started their first lessons with her all attest to the knowledge she imparted to them—about musicians, about concerts she had heard and participated in, the history and literature of music—rich giving from her store of knowledge and interest.

While her teaching days were over some years ago, she has never lost her interest in music and its activities, and in her one-time pupils. And to talk with her today you would hear her delve into her great store of musical memories and bring up treasures. What a wealth she has given to the many "boys and girls" who studied with her! I know they do not forget.

* * *

I have just read a truly fascinating biography—that of Maude Adams—(Maude Adams: An Intimate Portrait, by Phyllis Robbins)."

And unless one reads this biography, he can never fully realize what a tremendously gifted and versatile woman and artist she was. She had a beautiful singing voice as well as speaking voice; she was gifted in writing, she had a decided turn for mechanics and worked out a system of stage lighting that I believe is still used today; these are only a few of the things this lovely and enchanting woman had at her command. Her teaching at Stephens College was outstanding in its vision and uthority.

I recalled that Miss Adams played in "Twelfth Night" in Camden but could not remember the year until I read this biogrphy. It was in 1934, during a tour of New England, in summer stock which opened in Ogunquit on July 16, playing the role of Maria in "Twelfth Night." The biography says that she "wearily traveled to Camden and other towns in Maine by bus, like the stage coach of her early theatrical days. Then Hanover and Keene, in New Hampshire, Brattleboro in Vermont, Westerly in Rhode Island, and Magnolia, Wellesley and Dennis in Massachusetts. The reviewers said that her Maria was less the earthy wench and more the child, seeking fun, her foolery taking a form more elfin than robust. How she managed this was her own secret, and how she conveyed this "youngness" was all the more amazing since she never made any effort to hide her years, she was then 61 years old.

She was deeply interested in producing a Bible play—she felt very strongly that "when religious faith is left out of the daily education of young people, it seems to be forgotten that it is to the church we look for beauty and goodness. If the church does not survive, will the spirit live" was one of her queries.

Of course the role of Babbie was her best known and made her famous everywhere she played "The Little Minister." Her contact with James Barrie who wrote "The Little Minister" and other plays for her, extended over many years and their friendship was deep and sincere. Several of Barrie's letters appear in the book.

A while back, Mrs. Helen Emmons, formerly of Warren, sent me a charming book showing Maude Adams in "The Little Minister." The book is an edition-de-luxe souvenir published by the arrangement with Charles Frohman, with drawings by C. Allan Gilbert—the date is 1898. The drawings are exquisite but lovelier still is the frontispiece picture showing Miss Adams at her loveliest. Few faces have the sensitivity and delicate beauty as hers did.

* * *

Those who follow the Berkshire Festival (Lenox, Mass.) will learn with interest that the Berkshire County group which fostered the symphonic festivals which have attracted international attention from the music world, have voted to dissolve their organization and to give the $25,000 remaining assets to aid musical education.

Known as the Berkshire Symphonic Festival, Inc., and founded in 1934, it worked under its president, Mrs. Gertrude Robinson Smith, to realize the idea of a Berkshire music center. It turned over its physical assets in 1945 to the Boston Symphony Orchestra—this donation including the $30,000 music shed at Tanglewood.

Of the $25,000 in the organization's treasury, $5000 goes to a revolving scholarship fund at the Berk[illegible] attac[illegible] mai[illegible] field Inc.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 25 1956

Beaux Arts Trio Will Return to Music Festival Tonight

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[190]

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

JUL 25 1956

BEAUX ARTS TRIO TONIGHT AT FESTIVAL

Serkin, Burgin and Ruth Posselt Also Featured This Week

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Remaining seats for tonight's concert by the Beaux Arts Trio, and the succeeding ones by the Boston Symphony Orchestra during the 1956 Berkshire Festival, which ends on Aug 12, may be obtained at the Tanglewood box office, and telephone reservations are accepted—Lenox 900. Admission for listening from the lawn will be available on the day of each concert.

RUTH POSSELT

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634

JUL 25 1956

Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week, opening with joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three week-end concerts by the 105-peice Boston Symphony on Friday and Saturday evenings and on Sunday afternoon in the Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro August 3; by Leonard Bernstein August 4; by the Boston Symphony Orchestra's Music Director Charles Munch August 5.

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Press
STONEHAM, Mass.
Weekly Independent
Circ. 3,600

JUL 26 1956

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The Very Rev. W. E. Fitzgerald, S. J. thanked the "Lenox neighbors for the immediate and friendly assistance when the old Novitiate was burned March 10, and again for answering our present need."

Standard-Star, New Rochelle
Fri., July 20, 1956 9

at the NEW YORK THEATERS

by Charles K. Freeman

Festival Time, U.S.A.

FESTIVAL IN HIGH GEAR

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

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Very Rev. William E. Fitzgerald, Provincial of the New England Province of the Society of Jesus, will deliver the salutation.

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Following the ground breaking, a memorial service will be held at the graves of the four Jesuits who perished in the Shadowbrook fire.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 26 1956

4th Week of Music Festival Opens With Beaux Arts Trio

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Beaux Arts Trio

The trio, composed of Daniel Guilet, violin; Bernard Greenhouse, 'cello, and Menahem Pressler, piano, played the Trio in D minor by Mendelssohn, the Trio in A minor by Ravel and the Trio in C minor by Brahms.

The remaining concerts of the current series, on Friday and Saturday evenings and Sunday afternoon, will be held in the big shed and will feature the full 106-piece Boston Symphony orchestra.

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Sunday Afternoon

On Sunday afternoon Richard Burgin, the Boston Symphony's associate conductor and concertmaster, will take the podium and his wife, Ruth Posselt, will be soloist for Hindemith's Violin Concerto. The orchestra will also play Prokofieff's "Romeo and Juliet" Suite No. 2 and Mahler's Symphony No. 1 in D major.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

JUL 25 1956

BEAUX ARTS TRIO TONIGHT AT FESTIVAL

Serkin, Burgin and Ruth Posselt Also Featured This Week

Lenox, July 25—The fourth of this season's series of six Wednesay evening chamber music concerts at Tanglewood in Lenox, will be given tonight in the intimate 1200-seat theater-concert hall when the Beaux Arts Trio (Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello) returns after its Tanglewood debut last summer to perform trios by Mendelssohn (in D Minor), Ravel (in A Minor) and Brahms (in C Minor).

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the former NBC Symphony Orchestra, now known as the Symphony of the Air. Since his Town Hall debut in 1946, Bernard Greenhouse has performed in recital with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juilliard and Manhattan Schools of Music. The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

On Friday evening Charles Munch will inaugurate the second week end of concerts in the giant Music Shed by the full 105-piece Boston Symphony Orchestra. Dr. Munch will again be on the podium for the Saturday evening concert when Rudolf Serkin will be the soloist in the Schumann Piano Concerto, which has been programmed to commemorate the 100 anniversary of the composer's death. Sunday afternoon Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct a program which will feature his wife, Ruth Posselt, as soloist in the Violin Concerto by Hindemith.

Remaining seats for tonight's concert by the Beaux Arts Trio,

RUTH POSSELT

and the succeeding ones by the Boston Symphony Orchestra during the 1956 Berkshire Festival, which ends on Aug 12, may be obtained at the Tanglewood box office, and telephone reservations are accepted—Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634

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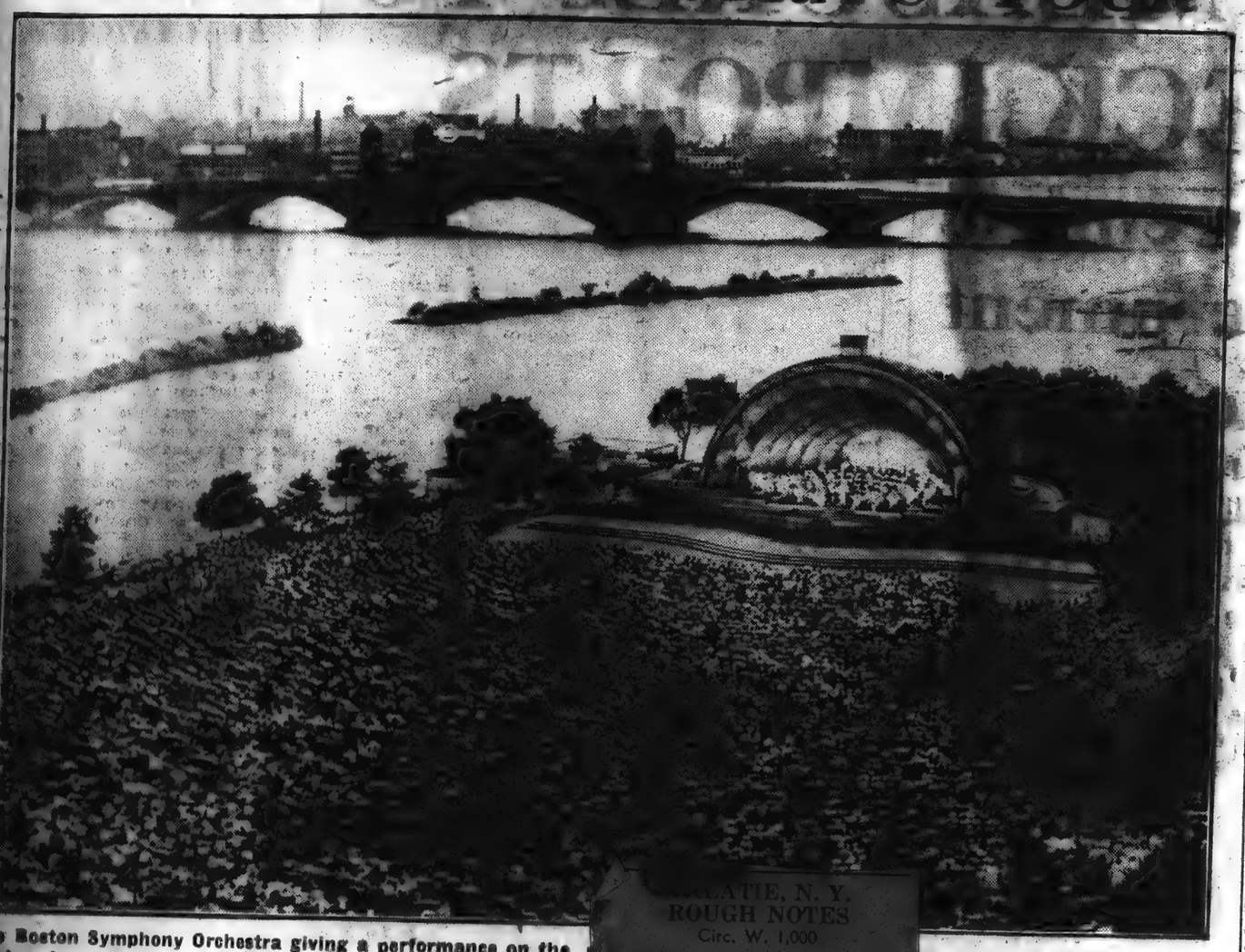
Irish Independent
Tues. July 24, 1956

BOSTON ORCHESTRA'S TOUR



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The orchestra, about to crown its 75th anniversary season, got its start through the frustration of a musical career. The frustrated musician was Henry Lee Higginson, son of a New England merchant family, who forsook the traditional family pattern of entering a business firm following graduation from college. Instead, the 22-year-old Higginson went to Vienna in 1856 to study the piano while eking out a living by giving English lessons.

When an injured hand prevented him from becoming a pianist, he followed the family tradition of banking until he had acquired some capital, and then proceeded to build with it a symphony orchestra. This was no case of the 19th-century millionaire who poured his surplus into some good deed. Mr. Higginson finally left no fortune, but the orchestra a fortune had made.

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Karl Muck

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Another Alsatian, Albert Schweitzer, who was once the pupil of Eugene, is the relative by marriage of Charles Munch. Mr. Munch has been conductor of the Boston Symphony Orchestra for six years.

Long Season

If Mr. Higgison could behold what has grown from his project of 1881, which began under such limited circumstances but aimed so high, he would have plentiful cause for satisfaction. While he took steps to have the concerts available to as many people as possible, he could not have dreamed what science would provide on records and on the air. It would surely please the founder to contemplate that what was once his orchestra, has become a world orchestra with a season from October to mid-August.

With its "Pops" season in May and June under Arthur Fiedler, the season in July and August of free concerts on the Charles River Embankment, the six weeks' Berkshire Festival at Tanglewood in Lenox, Massachusetts, where more than 100,000 people attend each summer, and its Tanglewood school for experience in performance, the Berkshire Music Centre this orchestra makes a more extensive contribution than any other in the U.S.

LEATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000
JUN 29 1956

mainly things

by ED MERRITT

No doubt the summer season has finally arrived. Our sunburn is beginning to peel. . . . Anniversary number 23 of graduation from school has been heralded by the arrival of a neat invitation. . . . Monday and Tuesday the Berkshire Playhouse and The Malden Bridge Summer Theatre opened their respective doors, to be followed closely by the rest of the summer features. Everything seems to make good sense, except for the graduation anniversary.

By this time we had hoped for definite word on the schedule at Music Inn, Lenox, where the jazz and the musical talk will flow during a goodly part of the summer. Unfortunately, not anymore than a brief notice of their opening has blown across the desk. We do know it's a big season. . . . We'll report details as soon as available. On the other hand, plenty of dope on the upcoming doings at Tanglewood. This would be a big year for familiar composers and familiar music. Also a group of features by contemporary composers written for the 75th anniversary of the Boston Symphony Orchestra to be celebrated this year. Crowds can be expected for many events on the programs, particularly such items as the Benny Goodman appearances with both orchestra and chamber groups. Mr. G., fresh from the triumphs of "The Benny Goodman Story," a wonderful engagement at the Cafe Rouge in New York, and a swing across the country with his band, will make music in the Berkshire Hills July 6 and 11. In addition to these concerts, this department looks forward with great anticipation to a pair of concerts by the Boston Symphony under the direction of the fabulous octogenarian, Pierre Monteux. These musical events July 22 and August 11 will again afford a wonderful opportunity to see and hear one of the greatest musicians of our time in action.

Bulked into the summer plans of most everyone . . . a chance to get close to some of the books we've been promising ourselves all winter long. We'd like to suggest a couple here . . . one mighty serious and the other fairly relaxed. Here at home we have the ever present headlines to remind us of the problem of race relations, a problem spread around the world, unfortunately. Most pressing and alarming conditions probably are found in South Africa where a conservative guess would suggest the clock has been turned back 200 years. Recent telecast by Edward R. Murrow, in the fine journalistic tradition, has brought this situation close to the attention of Americans. Now, further and distressing enlightment to be found in a book by one of Murrow's guests, Father Trevor Huddleston, "Naught For Your Comfort." This one aptly titled . . . some find the volume exciting and moving. We find it horrifying. If you want to know a bit about the madness which sometimes seizes human beings, if you want to see how and why the actions of people, thousands of miles away, stir up a witches' brew, which well may plague us here, don't fail to read this distressing story.

Number two book . . . "H. L. Mencken, A Portrait from Memory" by Charles Angoff. Catch a close-up glimpse of one of the most interesting and controversial men of the Twenties. Perhaps you'll not care for the manners, but the man is terrific.

Just a pair of record selections this week. In the popular department . . . Elliott Lawrence on the Fantasy label with a fine set of tunes as arranged by Tiny Kahn and Johnny Mandel. Enjoyable big band playing. Then, halfway between the popular and the concert world comes pianist, Pablo Flores. MGM releases his recording of "Memories of Mexico." May not be profound, but one of the best listening items to come along in quite a while. So . . . more later!

The Echo
New Lebanon
Tues. July 31.

Tanglewood Goes Into Fifth Week

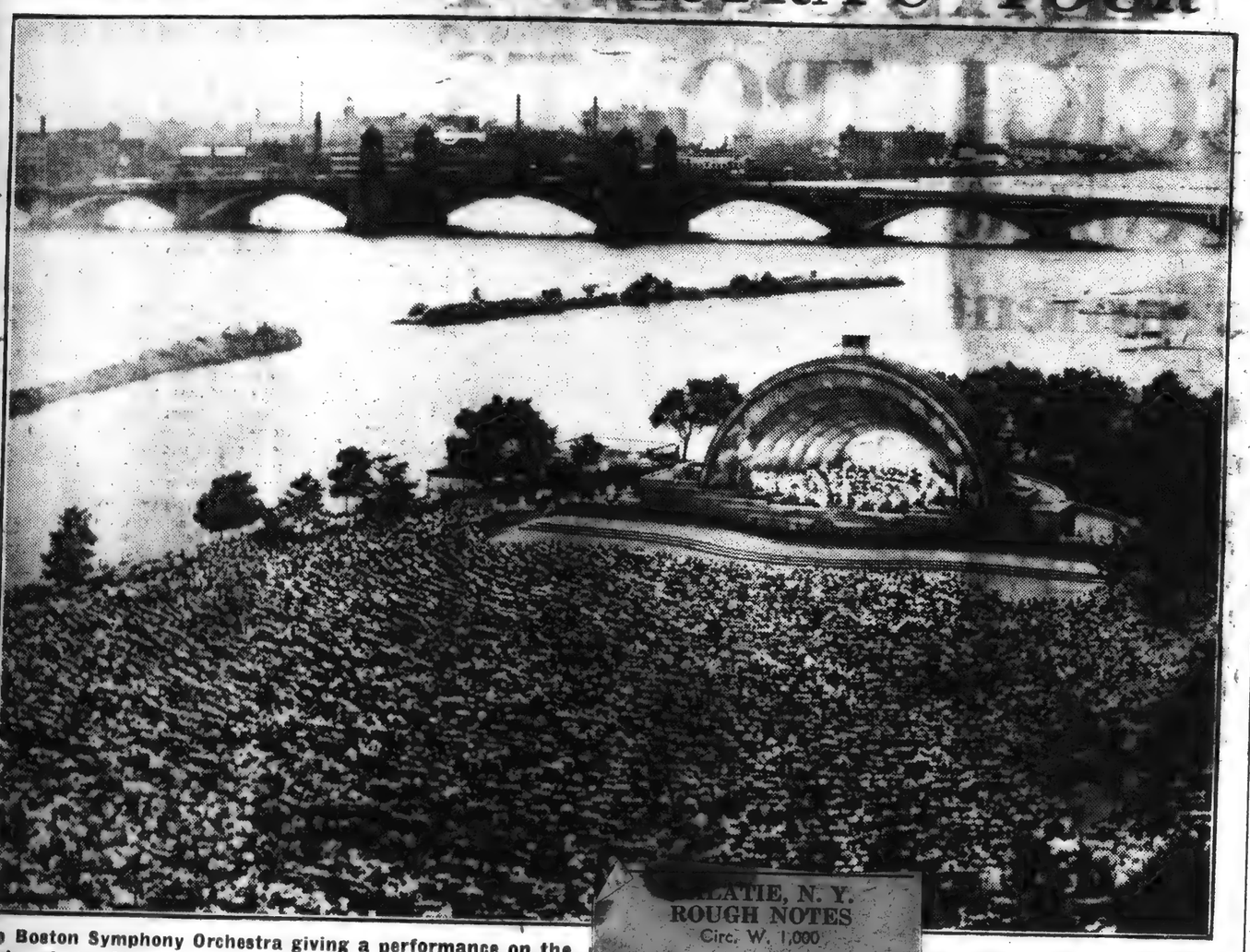
The fifth week of Berkshire Festival concerts will commence with a joint recital by Rudolf Serkin, pianist, and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1. In the Music Shed, Eleazar de Carvalho, who heads the department of orchestra and conducting at the Berkshire Music Center this summer, will conduct the Boston Symphony in a program of works by Barraud, Falla, Ravel, Stravinsky, with his wife, Joey de Oliveira, as soloist in the Ravel Piano Concerto on Friday evening, August 3. Leonard Bernstein will conduct the orchestra in a memorial to its former conductor Serge Koussevitzky on Saturday evening, August 4, the program consisting of Prokofieff's Symphony No. 5, which Dr. Koussevitzky introduced to the United States, and Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the Festival chorus of students of the Berkshire Music Center and soloists Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor. Charles Munch takes the concert Sunday afternoon, August 5 with works scheduled by Aaron Copland, Tchaikovsky and Schumann, with Zino Francescatti soloist in the Tchaikovsky Violin Concerto.

ARTHUR FIEDLER, conductor of the Boston Pops Orchestra, will return to Tanglewood for his third consecutive summer to appear with the Pops at "Tanglewood on Parade," Thursday, August 9, at 8:15 p. m. in the Music Shed.

[192]

Irish Independent
Tues. July 24, 1956

BOSTON ORCHESTRA'S TOUR



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LATIE, N. Y.
ROUGH NOTES
Circ. W. 1,000
JUN 29 1956

mainly things

by ED MERRITT

No doubt the summer season has finally arrived. Our sunburn is beginning to peel. . . . Anniversary number 23 of graduation from school has been heralded by the arrival of a neat invitation. . . . Monday and Tuesday the Berkshire Playhouse and The Malden Bridge Summer Theatre opened their respective doors, to be followed closely by the rest of the summer features. Everything seems to make good sense, except for the graduation anniversary.

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[192]

The Echo
New Lebanon
Tues. July 31.

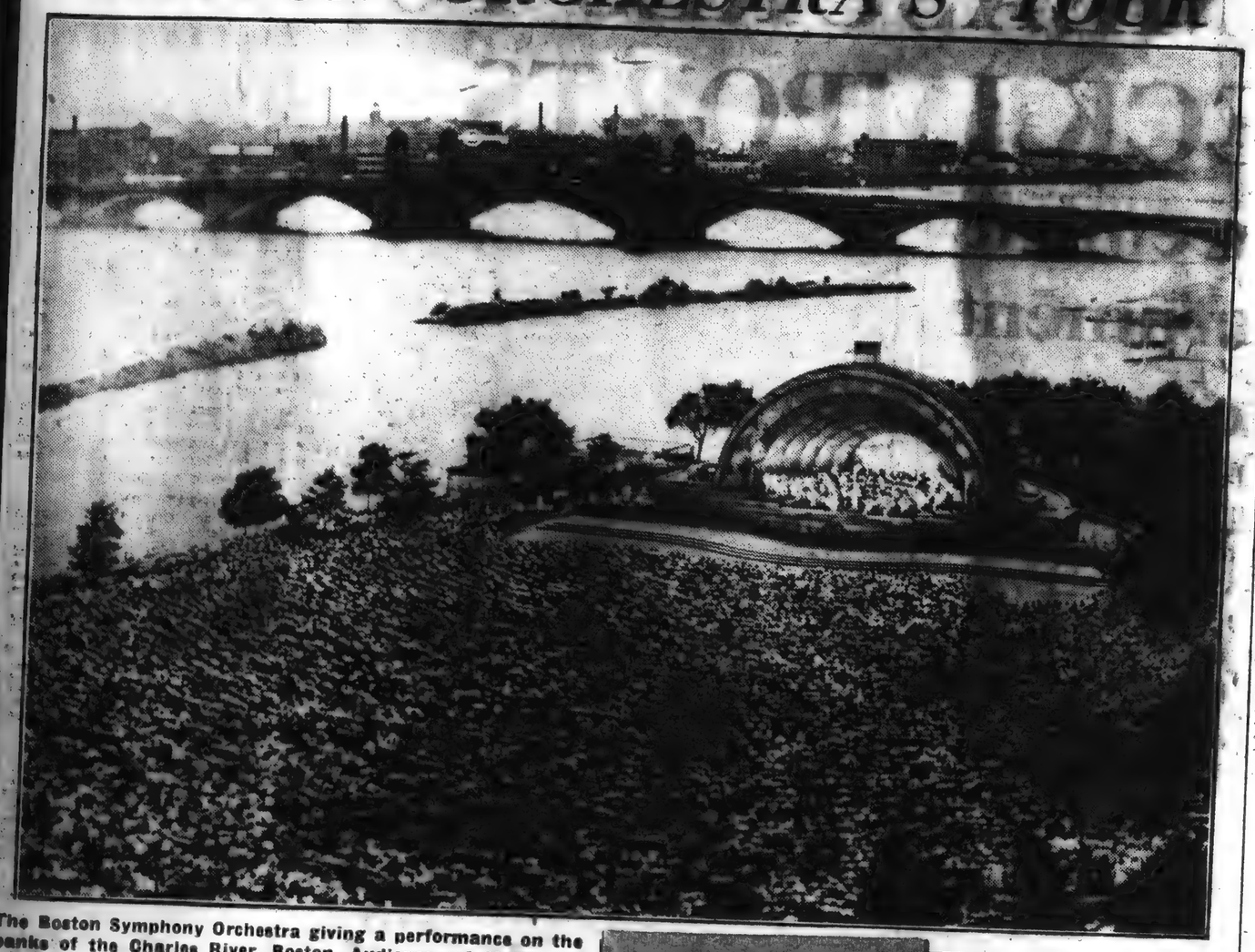
Tanglewood Goes Into Fifth Week

The fifth week of Berkshire Festival concerts will commence with a joint recital by Rudolf Serkin, pianist, and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1. In the Music Shed, Eleazar de Carvalho, who leads the department of orchestra and conducting at the Berkshire Music Center this summer, will conduct the Boston Symphony in a program of works by Barraud, Falla, Ravel, Stravinsky, with his wife, Joey de Oliveira, as soloist in the Ravel Piano Concerto on Friday evening, August 3. Leonard Bernstein will conduct the orchestra in a memorial to its former conductor Serge Koussevitzky on Saturday evening, August 4, the program consisting of Prokofieff's Symphony No. 5, which Dr. Koussevitzky introduced to the United States; and Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the Festival chorus of students of the Berkshire Music Center and soloists Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor. Charles Munch takes the concert Sunday afternoon, August 5 with works scheduled by Aaron Copland, Tchaikovsky and Schumann, with Zino Francescatti soloist in the Tchaikovsky Violin Concerto.

ARTHUR FIEDLER, conductor of the Boston Pops Orchestra, will return to Tanglewood for his third consecutive summer to appear with the Pops at "Tanglewood on Parade," Thursday, August 9, at 8:15 p. m. in the Music Shed.

Irish Independent
Tues. July 24, 1956

BOSTON ORCHESTRA'S TOUR



The Boston Symphony Orchestra giving a performance on the banks of the Charles River, Boston. Audiences of 20,000 and more are not unusual.

Will Visit Dublin And Cork Next Month

THE Boston Symphony Orchestra will commence a tour of Europe on August 14, appearing in Cork on August 24, and Dublin on August 25. The tour will include 27 concerts in 13 countries, including Russia at the invitation of the Ministry of Culture in Moscow.

The orchestra, about to crown its 75th anniversary season, got its start through the frustration of a musical career. The frustrated musician was Henry Lee Higginson, son of a New England merchant family, who forsook the traditional family pattern of entering a business firm following graduation from college. Instead, the 22-year-old Higginson went to Vienna in 1856 to study the piano while eking out a living by giving English lessons.

When an injured hand prevented him from becoming a pianist, he followed the family tradition of banking until he had acquired some capital, and then proceeded to build with it a symphony orchestra. This was no case of the 19th-century millionaire who poured his surplus into some good deed. Mr. Higginson finally left no fortune, but the orchestra a fortune had made.

Best Musicians

In 1881 he gathered together the best musicians he could obtain in Germany and Austria, a young German-born conductor, Georg Henschel, to lead them, and announced concerts in Boston.

The Boston Symphony Orchestra was not a musical "society" which met periodically to make music together, but a permanently maintained organisation of skilled players who knew where their first and foremost duties lay. Always choosing a conductor for his high intentions as well as his abilities, Mr. Higginson proceeded to give him a free hand.

Wilhelm Gericke, a Viennese (1884-1889; 1898-1906) drilled the orchestra into an immaculate ensemble. Travelling was extended, and 1886-87 saw Mr. Gericke ready to submit his orchestra's prowess to New York to the astonishment of that city. Three other conductors in turn conducted the orchestra, and in 1912 Max Fiedler took over and conducted until the Spring of 1918.

A Public Trust

The first World War brought the end of an era. The orchestra's owner after 36 years bowed to the inevitable change. From 1881 till 1919 Higginson had personally made up the deficit every year. Now this orchestra became what all orchestras had to be—a public trust, the property of the community it served.

The newly-formed Board of Trustees engaged Henri Rabaud from Paris in 1918, and in the season following, Pierre Monteux. The orchestra became more cosmopolitan and so did its programmes. Mr. Monteux produced a virtually new and newly illustrious orchestra.

In 1924, Serge Koussevitzky, a magic figure in Europe, began what was to be the longest term for a single conductor—25 years, and the name of the orchestra and its conductor seemed inseparable until in 1949 he decided to retire.

Charles Munch, when he came to this orchestra in the autumn of 1949, was one of the foremost musicians in France and had been the conductor of four orchestras in Paris. Mr. Munch's mother was French, his father an Alsatian. He grew up surrounded by the music of Bach, for his father, Ernest, in Strasbourg and his uncle, Eugene, in Mulhouse, were leaders of Bach's music in the cathedral of each city.

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Berkshire Eagle - July 31

Beaux Arts Trio Will Play at South Mountain

Second appearance in the Berkshires this summer for the Beaux Arts Trio will be on Saturday at South Mountain Temple of Music. They performed at the chamber music series at Tanglewood July 25. Left to right, Daniel Guilet, violin; Menahem Pressler, piano; Bernard Greenhouse, cello.

The Beaux Arts Trio will present the second concert of the regular series at South Mountain Saturday at 3:30 p.m., it was announced today by Mrs. Willem Willeke, musical director. The concerts have been planned by the South Mountain Assn.

The trio, Daniel Guilet, violin; Menahem Pressler, piano; and Bernard Greenhouse, cello, have played together for four years, but in public performance for only one. It has the endorsement of Artur Toscanini, the result of a small, private concert given for him and has given a total of 57 concerts this year. A soldout tour of 80 concerts is scheduled for next season.

On July 25 the trio returned to Tanglewood for the first time after its debut there last summer to perform trios by Mendelssohn, Ravel and Brahms. The first New York appearance of the group was under the auspices of the Frick Collection. They also are being featured at the Ravina Festival in three concerts this week before returning to the Berkshires to play at South Mountain.

NBC Concertmaster

Born in France, Mr. Guilet attended the National Conservatoire in Paris, studying and playing public performances with Jacques Thibaud and Georges Enesco. He has appeared extensively on the continent and in this country with major orchestras and chamber music groups. In 1941 he organized the Guilet Quartet and in 1944 was chosen as a member of the NBC Symphony of which he became concertmaster in 1951. He still holds that position with the Symphony of the Air, successor to the NBC Symphony.

Mr. Pressler was born in Germany but fled with his family to Israel when Hitler came into power. He began his studies there and won the Debussy Prize when he was 17. He has appeared with the Philadelphia Orchestra, New York Philharmonic, the Cleveland Orchestra, Indianapolis Symphony and the National Symphony in Washington, D.C.

On Juilliard Faculty

Mr. Greenhouse made his Town Hall debut in 1946 and in that same year in Europe began studies for two years with Pablo Casals. A former fellowship student at the Juilliard School of Music, he now is on the faculty of that school and the Manhattan School of Music. He plays the "Visconti" Stradivarius cello, dated 1684.

The Beaux Arts Trio has made recordings with MGM, two of which will be released the end of the month.

A few free tickets are available for the South Mountain concert and may be obtained by writing to Mrs. Willem Willeke and enclosing a stamped, self-addressed envelope.

Music

Opera Scenes at Tanglewood

By JAY C. ROSENFELD

THE OPERA department of the Berkshire Music Center presented scenes from five 19th century operas to an audience of "Friends" last night in the Theater Concert Hall at Tanglewood.

Boris Goldovsky, head of the department, again added immeasurably to the pleasure, and the understanding, of the evening by his pertinent, witty and nonchalant remarks and explanations preceding each scene.

* * *

THE PRODUCTIONS in most cases were professional and the singers are all already, or so close to, "arrived" that not only their voices but their stage demeanor were elements with which the respective directors could build the small fragments of the chosen operas into complete integral units. Some lent themselves better than others. The scenery and costumes were much more than adequate and were appropriate and in good taste, particularly the unit costumes devised by Laura Zirner for the "Aida" scene.

Verdi dominated the evening, being represented by three excerpts, from "Aida," "Don Carlo" and "Falstaff." The fourth act of Berlioz' "The Trojans" and the first act of Puccini's "La Rondine" completed the program.

* * *

THE IMPASSIONED second act duet between Ameris (Claudia Lourie) and Aida (Annabelle Howard) was not surpassed during the evening for general effectiveness. The "Don Carlo" was a little more elaborate and moved forward with the greatest intensity. Here the scenic designs by Ed Flesh and the costumes by Leo Van Witsen were supports for John Parella as King Philip, John McCurdy, the Grand Inquisitor; Spelios Constantine, Count Lerma; Madeleine Palmer, Queen Elizabeth; Donald Henrickson, Rodrigo, and Shirley Carter, Princess Eboli. The foundation and support provided by Paul Ulanowsky at the piano in the pit gave this portion of the evening a drive and dramatic pulse not equaled by any other of the evening's offerings.

"La Rondine" suffered by its fate of being a period piece. The costumes of the Second Empire, and the obvious make-believe of the plot just do not make it good or credible theater, in spite of the excellent efforts of Lynn Rasmussen as the sophisticated Magda, Polyna Zagaretou as the saucy and pert Lisette and Harold Johnson as the mooning poet Prunier.

* * *

"THE TROJANS" and "Falstaffexcerpts were tightly knit and provided some of the most engaging concerted singing, while the individual singers had some very grateful solos. The whole evening, except for its duration, (the final curtain was at 11:30) was thoroughly enjoyable. The long hours of preparation produced results for the audience and, probably more important, opportunities for the aspiring young artists that are among the high points of the Center's achievements.

25 Foreign Born Musicians To Visit Homelands With BSO

TANGLEWOOD — Twenty-five foreign-born members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the course of the five-week tour of Europe, which will commence immediately at the conclusion, on Aug. 12, of the orchestra's concerts at this summer's Berkshire Festival at Tanglewood.

By far the largest group of returning natives will be the 16 French-born members of the orchestra, who are looking forward to the concerts in Paris on Sept. 19 and 20, and in the Cathedral at Chartres on Sept. 21. Included in this group are Emil Kornsand (born in Colmar), Norbert Lauga (Aix-les-Bains), Pierre Mayer (Paris) and Roger Shermont (Paris), violinists Albert Yves Bernard (Seine) and Jean Cauhape (Toulouse) are French-born violists. Leon Marjollet (Chalons-sur-Marne) and Alfred Zighera (Paris) are native French cellists. The bass section includes Georges Moleux, principal bass (Boulogne-sur-Mer), Gaston Dufresne (Lille) and Henri Girard (Montlhery).

Other French-born Boston Symphony players are Jean Devergie (Marseille), oboe; Louis Speyer (Paris), English horn; Roger Voisin, principal trumpet (Angers); Marcel Lafosse (Marly-le-Roi), trumpet; and Bernard Zighera (Paris), harp.

Both Charles Munch, the orchestra's music director, and Pierre Monteux, the guest conductor, are French-born. Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris.

Three Russian-born violinists have been polishing up their Russian for the orchestra's concerts in Leningrad on Sept. 5 and 6, and Moscow on Sept. 8 and 9. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (Novgorod), and Manuel Zung (Grodno).

Two cellists, Louis Berger (Prague) and Josef Zimbler (Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on Sept. 11.

The concert in Vienna on Sept. 12 will find Irving Frankel (Lemberg), bass, and Ernst Panenka (Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (Berlin) and Einar Hansen (Copenhagen). The orchestra will play in Copenhagen on Aug. 31, immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on Sept. 13 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's tour.

Burlington Daily News - July 31

BURLINGTON STUDENT AT TANGLEWOOD— June Stone, of 24 Hoover St., Burlington (extreme right), a member of the festival chorus, goes over a score with fellow students at the famed Berkshire Music Center at Tanglewood, Lenox, Mass. In the background is the music shed, where Boston Symphony Orchestra summer concerts are held. Miss Stone's fellow New England area students are, from left, Eunice de Sanchez of Portland, Maine, Joan Lewitt of Nashua, N. H., Walter Tokarczyk of Woonsocket, R. I., and Madeline Palmer of Manchester, N. H.

Successful Weekend Reported by Kiwanis Information Center

LENOX—For the first time this season, the Kiwanis Information Center at the Community Center on Walker Street reported that all rooms were rented out during the past weekend.

Despite reports from Tanglewood that attendance at the concerts was low, Mrs. John M. O'Brien, clerk of the information center, said that more people had come to the center seeking rooms than at any other time this season.

More than 200 rooms registered with the center were rented out, and visitors had to be referred to neighboring towns for rooms.

West Stockbridge

Musicians To Perform In 2 Churches Sunday

WEST STOCKBRIDGE — A Boston Symphony Orchestra violist and a Great Barrington soprano will perform Sunday morning in two churches in West Stockbridge.

Jean Cauhape, a summer resident of West Center, will play the viola at the 11 o'clock service of the West Stockbridge Congregational Church. Mrs. Hope Straleau will sing at 9 a.m. at the West Center Congregational Church.

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CITY RESIDENT AT TANGLEWOOD

. . . Among residents of New England who are studying at the Berkshire Music Center, Tanglewood, Lenox, Mass., this summer is Walter Tokarczyk of 539 River St., shown relaxing with Eunice De Sanchez of Portland, Maine, Joan Lewitt of Nashua, N. H., Madeline Palmer of Manchester, N. H., and June Stone of Burlington, Vt., left to right. Tokarczyk is a tympanist in the student orchestra.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

AUG 1 1956

FINE KETTLES of the Boston Symphony Orchestra are turned over to Everett Firth by Roman Szulc.

Symphony Timpanist Szulc Retires; Everett Firth Takes Over His Post

Roman Szulc, first timpanist of the Boston Symphony Orchestra, will retire at the close of the Tanglewood season, ending 21 years' association with the orchestra on Aug. 12.

His successor, a pupil he has trained since 1950, is Everett J. Firth, a member of the orchestra since 1952, whose new duties will commence with the Boston Symphony's European tour of 13 countries during August and September.

Szulc, who is 62, lives with his wife at 118 Hemenway st., Boston, and during the Tanglewood season at 28 Clinton av., Pittsfield. In the Autumn he plans to move to Arizona to better his health. He has two sons, Walter, who plays the trombone, and Andrew, formerly a pianist with dance orchestras.

Szulc was born in Warsaw, commenced his musical studies at an early age, and played first timpani with almost every great conductor in Europe. He came to the United States in 1935, the year he joined the Boston Symphony. He learned what English he knew on the boat bringing him to America.

Firth was born in Winchester and attended the New England Conservatory, Boston, and the Berkshire Music Center. At the orchestra's Summer music school at Tanglewood during 1950 and 1951, he first studied with Szulc and before joining the Boston Symphony in 1952, was a pupil of Saul Goodman, head timpanist of the New York Philharmonic Symphony.

The Boston Symphony's timpani and percussion section comprises five men. Harold Farberman is the other timpanist. Charles Smith and Harold Thompson in the percussion trio have been joined this season by Arthur C. Press, a scholarship student at the Juilliard School of Music, New York, and a student of Morris Goldenberg and Saul Goodman. Press has played with Thomas Scherman's Little Orchestra Society and was solo percussionist with the Radio City Music Hall Orchestra.

A new set of timpani has just been received by the Boston Symphony, the four kettle drums made to the design of Saul Goodman and they will travel with the orchestra on its European tour.

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NEW YORK, N. Y.
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AUG 1 1956

Serkin Concert At Tanglewood

The fifth week of the Berkshire Festival at Tanglewood, Lenox, Mass., opens at 8:30 p. m. today in the Theater-Concert Hall with a chamber music concert by Rudolph Serkin, pianist, and four members of the Boston Woodwind Quintet. The complete Boston Symphony Orchestra will give concerts in the Music Shed Friday night under Eleazar de Carvalho, Saturday night under Leonard Bernstein and Sunday afternoon under Charles Munch.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 1 1956

Serkin Honoring Schumann Tonight

Rudolf Serkin (who last Saturday evening played Schumann's Piano Concerto in A Minor, with Charles Munch and the Boston Symphony Orchestra, in commemoration of the 100th anniversary of the death of the composer), makes his second and final appearance at this summer's Berkshire Festival with a concert in the intimate 1200-seat Theater-Concert Hall at Tanglewood, Lenox, tonight at 8:30. He will continue his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite. In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind instruments, K. 452, wit hfour members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, James Stagliano, horn, and oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon.

N.Y. Times July 31

OPERATIC EXCERPTS OFFERED AT LENOX

Special to The New York Times.

LENOX, Mass., July 30—Five acts from nineteenth-century operas by Berlioz, Puccini and Verdi were given here tonight.

Students of the opera department of the Berkshire Music Center performed the excerpts before a capacity audience in the Berkshire Festival's theatre-concert hall. Boris Goldovsky directed the performance and provided piano accompaniment.

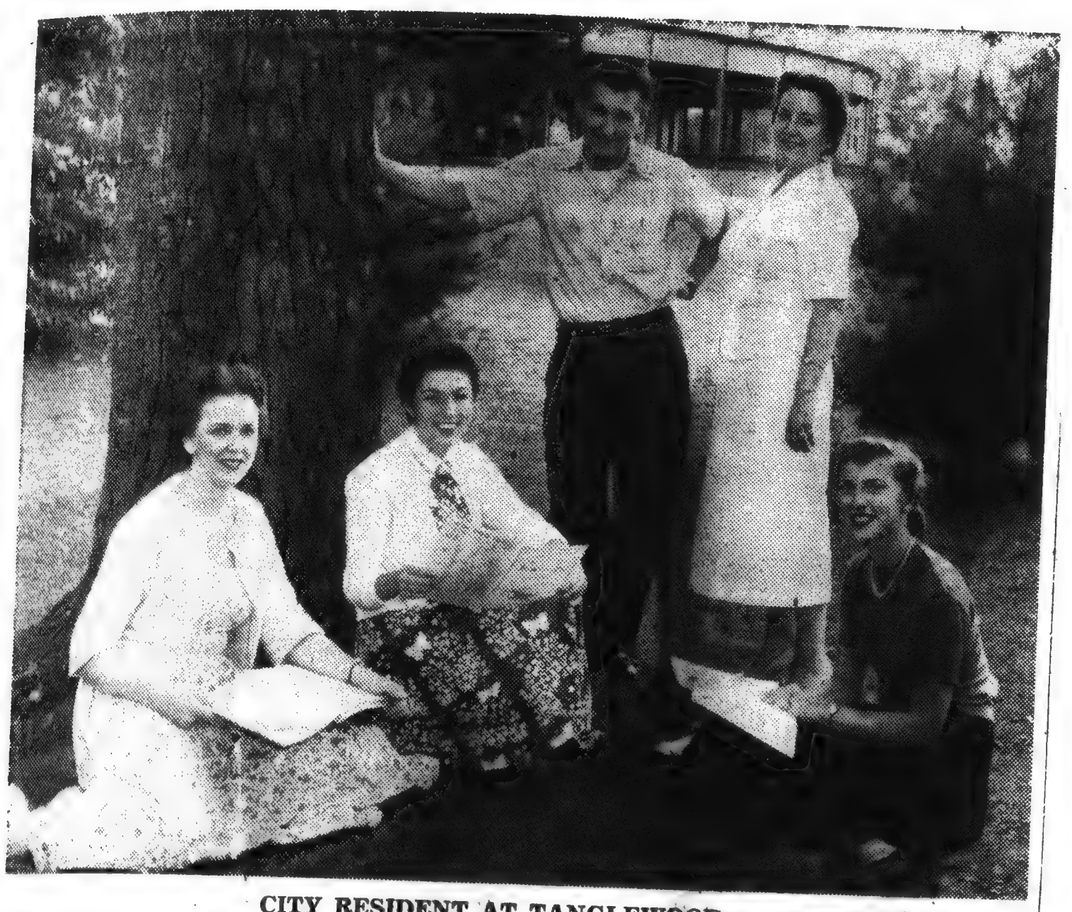
The excerpts offered were from Berlioz' "The Trojans," Puccini's "La Boheme" and Verdi's "Un Ballo in Maschera," "Don Carlo" and "Falstaff."

Next Monday and Tuesday Mr. Goldovsky will stage the major offering of the Tanglewood season, Lukas Foss' three-act opera "Griffelkin." The opera, given last winter in condensed form on television, will be staged for the first time. The composer will conduct.

RETIRING TIMPANIST Roman Szulc, left, 62, of the Boston Symphony Orchestra, gives a pointer to his pupil, Everett J. Firth, 26, who will succeed him as first timpanist when the orchestra begins its European tour Aug. 24. Mr. Szulc has been with the orchestra 21 years.

Berkshire Eagle - Tuesday July 31

[194]



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The Boston Symphony's timpani and percussion section comprises five men. Harold Farberman is the other timpanist. Charles Smith and Harold Thompson in the percussion trio have been joined this season by Arthur C. Press, a scholarship student at the Juilliard School of Music, New York, and a student of Morris Goldenberg and Saul Goodman. Press has played with Thomas Scherman's Little Orchestra Society and was solo percussionist with the Radio City Music Hall Orchestra.

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PRESS CLIPPING BUREAU
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NEW YORK, N. Y.
HERALD-TRIBUNE
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AUG 1 1956

Serkin Concert At Tanglewood

The fifth week of the Berkshire Festival at Tanglewood, Lenox, Mass., opens at 8:30 p. m. today in the Theater-Concert Hall with a chamber music concert by Rudolph Serkin, pianist, and four members of the Boston Woodwind Quintet. The complete Boston Symphony Orchestra will give concerts in the Music Shed Friday night under Eleazar de Carvalho, Saturday night under Leonard Bernstein and Sunday afternoon under Charles Munch.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 1 1956

Serkin Honoring Schumann Tonight

Rudolf Serkin (who last Saturday evening played Schumann's Piano Concerto in A Minor, with Charles Munch and the Boston Symphony Orchestra, in commemoration of the 100th anniversary of the death of the composer), makes his sceond and final appearance at this summer's Berkshire Festival with a concert in the intimate 1200-seat Theater-Concert Hall at Tanglewood, Lenox, tonight at 8:30. He will continue his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite. In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind instruments, K. 452, wit hfour members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon.

N.Y. Times July 31

OPERATIC EXCERPTS OFFERED AT LENOX

Special to The New York Times.

LENOX, Mass., July 30—Five acts from nineteenth-century operas by Berlioz, Puccini and Verdi were given here tonight.

Students of the opera department of the Berkshire Music Center performed the excerpts before a capacity audience in the Berkshire Festival's theatre-concert hall. Boris Goldovsky directed the performance and provided piano accompaniment.

The excerpts offered were from Berlioz' "The Trojans," Puccini's "La Rondine" and Verdi's "Don Carlo" and "Falstaff."

Next Monday and Tuesday Mr. Goldovsky will stage the major offering of the Tanglewood season, Lukas Foss' three-act opera "Griffelkin." The opera, given last winter in condensed form on television, will be staged for the first time. The composer will conduct.

RETIRING TIMPANIST Roman Szulc, left, 62, of the Boston Symphony Orchestra, gives a pointer to his pupil, Everett J. Firth, 26, who will succeed him as first timpanist when the orchestra begins its European tour Aug. 24. Mr. Szulc has been with the orchestra 21 years.

Petrovec

Berkshire Eagle - Tuesday July 31

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New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 1 1956

Symphony Timpanist Szulc Retires; Everett Firth Takes Over His Post

FINE KETTLES of the Boston Symphony Orchestra are turned over to Everett Firth by Roman Szulc.

Roman Szulc, first timpanist of the Boston Symphony Orchestra, will retire at the close of the Tanglewood season, ending 21 years' association with the orchestra on Aug. 12.

His successor, a pupil he has trained since 1950, is Everett J. Firth, a member of the orchestra since 1952, whose new duties will commence with the Boston Symphony's European tour of 13 countries during August and September.

Szulc, who is 62, lives with his wife at 118 Hemenway st., Boston, and during the Tanglewood season at 28 Clinton av., Pittsfield. In the Autumn he plans to move to Arizona to better his health. He has two sons, Walter, who plays the trombone, and Andrew, formerly a pianist with dance orchestras.

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Northampton Gazette
July 30, 1956

Nearly 10,000 Attend Concert At Tanglewood

Perfect weather Saturday evening drew a crowd of 9812 enthusiastic music devotees to the Berkshire Festival's 15th program at Tanglewood this summer.

Howard Hanson's "Elegy in Memory of Serge Koussevitsky" started the program with a quiet forthright simplicity and proceeded through many reminiscent stages to an intensive elevation, after which it retreated with modest subsidence.

Rudolph Serkin's interpretation of Robert Schumann's piano concerto in A minor was imbued with a frenetic feeling which almost beclouded his assorted and masterful playing. Mr. Munch and the orchestra provided a restrained and sensitive background, but one could not relax with ease in the freedom and spaciousness inherent in this composition. The audience recalled the modest Mr. Serkin many times.

A compelling and cleverly constructed symphony, the fifth and last of Arthur Honegger, who died in 1955, a really great and dedicated composer, enveloped one with its sensuous sounds and layered colors. The opening chord for full orchestra from high flutes to low basses preluded a melodic line of chords with a fulsome dissonance, which gradually subsided and left one hushed and eager for that which followed; a sustained trumpet note lifted and held the attention and then the opening theme sounded among the strings, embellished by the woodwinds; the parts were then exchanged by the instruments and the movement closed softly. The second movement could almost be called a fluffy bit of enchantment, but there were undertones of seriousness, the cellos too rich in color to be frothy, and the development a vast interplay of light and dark figures. The finale was a masterpiece of restrained power and for the third time the composer brought the movement to a considerate and tranquil close. In this and the following one was aware of the whole entity, conductor, composer and orchestra in complete accord.

The final opus, Debussy's La Mer, was transcendant. Mr. Munch and the orchestra wove a spell of enchantment with these sketches that one was loathe to cast off. The audience obviously was transported with its ineffable beauty and with awakening awareness burst into wild approbation; one's aesthetic sense rebelled against the return to reality but was perhaps made keener for an appreciation of the same.

Since the evening concerts are supposed to begin at 8:30 it is wise to arrive between 7:30 and 8 to avoid confusion, or even earlier, to picnic on the spacious and beautiful lawns, an enjoyable prelude to an evening of music.
—M. B.

Fairfield County Fair
July 5, 1956

Tanglewood Untangles

This week on the 200-acre pine-clad estate of Tanglewood, at Lenox in western Massachusetts, the Boston Symphony Orchestra of 104 musicians under the baton of Charles Munch, its music director for the past seven years, and the 400 students of the orchestra's summer music school, the Berkshire Music Center, will commence the annual program of 24 public concerts and some 30 student demonstrations which have made the Berkshire Hills a mecca for more than 130,000 music lovers each summer for the past decade and a half during the concentrated six weeks in July and early August that is the period of the Berkshire Festival.

Classical and modern symphonic music, works for chamber orchestra, choral pieces, chamber music and opera will once more lure the city tourist over highways and railway lines to the cool green of the Berkshires, from July 4 to August 12. This year marks the nineteenth summer, since 1937, that the Boston Symphony Orchestra has directed the Berkshire Festival, which grew from a local project for outdoor concerts first undertaken in 1934 under canvas by citizens of Berkshire county, and which now sets the pace throughout this country for great symphonic music by orchestras in their full winter amplitude.

The pattern of the 1956 Berkshire Festival, which commences with a chamber music concert of works by Mozart, Prokofieff and Beethoven by the Kroll String Quartet in the intimate 1,200-seat Theatre-Concert Hall on Wednesday evening (July 4), is the same as in recent years. Six Wednesday evening concerts of chamber music will feature noted soloists and ensembles. In 1955 these performances, once considered or special tastes only, attracted a total of 9,561 persons to average 1,593 or more than the capacity of the auditorium. Chamber orchestra concerts, the popular "Bach-Mozart series," performed in the same auditorium by principals of the Boston Symphony Orchestra under the baton of Dr. Munch, are given during the first two week-ends in July, and last year attendance at these six events totaled 10,190, an average of 3,032, again considerably above average.

In the final four week-ends of the Festival, the full 104-piece Boston Symphony assembles at Tanglewood for twelve week-end concerts, and in 1955 an attendance at these was registered of 108,336, an average of 9,028 persons, more than one-third again the capacity of the 6,000-seat shed.

CLEVELAND, OHIO
PRESS
Circ. D. 314,247

JUL 21 1956

Recording the Classics

New LP's: The B's, All SIX of 'Em

By JIM FRANKEL

The Three Big B's and three lesser B's are the subjects of new, generally first-rate LP releases.

FRANKEL

BACH: Sonata No. 1 and Partita No. 2 are played with exquisite emotion by the one and only Heifetz for Victor. . . . Also for Victor, Organist Virgil Fox makes wonderful sounds with choice Bach selections.

London's Ducretet-Thomson offers the Concertos for three and four "pianos" (originally, harpsichords) with French artists on an LP, also **four sonatas for flute and harpsichord and cello** on another. All richly recorded and impeccably rendered.

BEETHOVEN: Pianist Byron Janis has sensitive touch and sound learning in **Sonatas No. 21 and 30** for Victor. . . . William Steinberg and his Pittsburgher offer a warm, thin-sounding **"Eroica"** Symphony for Capitol.

BRAHMS: Boston Symphony under Charles Munch offers a smooth, ample, mellow **Symphony No. 2** for Victor. A deep-feeling performance. . . . Same symphony by the NWDR Orchestra of Hamburg (Capitol) has good spirit but is slowly paced. Sound on both is tops. . . . Antal Dorati and the Minneapolis Symphony essay **Symphony No. 3** (Mercury). Performance is spirited and edgy. Good value has Academic and Tragic Overtures, too.

BYRON JANIS

JENO ANTAL

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OUR ENGLISH SECT

NEW ENGLAND FOREIGN LANGUAGE NEWSPAPERS ASSOCIATION MEMBER

OUR POLICY

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Tanglewood: Programs and Problems

By MARLENE A. BURNS

A thought-provoking article by Jay Harrison appeared under the headline "Sameness of Programs at Tanglewood Criticized" in the July 22nd New York Herald Tribune. Mr. Harrison maintained that many of the Berkshire Festival programs are "familiar to the point of embarrassment." It is very true that the same Bach concertos and suites, Beethoven overtures and symphonies, and works by Berlioz, Debussy and Ravel are performed summer after summer. As is the case with the Bach Suite No. 2, in B minor, for Flute and Strings, and the Berlioz Symphonie Fantastique, many works are repeated by audience demand to hear already excellent and exciting interpretations which have added new dimensions with the passing of a year and the ever-expanding artistry of the musicians particularly associated with the works, in this case flutist Doriot Anthony Dwyer and the Bach suite, and conductor Dr. Charles Munch and the Berlioz symphony.

Mr. Harrison does seem right in his belief that some works are needlessly repeated, however. This type of Tanglewood repetition seems to stem more from habit than anything else. Surely the Brahms and Beethoven symphonies which are so often heard could be replaced by less familiar works by acknowledged masters. Perhaps in this way the programs could be more of a musical adventure than Mr. Harrison seems to think they are. The attitude toward concert performance of relatively unknown contemporary works or modern works of surpassing difficulty to comprehend is still hostile, even though recent compositions are being heard more frequently each year. The ideal rpogram which Mr. Harrison seems to suggest is one made up of an acknowledged artistic tour de force for The Boston Symphony Orchestra, a lesser known work by a classical or major modern composer, and a new work.

If Mr. Harrison seems justified in much of his argument about the Tanglewood orchestral programs, some investigation is due of the other extreme which he does not mention in his article. This opposite is the series of Berkshire Music Center programs of compositions by Tanglewood students and young American composers. The one disadvantage with these programs is that they are attended by Friends subscribers only. So much of a defensive hostility still remains against modern, i. e. dissonant, music that many people wonder why there is no cozy Enemies organization to equate the situation produced by having only a Friends group. As the Berkshire Festival programs are hampered by the security of relying on classical stand-bys, so the Berkshire Music Center programs are hampered by relying only on patronage. Modern music by this time should be able to stand on its own worth to any audience which pays to hear it, without the benefit of Friends. Schoenberg developed his innovations fifty years ago. Since that time Stravinsky, Copland and Milhaud, to mention a few, have developed as modern masters. Granted that student events such as the Composers' Forums need patronage to support the Tanglewood school; yet some programs such as those presented by the Fromm Music Foundation, with the compositions and performance already subsidized, should be open to the public so that modern American music can be as available as the sturdy classics which fill the Tanglewood air a little too frequently.

* * *

The July 22nd Composers' Forum showed clearly the expanded means of musical expression which has developed in the past fifty years. The works heard, representing composers from five countries, were alternately playful, dramatic, frenetic, serene, and hyper-intellectual. All were technically interesting and difficult.

Walter D. Skolnik's Divertimento No. 1 for Two Clarinets and Bassoon had the same carefree air as Morton Gould's "Interplay" score and Aaron Copland's Concerto for Clarinet and Orchestra. At times the whimsicality gave way to a shade of spontaneous moodiness which gave shape and meaning to the other less distant moments. The picking-up of theme from one clarinet to another, and the contrast provided by the bassoon were the bases for the alternating moods.

Tossi Ichiyanagi's Sonata for Violin and Piano explored a developing refinement at first suggested by the quiet and elegant piano and then discovered by the violin, which began dramatically and boldly, then subsided into an interplay with the piano, and ended still dramatic but less bold — exactly Allegro non troppo. The violin solo was especially demanding, and its subtle colors were carefully conveyed by Noriko Oka.

Eino Rautavvara's Suite for Strings, Op. 2 went through no such clearly defined evolution as Ichiyanagi's suite. This quartet proceeded frenetically, hewing away at the firm structure of the Andante, which was surrounded by the Presto and Vivace assai. The pace was hectic, and the continued drive of the opening and last movements tended to become monotonous.

Pequena Music (Little Music) for Woodwind Quintet, by Josè Serebrier of Uruguay, by contrast, was filled with pauses and silences which gave a full scope to the work. While certainly not as extreme as John Cage's Music for (Prepared) Piano, this composition was equally as fluid in its use of time — exploring all possibilities for rest and motion in sound. Of all the works heard, this was the most melodic, if not the most thematically developed. The middle movement, Danza, was tuneful but otherwise insignificant. In Cancion de Amor, the interesting orchestration was molded around a warm French horn solo, played with sensitivity and skill by Wayne Harrell.

Of the Three Songs to the Poetry of Robert Hillyer, by Marjorie Grief, the musical intepretation of April Morning was most distinctive. The poem is brief and Mallarme-like in its high colors and sensuousness. The song itself was at times hushed and then almost ecstatic. The piano accompaniment was diaphonous and moody like the poem. The Gull and Julia's Room, although sung expressively by Dircea de Amorin, lacked color.

What was heard of Kenneth Gaburo's Ideas and Transformations, for Violin and Viola, seemed disagreeably dissonant and impressively difficult. The music seemed a cold intellectual play of themes and variations.

An interesting note of Carlos Farinas' Pregon with Variations for Flute and String Quartet, which was not heard because it was the last item on the program: Grace Henderson, a Pittsfield student at the Berkshire Music Center, was flute soloist.

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Northampton, Mass., Gazette
July 28, 1956

Most Satisfying Symphony Program Warmly Received

In spite of the humidity in most places, Tanglewood wafted cool breezes over the 6,256 thankful music-lovers who attended last evening's concert.

One of three offerings, Beethoven's second "Leonore" Overture, a source of much debate where musicians gather, some preferring his more brilliant third, was a dramatic unfolding of the opera; the calm despair of the hero reflected by the marvelous sustained bowing of the strings, the gradual evolvement of the story, starting softly and spreading with mounting tension through the orchestra to burst dramatically in the trumpet fanfare heard in the distance, and then as if a little closer, announcing the salvation of the hero and heroine, the following quiet repetition of the hero's aria, and the anticipation of and release of thankful emotion in the famous violin passage. Mr. Munch directed the whole with dramatic fervor.

Next came the first performance at Tanglewood by Goffredo Petrassi's fifth Concerto for orchestra, commissioned by the Boston Symphony Orchestra and the Koussevitsky Music Foundation. Mr. Petrassi, a major contemporary composer, is composer in residence at the Berkshire Music Center this summer.

This concerto employs all manner of sounds, formulated by an ingenious use of the instruments, is melodically pleasant, at times, dissonances not displeasing except in the second movement where an intensity of pitch becomes scalp-tingling; it begins very melodramatically with a theme of six tones in the violas, an eerie sound played ponticello, followed immediately by another group of six in the muted trombones, the two comprising a series of 12 on which this and the following movement are built; then everyone is kept busy with an erratic rhythmic beat, the percussion relieved by the basses, the almost perpetual motion of the strings.

In the two movements there is much change of mood along with tempo, a gay gamboling of the strings in the second is answered by a merry tune in the piccolo, flute, and woodwinds; repetitious use of the thematic material of the first is obvious but not too wearisome; both movements end pianissimo, a relief from the usual fortissimo, necessary one feels, because the ultimate in tonal absorption has been reached. Mr. Petrassi was given a very warm ovation, which he shared graciously with Mr. Munch and the orchestra.

The oft-played Tschaikowsky fourth symphony completed, most satisfying program. Certainly Mr. Munch did not spare himself at any time, to delineate carefully every nuance, and to expend himself and his players in a thoroughly vibrant and sensitive performance.

The audience reflected its pleasure in prolonged applause.

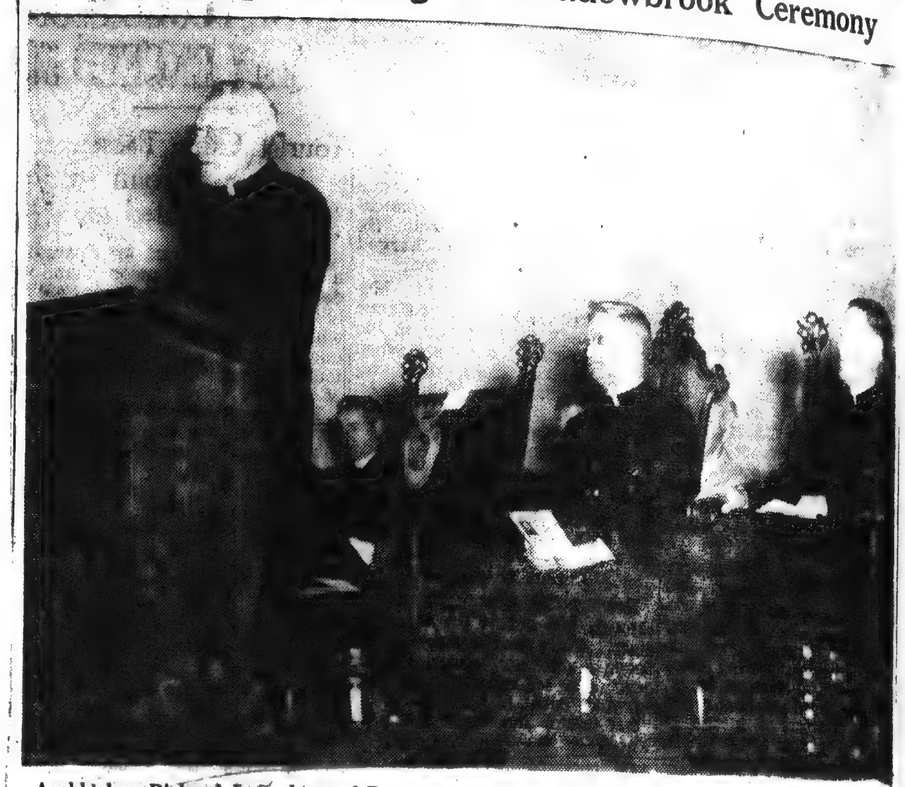
This evening's concert at 8:30, will include Schumann's A minor piano concerto by Rudolf Serkin, and Elegy composed for the 75th anniversary of the Boston Symphony Orchestra by Howard Hanson, and Honegger's fifth Symphony, also Debussy's La Mer.

Sunday's performance will be conducted by Richard Burgin, concertmaster of the symphony, who will be assisted by his wife, Ruth Posselt, playing the Hindemith violin concerto. Mahler's first symphony and Prokofieff's Romeo and Juliet Ballet, Second Suite, will also be directed by Mr. Burgin. Both concerts are well worth the pleasant drive necessary to attend them.—M. deB. B.

New York Tribune
Aug. 1, 1956

TANGLEWOOD
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
LAST 2 WEEKS!
SHED CONCERTS: Fri. and Sat. Eves at 8:30
and Sun. Aft. at 2:30 (closing August 12)
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 600
Baldwin Piano RCA Victor Records

Archbishop Cushing at Shadowbrook Ceremony



Archbishop Richard J. Cushing of Boston tells 4000 attending ceremonies at the Tanglewood Music shed in Lenox yesterday that he will sponsor a drive for $500,000 for a chapel for the new novitiate to be built at Shadowbrook. Groundbreaking exercises at the site of the proposed building followed. Seated at right are the Very Rev. William E. Fitzgerald, New England Jesuit provincial, and Bishop Christopher J. Weldon of Springfield.

Bishops Turn

Continued From Page 1

will be built. The ground-breaking took place about 200 yards from the charred ruins of the old building at a location overlooking Stockbridge Bowl and the hills beyond.

About 4000 persons attended the formal exercises earlier at the Tanglewood music shed, including the New England hierarchy of the church.

Most From N. E.

Rev. George V. McCabe, SJ, executive chairman of the fund drive, announced that total collections to date amount to $2,158,522, almost $2,000,000 of it from New England. But Very Rev. William E. Fitzgerald, SJ, New England provincial, said the initial goal of three million dollars will not be enough to outfit the new facility completely.

Several hundred persons moved from Tanglewood to Shadowbrook for the ground-breaking and memorial exercises for the four who died in the fire.

The first to turn soil was Most Rev. Christopher J. Weldon bishop of Springfield. He was joined in the ceremony by Archbishop Cushing, Bishop Lawrence J. Shehan of Bridgeport, Bishop Bernard J. Flanagan of Norwich, Auxiliary Bishop Eric F. Mackenzie of Boston, Auxiliary Bishop John F. Hackett of Hartford; and Fr. Fitzgerald. Bishop John J. Wright of Worcester also attended the events at the Tanglewood music shed.

Memorial Rite Held

After the actual ground-breaking, a memorial service was held at the nearby graves of the four dead, with Rev. Francis O'Corcoran, SJ, rector of Shadowbrook, officiating.

Archbishop Cushing's pledge of $500,000 was made in memory of the four dead and also to mark the 400th anniversary of the death of St. Ignatius Loyola, who founded the Jesuit order, and the 150th anniversary of the Boston diocese, which occurs in 1958.

In announcing collections of $2,158,522 to date, Fr. McCabe said the Springfield area has given $108,658; the Berkshire area, $83,225; Worcester County, $187,772; Central Massachusetts, $50,585; and the Hartford area, $50,564. Largest contributions have come from the Greater Boston area, $779,027, he said.

Cites Cost of Furnishings

Fr. Fitzgerald said the cost of equipment and furnishings for the new building" may be about $50,000; and the increase in total cost may be still more." The old novitiate burned down five months after the fund drive started with the loss of all furnishings and equipment.

"The fire closed a chapter in the history of the Society of Jesus in New England," said Archbishop Cushing. "Today's ceremonies inaugurate another century of the Society of Jesus and another chapter in the history of the Jesuits in New England.

"I look upon this day as historic for all the dioceses of New England quite as much as it is for the Society of Jesus," the Archbishop added.

He said, the new building will provide teachers and scholars for the whole Catholic community. It is expected to house 30 Jesuit priests and professed brothers and 175 novices, juniors and novice brothers.

Music Is Offered

The ritual exercises were opened on this sunny summer afternoon by organist Florence Dunn of the Berkshire Music Center staff followed by renditions of "Kyrie" and "Credo" from Bruckner's Mass in E Minor performed by the Berkshire Music Festival chorus under the direction of Hugh Ross.

The hierarchy of the church trooped into the shed under an archway formed by the ceremonial swords of Fourth Degree Knights of Columbus from Pittsfield. The opening prayer was given by Bishop Weldon.

Shadowbrook fund drive national chairman Joseph E. Sullivan declared that "the campaign has been successful," but said he would await the time when it could be reported "over the top" before saying more.

Fr. Fitzgerald expressed the gratitude of the Jesuits to the hierarchy. the lay campaign workers and all who have donated to the rebuilding fund.

According to the program booklet for today's event, St. Ignatius Loyola, founder of the Society of Jesus, died on July 31, 1556, exactly 400 years ago today. Since 1923, the primary training center for the New England Province has been the St. Stanislaus novitiate at Shadowbrook, Lenox.

The Jesuits train priests and brothers for apostolates in education, communications, science, missions, retreats, parish and hospital work.

Berkshire Eagle, August 1, 1956

Archbishop Cushing Pledges $500,000 to Jesuits

Boston Prelate Reveals Plans To Build Shadowbrook Chapel

By FRANK V. McCARTHY

LENOX—Archbishop Richard J. Cushing of Boston announced at ground breaking ceremonies at Tanglewood and on the Shadowbrook grounds yesterday, that he will sponsor an appeal for $500,000 to build the St. Stanislaus Chapel at the new Shadowbrook.

Archbishop Cushing added extemporaneously that the money is to be raised in three years and is not to be considered part of the three million dollar goal of the national Shadowbrook Fund. The whole three million dollars and more is needed for the construction and furnishing of the new Shadowbrook without the expense of the chapel, he said.

The Rev. George V. McCabe, S.J., executive director of the national fund and master of ceremonies yesterday, announced that the amount collected to date for the fund is $2,158,000.

The ceremonies at Tanglewood began with music by the Berkshire Festival Chorus under the direction of Hugh Ross, and organ music by Miss Florence Dunn of the Berkshire Music Center staff. A ringing speech by Archbishop Cushing concluded the ceremonies in the Music Shed.

Memorial Service

Several hundred of the 4,000 people assembled in the Shed then went to the Shadowbrook grounds across the street for the actual ground breaking and the blessing of the graves of the three Jesuit priests and one brother who died in the March 10 fire which destroyed the old Shadowbrook.

High light of the afternoon was the speech by Archbishop Cushing, who belied the thin and wan appearance of having been seriously ill with a voice which rang with authority through the Shed and across the Tanglewood grounds.

"When the Diocese of Boston was established," the archbishop declared, "it included all New England as the Jesuit province of New England still serves the same area.

"I propose to link the 150th anniversary of the Diocese of Boston to the 400th anniversary of the Society of Jesus," which is being observed this year.

Dedicated to Holy Cross

"The Cathedral of Boston, now undergoing repair in preparation for the anniversary of the diocese," Archbishop Cushing said, "is dedicated to that Holy Cross which the Jesuits planted on New England soil, that Holy Cross the saga of which has found the Jesuits one with the bishops, priests and people of New England at the very point of crisis or of conquest. Our objectives have been theirs; theirs ours.

"In witness to that solidarity on the level of our work, our aspirations, our solicitudes and our prayers, I, as Archbishop of Boston, mindful of our common memories, confident of our united future, announce in honor of our 150th anniversary and of the Shadowbrook dead, that I shall sponsor an appeal for the sum of $500,000 to provide the chapel of St. Stanislaus Novitiate, the Shadowbrook of the future."

In reviewing the history of the Jesuits in New England, Archbishop Cushing quoted Theodore Maynard to the effect that the beginnings of the church in this country were largely "a Jesuit affair."

In 1611, the region of New England was consecrated when a cross bearing the arms of France was erected in the harbor of Sainte Croix following the commissioning of the Jesuit Fathers to preach the Canadian mission. This included what is now New England, the archbishop said.

He told of the trials of the Jesuits before and after the establishment of the colonies and related that after the "beginnings in Boston of the organized Catholic community in New England, the Jesuits acquired bitter criticism, even within the household of the faith."

He quoted from the subtitle of a book alleged to be a "true and exact history of the Jesuits . . . A Well-Meant Caution to the U.S. of America on the Danger of Admitting that Turbulent Body of Men, Called Jesuits . . ."

The archbishop described the founding of Holy Cross College and Boston College, naming among those responsible Bishop Benedict Joseph Fenwick, S.J., the Rev. James Fitton and the Rev. John McElroy, S.J.

"The educational ideals of Fenwick flourish in schools and colleges of Maine, Massachusetts and Connecticut," the archbishop declared. "Here in Western Massachusetts, there now arises a new and more effective center in which are cradled, as it were, the newborn hopes of the Society of Jesus for an even more superb service to Christ and to souls."

Mitchell

BREAKING GROUND at the site of the new Shadowbrook Novitiate is Archbishop Richard J. Cushing of Boston following ceremonies in the Music Shed at Tanglewood, where the prelate was the principal speaker. Watching the archbishop take his turn at turning the soil are the other New England Catholic leaders who took part in the exercises, Bishops Lawrence J. Shehan of Bridgeport, John F. Hackett of Hartford, Auxiliary Bishop Eric F. MacKenzie of Boston, Christopher J. Weldon of Springfield, Very Rev. William E. FitzGerald, Jesuit provincial of New England, Bishop Bernard J. Flanagan of Norwich and Bishop John J. Wright of Worcester.

BISHOPS TURN SOIL FOR NEW SHADOWBROOK

Archbishop Cushing Will Sponsor Appeal for Additional $500,000

Lenox, July 31—Archbishop Richard J. Cushing of Boston today pledged $500,000 for a new chapel at Shadowbrook during ground-breaking ceremonies for the new St. Stanislaus Jesuit Novitiate in Lenox.

To Sponsor Appeal

Archbishop Cushing said he would personally sponsor an appeal for that sum, which would be in addition to the three million dollar drive now in progress to replace the building destroyed by fire here March 10 with the loss of four lives.

Later, in a unique ceremony, six bishops from throughout New England turned over chunks of earth where the new novitiate

Continued On Page 18

Earth Turned for Shadowbrook

Most Rev. Christopher J. Weldon, bishop of Springfield, turns the first shovelful of earth at ground-breaking ceremonies for a new novitiate at Shadowbrook in Lenox yesterday. Other priests, who also used the spade, are, left to right, Archbishop Richard J. Cushing of Boston; Bishop Lawrence J. Shehan of Bridgeport; Jesuit provincial William E. FitzGerald; Auxiliary Bishop John F. Hackett of Hartford; and Auxiliary Bishop Eric F. MacKenzie of Boston.

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Berkshire Eagle, August 1, 1956

Our Berkshires

The Old and the New Art at Tanglewood

By Walter Prichard Eaton

THE RECENT ATTACK on the Tanglewood programs by a music critic of the *New York Herald Tribune* can hardly be dismissed lightly, for it raises once more the old question of how music (or any other form of art) can develop, how new creative artists can be encouraged, if all programs are revivals of old compositions and the public is not encouraged to appraise and enjoy what is new.

* * *

IN THE THEATER the problem does not exist, or rather it exists in reverse. By and large the theater public demands novelty, and the difficulty is to get them to patronize enough revivals to keep them aware of their dramatic past. They will go to Shakespeare if well enough acted, and as we have just demonstrated in the Berkshires they will go to Shaw (if you think of Shaw as belonging to the past). But if either Broadway or the Berkshire summer playhouses should attempt to stage an entire season of plays, as old as the music of Bach, Mozart, Brahms, even Debussy and Ravel, the result would be financial disaster; just as it would be financial disaster, no doubt, if the Boston orchestra, or the Philharmonic, or the Philadelphia band, should play for a whole season nothing earlier than Bartok. In an average theatrical season probably 80 or 90 per cent of all plays are modern. What is the percentage of modern compositions in the average symphony concert repertoire? I suppose somebody has worked it out for individual orchestras, but probably not for the country at large. I should be greatly surprised if the theater percentage were not reversed. For the country at large it would almost certainly be 90 per cent of established classics. The Boston band does better by the new than do the majority.

* * *

DOUBTLESS there are many reasons for this paradoxical situation, and it is a situation that did not always obtain. In the days of Garrick in the 18th century and of Kemble, Kean and Booth in the 19th, the theaters showed a larger number of old plays than of new. Moreover, a successful new play could expect to remain in the repertoire for 50 or 75 years, sometimes more. How often in my boyhood did I see "The Rivals" and "She Stoops to Conquer"! I even saw the latter in Pittsfield, at the Colonial Theater, played by a very good traveling company. I haven't seen it since. To be truthful, I don't particularly want to.

For in the latter half of the 19th century Ibsen, with the help of Zola and Tolstoi and the Time Spirit, developed modern drama, which was realistic and reflected the speech, the social structure, the spiritual and political idiom of its age. This bewildered old timers, unaccustomed to using their minds in the theater; but it rejoiced the young. In less than two generations, nearly all drama was realistic, and as a result nearly all plays were quickly dated, and lasted but a few years. That fine, exciting play of the Prohibition era, "Broadway," is as dead today as —as prohibition. So is Grace Kelly's uncle's fine comedy, "The Show-off." In our realistic theater only the giants survive, like Shaw and Chekhov. That doesn't mean we do not have good plays; we have many. But we wouldn't have them if we did not demand new dramas. The demand creates the dramas.

* * *

IN MUSIC there has been no analogous development which turned listeners eagerly to the new things and made the old seem outmoded. The repertoire of the Metropolitan Opera house is nine-tenths stodgy repetitions. Not long ago Tanglewood produced something new in opera, "Peter Grimes," but after hearing it most people went back to "Don Giovanni" with relief. Just as perhaps you go back from Bartok or Honegger to the harmonious dullness of Brahms. The great Romantics wrote wonderfully beautiful music. George Moore said the songs of Schubert and Schumann were "the moonlit lakes and nightingales of music." Moonlit lakes and nightingales appeal to nearly everybody's emotions, and the appeal of music to most people is an emotional appeal. With the older giants the modern composers cannot compete, or do not want to. They feel it their task to find new musical styles which can have a peculiar emotional appeal to the people of today, just as Ibsen found a new style for the drama, just as painters and architects are trying to find new styles.

This, it seems to me, the composers have not yet done, to such an extent, at any rate, that the public demands their work in preference to Mozart and Beethoven. It may be that certain musicians have done it for a certain section of the public, with jazz. But probably this section of the public never had any association with great and serious music. The best the symphony orchestras can do, and remain solvent, is to commission new works with the help of foundation funds, and give them a hearing. No composer can make a living writing symphonic music. This is giving the composers a very limited field in which to develop a new art, but apparently it is the best they can at present expect.

There would probably be more opportunity for new composers, a better chance to train the public to accept experimental music, if our orchestras were not so large and expensive. The Boston orchestra numbers 104—or is it 105? Mozart wrote for an orchestra of 35. But here economics again rears its horrid head, and we hastily withdraw ours.

THE BOSTON HERALD, WEDNESDAY, AUGUST 1, 1956

Serkin Honoring Schumann Tonight

Rudolf Serkin (who last Saturday evening played Schumann's Piano Concerto in A Minor, with Charles Munch and the Boston Symphony Orchestra, in commemoration of the 100th anniversary of the death of the composer), makes his sceond and final appearance at this summer's Berkshire Festival with a concert in the intimate 1200-seat Theater-Concert Hall at Tanglewood, Lenox, tonight at 8:30. He will continue his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite. In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind instruments, K. 452, wit hfour members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon.

Berkshire Eagle, August 1, 1956

Rudolf Serkin's Final Concert At Tanglewood Tonight at 8:30

TANGLEWOOD—Rudolf Serkin, who last Saturday evening played Schumann's Piano Concerto in A Minor with Charles Munch and the Boston Symphony Orchestra in commemoration of the 100th anniversary of the death of the composer, makes his second and final appearance at this summer's Berkshire Festival with a concert in the Theater-Concert Hall tonight at 8:30. He will continue tonight his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite.

In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind instruments, K. 452, with four members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

The Boston Woodwind Quintet was formed by the principal woodwind players of the Boston Symphony Orchestra in 1952. Since then the group has given many concerts throughout New England and on tour.

The final concert in this summer's chamber music series will be given next Wednesday evening when violinist Zino Francescatti and Artur Balsam, pianist, will play a program of sonatas by Faure, Ravel and Franck.

This coming weekend the Berkshire Festival concerts by the Boston Symphony Orchestra will be conducted by Eleazar de Carvalho (Friday evening), Leonard Bernstein (Saturday evening), and Charles Munch (Sunday afternoon). Soloists will be pianist Jocy de Oliveira on Friday; singers Phyllis Curtin, Eunice Alberts and John McCollum on Saturday; and violinist Zino Francescatti on Sunday.

Remaining tickets for all concerts in the 1956 Berkshire Festival, which ends on Aug. 12, are now on sale at the Tanglewood box-office. Telephone reservations are accepted.

Schenectady Gazette

De Carvalho to Conduct At Tanglewood Saturday

Summer symphonic music at the Berkshire Music Festival this week will include three weekend programs under the leadership of Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro, Friday evening; Leonard Bernstein, Saturday evening; and by the Boston Symphony Orchestra's music director Charles Munch on Sunday afternoon.

* * *

A JOINT RECITAL of chamber music of Schumann and Mozart will be presented tonight in the Theatre-Concert Hall by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet.

The concerts by the 105-piece Boston Symphony will be held in the Music Shed.

Evening programs at Tanglewood, near Lenox, Mass., open at 8:30 o'clock and afternoon programs at 2:30 o'clock.

Mr. Serkin will be assisted tonight by the Boston Symphony Woodwind Quartet, which includes Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn; and Sherman Walt, bassoon. The program will include the Schumann "Symphonic Etudes" and "Carnaval" played by Mr. Serkin, and the Mozart Quintet for Piano and Woodwinds, K. 452.

* * *

JOCY DE OLIVEIRA, wife of Mr. deCarvalho, will make her North American debut as soloist in Ravel's Piano Concerto Friday evening. The program will also include Henri Barraud's "La Kermesse" in a first Tanglewood performance; de Falla's "The Three-Cornered Hat" and a complete performance of Stravinsky's ballet, "Petrouchka."

The Saturday evening program will open with the Mozart "Mass in C minor (K. 427), the Kyrie and Gloria" with soloists Phyllis Curtin, soprano; Eunice Alberts, contralto; and John McCollum, tenor, and the Festival chorus trained by Hugh Ross and Lorna Cooke deVaron. It will also include the Prokofieff "Symphony number 5" which Serge Koussevitzky introduced to the United States.

The entire program is being presented as a memorial to Dr. Koussevitzky, who was Mr. Bernstein's patron.

* * *

ZINO FRANCESCATTI will be soloist with the orchestra on Sunday afternoon in the Tchaikowski Violin Concerto. Dr. Munch will also conduct Aaron Copland's "Symphonic Ode" for its first performance at Tanglewood and the Schumann Symphony number 2 in C major. The Schumann symphony has been included to commemorate the 100th anniversary of the death of Robert Schumann.

The Berkshire Festival will conclude on the afternoon of Aug. 12 and will be followed immediately by a five-week tour of Europe by the Boston Symphony.

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Symphony Timpanist Retiring

Roman Szulc, left, 62, first timpanist of the Boston Symphony Orcestra, will complete 21 years' association with the orchestra when he retires at the end of the Berkshire Festival concerts at Tanglwood on Aug. 12. His successor is his pupil, Everett J. Firth, 26, a member of the orchestra since 1952, who will become first timpanist with the start of the orchestra's tour of Europe on Aug. 24.

First Timpanist Of Symphony to Retire On Aug. 12

Lenox, July 31 — Roman Szulc, first timpanist of the Boston Symphony Orchestra, will retire at the close of the Tanglewood season, ending 21 years' association with the orchestra on Aug. 12.

His successor, a pupil he has trained since 1950, is Everett J. Firth, a member of the orchestra since 1952, whose new duties will commence with the Boston Symphony's European tour of 13 countries during August and September.

Mr. Szulc, who is 62, resides with his wife in Boston, and during the Tanglewood season at 28 Clinton Ave., Pittsfield. In the autumn he plans to move to Arizona to better his health. He has two sons, Walter, who plays the trombone, and Andrew, formerly a pianist with dance orchestras. They now operate a gasoline station in Long Island.

Szulc was born in Warsaw, Poland, commenced his musical studies at an early age, and played first timpani with almost every great conductor in Europe. He came to the United States in 1935, the year he joined the Boston Symphony, succeeding the great trombonist Ritter. He learned what English he knew on the boat bringing him to America.

Firth was born in Winchester and attended the New England Conservatory, Boston, and the Berkshire Music Center. At the orchestra's summer music school at Tanglewood during 1950 and 1951, he first studied with Mr. Szulc, and before joining the Boston Symphony in 1952, was a pupil of Saul Goodman, head timpanist of the New York Philharmonic-Symphony.

Tribune
August 1, 1956

Serkin Concert At Tanglewood

The fifth week of the Berkshire Festival at Tanglewood, Lenox, Mass., opens at 8:30 p. m. today in the Theater-Concert Hall with a chamber music concert by Rudolph Serkin, pianist, and four members of the Boston Woodwind Quintet. The complete Boston Symphony Orchestra will give concerts in the Music Shed Friday night under Eleazar de Carvalho, Saturday night under Leonard Bernstein and Sunday afternoon under Charles Munch.

Jesus Maria Sanroma, pianist, will play at Tanglewood for the first time in fourteen years in the annual "Tanglewood on Parade" benefit for the Berkshire Music Center Thursday night, Aug. 9, when he will be soloist in Gershwin's Concerto in F. The Boston Symphony Orchestra and Boston Pops Orchestra, under Mr. de Carvalho and Arthur Fiedler, will share this concert, which begins at 8:15 p. m. There will also be an opera performance at 4 p. m. and demonstrations by departments of the Center at 6 p. m.

Roman Szulc, who has been the Boston Symphony's first tympanist for twenty-one years, will retire after the end of the Berkshire Festival on Aug. 12. His successor will be Everett J. Firth, who joined the orchestra in 1952. Tribune 8/1

Rudolf Serkin Concert Today At Tanglewood

Lenox, July 31—Rudolf Serkin, who last Saturday evening played Schumann's Piano Concerto in A Minor with Charles Munch and the Boston Symphony Orchestra in commemoration of the 100th anniversary of the death of the composer, makes his second and final appearance at this summer's Berkshire Festival with a concert in the Theater-Concert Hall at Tanglewood, Wednesday at 8.30 p. m. He will continue his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite. In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind intruments, K. 452, with four members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gion Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

The Boston Woodwind Quintet was formed by the principal woodwind players of the Boston Symphony Orchestra in 1952. Since then the group has given many concerts throughout New England and on tour.

The final concert in this summer's chamber music series will be given next Wednesday evening when violinist Zino Francescatti and Artur Balsam, pianist, will play a program of sonatas by Faure, Ravel and Franck.

This coming week end the Berkshire Festival concerts by the Boston Symphony Orchestra will be conducted by Eleazar de Carvalho (Friday evening), Leonard Bernstein (Saturday evening), and Charles Munch (Sunday afternoon). Soloists will be pianist Jocy de Oliveira on Friday; singers Phyllis Curtin, Eunice Alberts and John McCollum on Saturday; and violinist Zino Francescatti on Sunday.

Northampton, Mass., Gazette
August 2, 1956

Pianist Serkin Rates Cheers, Plays Schumann At Festival

Robert Schumann, romantic composer, who died one hundred years ago, shared the commemorative program last evening with the classic genius Mozart, whose 200th anniversary has been honored throughout this year in most musical circles.

Rudolph Serkin, pianist, appeared for the second time at Tanglewood to a wildly cheering audience of 2,200 in the theatre-concert hall, a perfect setting for the genuine and sensitive music of Schumann and Mozart.

One of the most brilliant of Schumann's piano works, is the Etudes Symphoniques, a collection of 12 variations on a theme given him by his friend Baroness Ernestine de Frichen. Mr. Serkin opened the program with a forceful and sympathetic reading of these contrasted studies, in some of which the theme is quite lost, but for which the inspired music more than compensates. For love of musico - literary allusions, Schumann started the finale with a rough reversal of the theme, a quotation from Marchner's Ivanhoe opera, Templar and Jewess, full of the spirit of enivalry, and then works back to the real theme, and unified close.

Of special appeal was Mozart's Quintet for woodwinds and piano in which Mr. Serkin was assisted by Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn and Sherman Walt, bassoon. Etherealized society music, skilful, uncomplicated spiritually and highly joyous, this quintet was interpreted with excellent taste and good feeling for its strict chamber style. Each instrument stood out in importance, nowhere did one overshadow the other, and yet the separate grouping of winds and piano was made obvious with great skill; within the wind ensemble little figures flitted from one instrument to another, at times changing their forms according to the timbre of the instrument employed. The larghetto had a melting and heartbreaking quality which was dispensed in the bounding finale. The piano, as Mr. Serkin contrived it, remained a part of the whole, showing his uncommon gift for perfect ensemble playing, not always evident in a solo artist.

The stirring Preamble of Schumann's Carnaval beban an exciting finale to the program; Mr. Serkin then produced an amazing kaleidoscope of pianistic personalities in the following sketches, airy was Harlequin, impassioned and tender was the valse noble; one hears Schumann's conflicting personalities, as he liked to refer to himself in the sensitive Eusebius and the esstatic Florestan. Since Carnaval is on a loose set of variatiaon on the letters ASCH (In German Bratural) these appear in incredible combinations throughout; also included are tributes to Chopin, Mendelssohn and Paganini, as he was a great and vociferos admirer of his fellow musicians.

An unreservedly enthusiastic audience insisted on an encore from Mr. Serkin, which seemed too demanding and anticlimatical after such a masterful performance of this incomparable work. However, Mr. Serkin graciously played on lilting Mozartean piece and departed, the audience reluctantly consenting.—M deB B.

Music

10—The Berkshire Eagle, Thursday, Aug. 2, 1956

Serkin Plays Schumann

By JAY C. ROSENFELD

THE FIFTH week of Tanglewood began with a chamber music program last night in the Theater-Concert Hall played by Rudolf Serkin and four members of the Boston Symphony Woodwind Quintet: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn, and Sherman Walt, bassoon.

The five artists played Mozart's quintet for piano and wind in the center of a program of which the beginning and end were the massive piano works of Schumann, the Symphonic Etudes and Carnaval.

There scarcely could be greater contrast between types of music than that presented by last night's Mozart, a superbly lively, joyous work, completely innocent of complications, problems, either musical or literary, and the highly dramatic sets of variations and sketches of Schumann.

SERKIN'S conception was on a vast canvas. His unlimited mastery of the keyboard was used solely to express the burning emotion and passion pent up within him. If these virtues drove him at times even beyond the prowess of his own fingers, the large audience was made to sense every flaw and every particle of Schumann's intensity.

[illegible] is the centenary of Schumann's death and these particular suites were written in the early 1830s, when the composer was not yet 25. It doesn't take much imagination to discern what a commotion such writing must have caused in its day. Serkin exposed the depths of Schumann's melancholy and revealed the heights of his exuberance. The initial ominous descending arpeggio in C sharp minor of the Etudes set the stage. Serkin was not yet at his most dominant moment of the evening. Indeed, there were other instances of impatience and less than his wonted self-discipline. Even so, one could yet feel the accumulation of melodrama.

SCHUMANN [illegible] the lower registers [illegible] investigating new tonal and rhythmic regions, requiring a pianism in which Serkin was superbly adequate and, for the style of music, peerless.

The Carnaval has a brilliant introduction, suggesting the opening of possibly a great masquerade. Indeed the wide skips and the variety of the episodes must have just begged for some[illegible] ballet music, for that is just what Diaghilev did in 1913. He had it orchestrated and Nijinsky achieved a memorable success as the Harlequin.

These Schumann pieces are a delectable description for us pianists, more properly an ellosaurus. It is an unforgettable experience to hear, and witness, Serkin's performances. We do not hold out so much for his singing and snorting, but his immersion in the music, his expression of it, his headlong impetuosity, the gentleness of the tender episodes, the fury of the tempestuous ones, add up to a magnificent exhibition of musical exegesis.

THE MOZART is in another world and, no less a bewildering one. There is here none of the confusion of Schumann's merry-making. The adjustment of Serkin's piano to the smooth nature of the wind instruments and the skilful command of the performers made an excellent tonal grouping. Slight evidence of less than security at all points could not alter the pleasure the quintet afforded the audience. This was Mozart of the period of the great piano concertos, a mature man of 28. His insight to the potentialities of the instruments was artistically realized last night as the graceful phrases were turned with suavity and tonal beauty.

[300]

UNION, SPRINGFIELD, MASS., THURSDAY, AUGUST 2, 1956

RUDOLF SERKIN PLAYING STIRS ENTHUSIASM

Pianist, Quartet Are Given Much Applause at Tanglewood

By WILBUR M. CLARK

Tanglewood, Lenox, Aug. 1 — Rudolf Serkin attracted the largest audience to any of the shed concerts thus far and he also drew the largest Wednesday night chamber music audience to night. Continuing his commemoration of the 100th anniversary of the death of Robert Schumann, he played the Schumann piano concerto last Saturday night. Tonight he played the Schumann "Symphonic Etudes" and "Carnaval." Observing the current Mozart bicentennial, he played, with the Boston Symphony woodwind quintet, the Quintet for piano, oboe, clarinet, horn and bassoon.

Members of the quartet were Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn, and Sherman Walt, bassoon. With Mr. Serkin at the piano, there was formed a group of superb musicians who seemed to be playing the music they loved. Each had given his service for the benefit of the revolving scholarship fund.

Mr. Serkin gave a brilliant, strongly propulsive account of the Schumann Symphonic Etudes. It was a broad, heavily outlined exposition of these delightful studies, each of which seems to outdo the other in interest and ingenuity of treatment. We have heard greater contrasts given to these etudes, but not always the vitality and drive Mr. Serkin provided.

The "Carnaval" was a sheer delight to hear. The miracle of these pieces is the bewildering variety achieved despite the limiting factor of three themes to which he confined himself. Regardless of the program given the work as pure music the "Carnaval" is a dazzling, passionate potpourri from one of the most poetic musicians who ever lived. It was all mirrored in Mr. Serkin's playing which was beautifully detailed, limitless in tonal variety and spiced with the joyousness inherent in the music. The audience numbering 2236 fairly rocked the concert hall in its enthusiasm and the shy little man returned time after time to acknowledge the applause.

Mr. Serkin seemed completely happy when playing with his colleagues in the Mozart "Quintet for piano, oboe, clarinet, horn and bassoon." He was relaxed and in perfect symphony and understanding with those about him.

Work of Master

This Mozart quintet, the first ever written for such instrumentation was composed in 1874 for a series of concerts in Vienna. It is the assured work of a mature master, who was perfectly at home in the musical language of the 18th Century. For this quintet, Mozart conceived some of his finest melodies and subtlest harmonic touches. The opening movement is a masterpiece of elegant melodic invention subtlety of texture and expert craftsmanship. The larghetto is a superb movement in the style of an operatic aria. The finale is elegant in form and content. The five musicians played the work with complete understanding of its stylistic demands and with faultless blending of tone. Indeed, it is difficult to imagine a finer performance.

Eleazar de Carvalho, Brazilian conductor, makes his appearance Friday in the shed concert. His wife, Jocy de Oliveira, pianist, will make her North American debut playing Ravel's piano concerto. The program will also contain "La Kermesse" from the ballet of the same name by Barraud, three dances from De Falla's "El Sombrero de Tres Picos" and the complete suite of Stravinsky's "Petrouchka."

GREAT BARRINGTON, MASS. THURSDAY, AUGUST 2, 1956

THREE CONDUCTORS AT TANGLEWOOD -:-

Shown are three celebrated conductors who will lead the Boston Symphony Orchestra during its remaining concerts at Tanglewood in Lenox. Left to right they are: Charles Munch, music director of the orchestra; Pierre Monteaux, guest conductor on Saturday, August 11; and Leonard Bernstein, guest conductor for the Koussevitzky memorial concert on Saturday, August 4.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, AUGUST 3, 1956

Tanglewood Parade Is Set for Aug. 9

Berkshire Courier 8-2-56 p. 1

Eleazar de Carvalho Shares Conducting Honors

Arthur Fiedler and Boston Pops Will Be Heard After Intermission.—Jesus Maria Sanroma to Play Gershwin Piano Concerto.—Week-end Program Announced.

Program details have been announced for Tanglewood on Parade, the gala concert to be played by the Boston Symphony Orchestra in the giant Music Shed at Tanglewood in Lenox on Thursday evening, August 9. The concert climaxes the annual celebration which benefits the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

The first half of the program will be conducted by Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra and guest conductor at this summer's Berkshire Festival concerts, who is acting head of the school's department of orchestra and conducting. Mr. de Carvalho will conduct the Boston Symphony in Rimsky-Korsakoff's "Russian Easter Overture" and a work by his countryman, the Brazilian composer Heitor Villa-Lobos, the Choros No. 10, titled in Portuguese "Rasga o coracao." Assisting in the Villa-Lobos performance will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, head of the choral department.

After the intermission, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive Tanglewood on Parade appearance, bringing with them the well-known piano virtuoso, Jesus Maria Sanroma, who will play at Tanglewood for the first time since August, 1942, and who will introduce to the Berkshire Festival the Piano Concerto in F by Gershwin. In addition, Mr. Fiedler will conduct a suite from the Ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and other works from the Pops repertory. As is customary at a Boston Pops concert, encores may be expected—and undoubtedly will be performed—on this part of the program.

As in former years, ticket holders for the evening concert are invited to performances by the various departments of the Berkshire Music Center starting at 4:00 p. m. in the Formal Gardens and Barn by students of the opera department and Tanglewood Study Group respectively.

At 5:45 p. m. there will be a fanfare and formal welcoming address by Ralph Berkowitz, dean of the Berkshire Music Center, on the lawns outside the great Music Shed, and at 6:00 p. m. simultaneous performances in the Shed, Theatre and Tanglewood Turn to fourth page

De Carvalho Is To Conduct at Lenox Today

Lenox, Aug. 2—Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will be guest conductor of the Boston Symphony Orchestra at Friday night's Berkshire Festival concert in the giant Music Shed at Tanglewood, at 8:30.

Mr. De Carvalho has returned to Tanglewood this summer after a five-year absence as acting head of the department of orchestra and conducting of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Mr. de Carvalho has scheduled a suite from the ballet "La Kermesse" by Henri Barraud in its first Tanglewood performance, and also three dances from the ballet "The Three-Cornered Hat" by Manuel de Falla and the complete score for Stravinsky's ballet "Petrouchka." In addition, the young Brazilian pianist Jocy de Oliveira (Mrs. Eleazar de Carvalho) will make her North American debut as soloist in the Piano Concerto in G Major by Ravel.

A bonus for Festival visitors Saturday morning will be the third of this season's four Saturday morning open rehearsals by the Boston Symphony Orchestra, for which a nominal admission charge of $1 is made with the proceeds benefiting the Pension Fund of the Orchestra.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS.

TANGLEWOOD, Lenox, Mass. • Concerts through AUG. 12
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
SHED CONCERTS by the BOSTON SYMPHONY ORCHESTRA
TONIGHT 8:30—BARRAUD—FALLA—RAVEL—STRAVINSKY (CARVALHO
Soloist: Jocy de Oliveira, Piano
SAT. Aug. 4, at 8:30—MOEVS—MOZART—PROKOFIEFF (BERNSTEIN)
SUN. Aug. 5, at 2:30—COPLAND—TCHAIKOVSKY—SCHUMANN (MUNCH)
Soloist: Zino Francescatti, Violin
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)
"TANGLEWOOD ON PARADE"—THURS. AUG. 9
Boston Symphony and Boston Pops Orchestras—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesús María Sanromá, Piano
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Baldwin Piano RCA Victor Records

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'Griffelkin'

Performance of Foss Opera Set for Monday and Tuesday

TANGLEWOOD — Two performances will be given next week at the Theater-Concert Hall of "Griffelkin," an opera by Lukas Foss, which will have its world premiere here as a complete stage performance. It is the summer's major project of the Opera Department of the Berkshire Music Center. Performances will be given Monday and Tuesday evenings at 8:30.

Boris Goldovsky, head of the opera department of the school, will stage the production and the composer, who is a member of the Music Center's composition faculty, will conduct.

Seats for both performances are reserved, and are available to those who support the music school through membership in its Friends' organization. Reservations may be made through the Friends' office at Tanglewood.

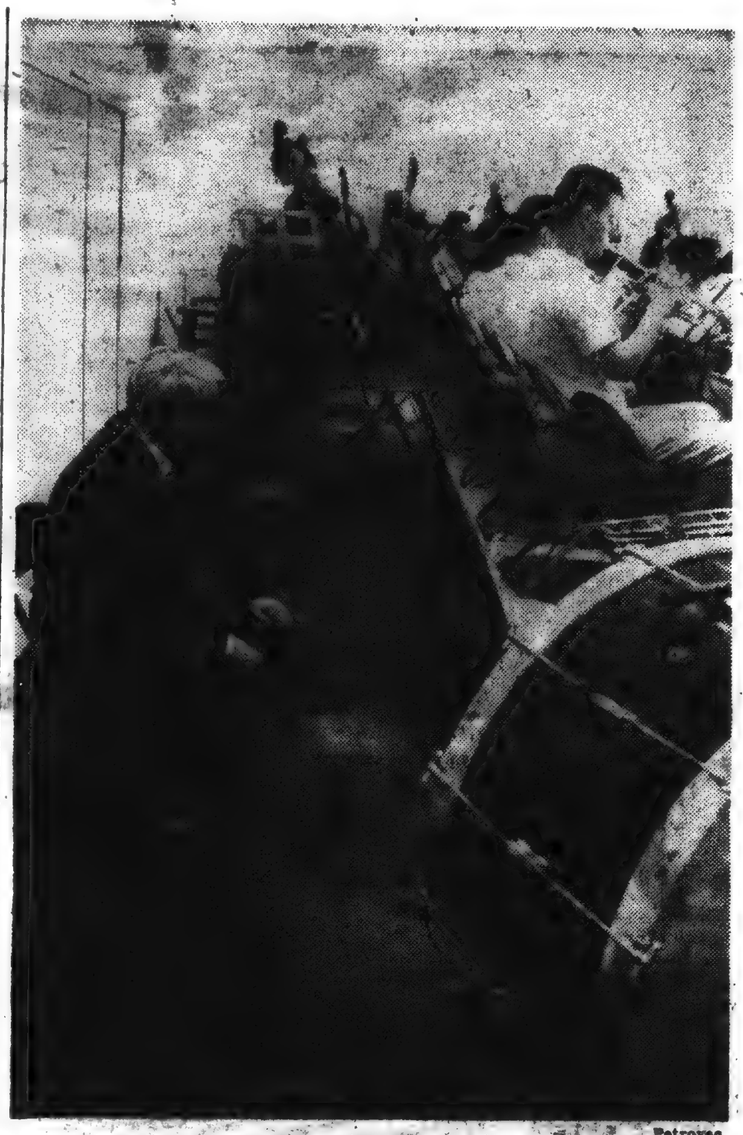
Largest Stage Work

"Griffelkin," an opera in three acts, is the young composer-conductor-concert pianist's largest stage work to date. It was commissioned by the National Broadcasting Company, and the network's television Opera Theater gave it a coast-to-coast performance on Nov. 6, 1955. It has a rhymed libretto by Alastair Reid, British poet who teaches English literature at Sarah Lawrence College, Bronxville, N.Y.

"Griffelkin" is based on a little-known German folk tale which the composer first heard from his mother at the age of seven and first set to music when he was only eight. Twenty-three years later Mr. Foss returned to the same subject, and from his synopsis his collaborator fashioned a libretto, achieved through transcontinental correspondence of some 50 letters and various drafts.

In the words of the composer, "Griffelkin" is "the story of a devil sent out into the world to do 24 hours of mischief and evil, to change the world to hell. When he arrives in the world, he sees for the first time 'the blue sky.' This is his first 'discovery.' In the course of this day he discovers many things human—love, death, a mother with her children. With each discovery he becomes himself more human: learns, even falls in love. Finally, just before midnight he commits a good deed, and at the stroke of the clock finds himself surrounded by his hell-companions and put on trial. Griffelkin is expelled from Hell and ends as a mortal: as a little boy, a little human."

"Griffelkin" is the 34-year-old composer's second opera. His first, "The Jumping Frog of Calaveras County," was produced at Tanglewood in 1950, and has had 38 different productions in the United States and three in foreign countries. His full-length work is scheduled for a European production in Stuttgart.



Petrovec

CONDUCTOR Charles Munch of the Boston Symphony takes an intermission during rehearsals with the student orchestra of the Berkshire Music Center. He will lead the students tonight in Berlioz' "Symphonie Fantastique." Works by Prokofieff and Petrassi also are on tonight's Music Shed program.

Tanglewood Premiere Set Monday for Foss Opera

Lukas Foss' opera, "Griffelkin" will have its world premiere as a complete stage performance Monday and Tuesday evenings at the Theater-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 p.m.

* * *

BORIS GOLDOVSKY, head of the opera department of the center, will stage the production which will be conducted by the composer, who is a member of the center's composition faculty.

The three-act opera was commissioned by the National Broadcasting Co. and the network's television opera theater gave it a coast-to-coast performance on Nov. 6, 1955.

Alastair Reid, British poet who teaches English literature at Sarah Lawrence College, wrote the rhymed libretto. The story is based on a little-known German folk tale which Foss heard from his mother at the age of 7.

*

ACCORDING

"the story of a devil sent out into the world to do 24 hours of mischief and evil and to change the world to Hell." A series of discoveries makes the devil succeedingly more human and in the end he is expelled from Hell by his companions and ends as a "little boy, a little human."

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LUKAS FOSS was born in Berlin on Aug. 15, 1922, and at the age of 11 commenced studies at the Paris Conservatoire. At 15 he came to the United States to study at the Curtis Institute of Music in Philadelphia and at Yale. He is associate professor at the University of California in charge of composition and is also music director of the UCLA Symphony Orchestra.

In the early days of Tanglewood he was a conductor-pupil of the late Serge Koussevitzky. From 1944 to 1950 he was official pianist of the Boston Symphony Orchestra and since 1946 he has taught composition at Tanglewood.

"GRIFFELKIN" has a cast of 23 in addition to chorus and dancers. The orchestra will be composed of students from the orchestra department of the Berkshire Music Center. Robert O'Hearn designed the scenery; costumes and make-up are by Leo Van Witsen; lighting and technical direction by Thomas DeGaetani.

Seats for both performances are reserved and are available to those who support the music school through membership in its Friends' organization. Reservations may be made through the Friends' office at Tanglewood.

ZINO FRANCESCATTI

Francescatti Violin Soloist At Tanglewood Sunday

Violinist Zino Francescatti will be soloist with the Boston Symphony Orchestra Sunday in the Tchaikowski Violin Concerto. Charles Munch will conduct the program which will open at 2:30 o'clock in the Shed at Tanglewood, Lenox, Mass.

* * *

FRANCESCATTI also will present a sonata program next Wednesday at 8:30 p.m. in the Theatre-Concert Hall with pianist Artur Balsam.

The Sunday afternoon program will also include the first Tanglewood performance of Aaron Copland's "Symphonic Ode" and the Schumann Symphony number 2 in C major.

For the Wednesday evening program Francescatti and Balsam will play the Faure Violin Sonata number 1, the Ravel Violin Sonata and the Franck Violin Sonata.

TONIGHT'S PROGRAM at the Shed at Tanglewood will be conducted by Eleazar de Carvalho with his wife, Jocy De Oliveira as soloist in Ravel's Piano Concerto. Other numbers will be Barraus's "La Kermesse," the deFalla "Three-Cornered Hat" and the Stravinsky ballet music, "Petrouchka."

Tomorrow evening's program will be conducted by Leonard Bernstein in memory of Serge Koussevitzky. It will include the Kyrie and Gloria from the Mozart "Mass in C Minor" and the Prokofieff Symphony number 5. Soloists for the Mozart will be Phyllis Curtin, soprano; Eunice Alberts, contralto; and John McCollum, tenor.

[200]

Tribune, August 6, 1956

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By Francis D. Perkins

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Phyllis Curtin, soprano, Eunice Alberts, contralto, and John McCollum, tenor, were the soloists in Mozart's music with the festival orchestra and the chorus trained by Hugh Ross and Lorna Cooke de Varon. The Kyrie and the Gloria are among th parts of the C minor mass whic Mozart actually finished; the are among his most eloquen and representative contribu tions to the literature of religious music—and indeed to music in general. Yesterday's performance did not suggest the operatic character sometimes ascribed to parts of Mozart's church works; it revealed the fugue at the end of the Gloria as a magnificent combination of compelling spontaneity and scholarship. The chorus sang this with clarity and brilliance. All details of the vocal and musical fabric had not seemed entirely clear at the start, but this impression soon faded. The soloists sang with expressive sympathy, and the general interpretation under Mr. Bernstein gave a sense of understanding and devotion.

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The orchestra also dealt laudably with Mr. Copland's ode at the beginning of today's concert under Mr. Munch. The work, first written for the Bostonians' fiftieth anniversary and revised for their seventy-fifth, was heard last season in both Boston and New York. Today it gave a sense of much vitality with ingenuity of structure and skill in its colorful scoring. Its ideas make for unity and sequence, but its rather episodic nature sometimes interrupts a sense of continuity; at a few points animation borders upon chattiness. There are also emotionally convincing episodes of musical breadth and depth and instrumental glow.

Mr. Francescatti was generally in good form for the Tchaikovsky Concerto; apart from a few measures, his tone had its customary ingratiating quality, fineness of texture and effortless fluency. He also displayed his well known technical prowess in a musicianly, sympathetic interpretation, but here and there in the work's more energetic moments there was room for somewhat more Russian color and savor. Mr. Munch and the orchestra gave the violinist well proportioned co-operation and closed the festival's semi-final week with a satisfying and persuasive performance of the Schumann Symphony.

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For the Boston Symphony, the Prokofieff conveyed strong personal association, since Koussevitzky had given its American premiere and championed it as the masterpiece people recognize it to be.

Ardor Shown

With his flare for the contemporary, Bernstein was at his best in the Symphony. Conducting with his customary ardor and choreographic style, he caught the essence of the music, if not the full depth of its meaning.

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Audience Cheers

Such was the case with this audience, which followed in complete absorption and cheered at the end in recognition of Bernstein's achievement.

The performance of the Mozart never quite integrated. The soloists, Phyllis Curtin, Eunice Alberts, and John McCollum, were most successful in their trio.

Otherwise it was the Festival chorus, prepared by Hugh Ross and Lorna Cooke de Varon, which carried the performance. It was good but not stirring.

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Northampton Gazette Aug. 6/56, FIVE

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The Berkshire Eagle

Pittsfield, Massachusetts, Monday, August 6, 1956.

Best Weekend of Season Boosts Tourist Business

The Berkshire County tourist industry [illegible] happy tunes on its cash registers over the weekend as good weather brought out the first near-capacity crowd of the season.

Tanglewood Gets Crowds

The weekend attendance at Tanglewood was 27,850, an increase of 2,400 over the same weekend in 1955. There appeared to be some hope today that good weather throughout the next weekend might erase some of the early season drop in Tanglewood attendance this year.

The Tanglewood attendance last season hit an all-time record of 136,087. That was an increase of 312 over the record set in 1954.

The 1956 Tanglewood season closes next Sunday afternoon. Starting with tonight's opera, there is something scheduled at Tanglewood every day through Sunday.

Information booths in Central and Southern Berkshire County reported the heaviest trade of the season, comparing favorably with peak periods in past years.

The Kiwanis information center in Lenox had its best weekend of the season, according to George Hughes, director. All rooms registered with the center were rented by 1 p.m. Saturday.

In Lee, Mrs. Kathryn Ford, director of the Chamber of Commerce information center, reported that the weekend was "by far the best this season." A good percentage of rooms were filled by Friday evening. The rest were rented Saturday morning and early afternoon. After that, visitors were referred to Otis, Becket and other neighboring towns.

'Like Old Times'

"It seemed just like old times. It must be the good weather," said Mrs. Ford. Earlier this year Mrs. Ford said the tourist business was the worst ever.

At the Pittsfield Chamber of Commerce information booth, Mrs. W. F. Sanford said the weekend trade was "stupendous." She said the rush started early Friday afternoon and by Saturday the regular listings were filled and an "emergency list" of rooms was in use.

Saturday was the busiest single day in several years at the Southern Berkshire Chamber of Commerce information booth in Great Barrington. Hotels and motels in the area were filled by Saturday afternoon, and by 8 Saturday evening only a handful of rooms were still available in private homes.

Booth personnel in Great Barrington reported well over 1,000 inquiries from tourists wishing route information and accommodations.

Traffic at Peak

The weekend traffic at Tanglewood was as heavy as during previous record years at Tanglewood attendance, according to James A. Quihin, who is in charge of the Lenox special police [illegible] which handles traffic [illegible] center of town.

Although Central and Southern Berkshire enjoyed a [illegible] weekend, things apparently could have been better in the North Berkshire area.

Information booths operated by the North Adams Chamber of Commerce and the Williamstown Board of Trade reported a very "good weekend," though neither had its busiest of the year.

The Williamstown booth, located in Field Park at the junction of Routes 2 and 7, reported that all motels in the college town were filled over the weekend. Most of the lodging houses also were filled.

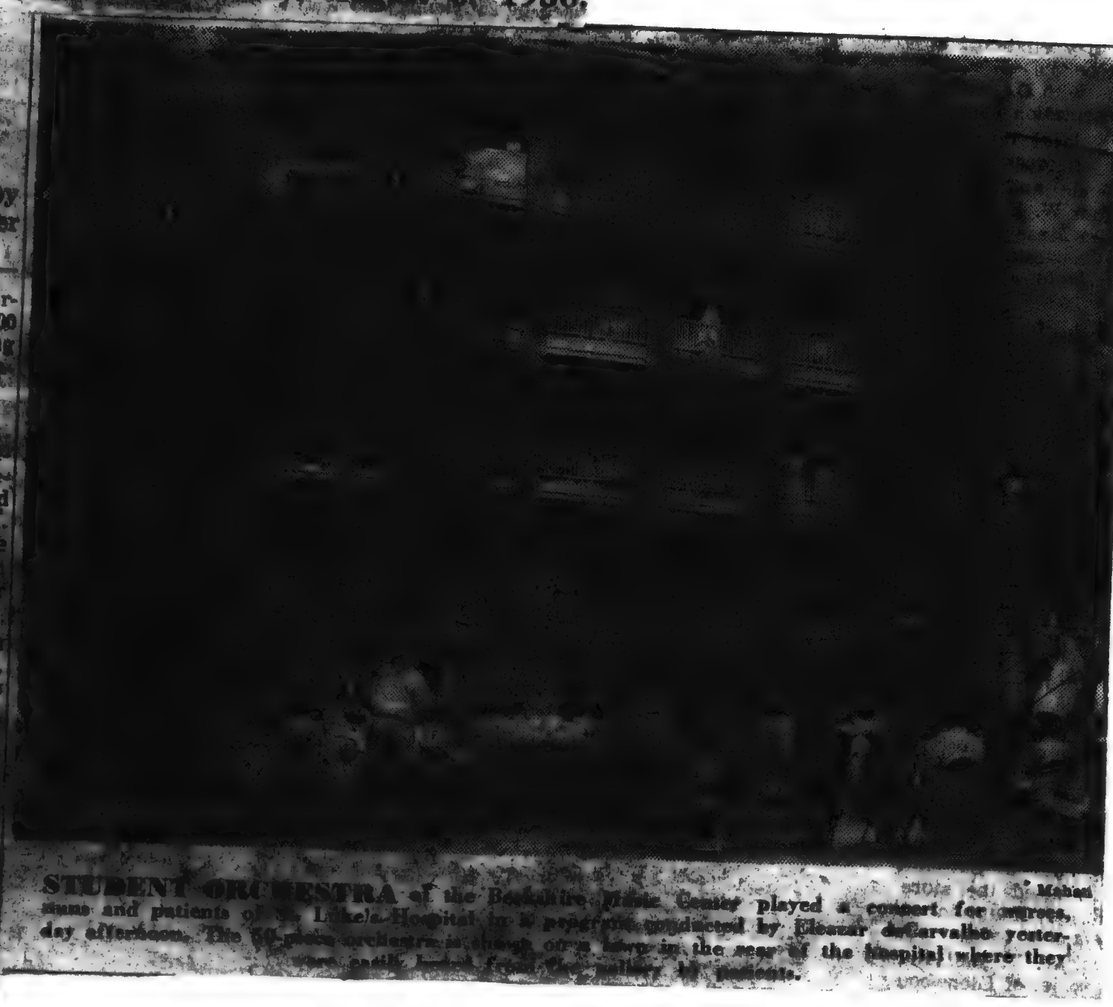
15 Turned Down Already

The weekend crowds also brought business to Northeast Airlines. The company had to turn away 18 people from yesterday afternoon's flight to New York City.

At Tanglewood, 10,837 turned out yesterday to hear violinist Zino Francescatti. There was a crowd of 11,104 Saturday, when Leonard Bernstein, in his only Tanglewood appearance of the season, conducted the Boston Symphony Orchestra in the annual Koussevitsky memorial concert. Eleazar de Carvalho conducted the BSO before a crowd of 6,009 Friday night.

Total attendance at last week's Tanglewood events was 39,504. Two weeks ago it was 33,493; three weeks ago, 25,526.

With operas tonight and tomorrow, Francescatti Wednesday night, Tanglewood on Parade Thursday and the windup three concerts Friday, Saturday and Sunday, Tanglewood is expecting this to be its banner week of the current season—[illegible] willing.



STUDENT ORCHESTRA of the Berkshire Music Center played a concert for nurses, nurse and patients of the Lukens Hospital in a program conducted by Eleazar deCarvalho yesterday afternoon. The 60-piece orchestra [illegible] on the rear of the hospital where they [illegible] patients.

Syracuse Herald American
Sunday, August 5, 1956

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The gala concert by the Boston Symphony Orchestra and the Boston Pops Orchestra, to climax the 1956 "Tanglewood on Parade" in the great Music Shed near Lenox, Mass., next Thursday night will bring the piano virtuoso, Jesus Maria Sanroma to the Berkshire Festival for the first time in a decade and a half. With the Boston Pops, Arthur Fiedler conducting, Mr. Sanroma will introduce into the Festival repertoire the Piano Concerto in F by George Gershwin. The pianist is remembered here for a concert a few seasons ago in the War Memorial when he played during a Gershwin evening. Later he was guest of honor at a reception in the Louis Krasner home.

In addition to the Concerto, the Boston Pops selections will include a Suite from the Ballet "Lo Boutique Fantasque," music by Rossini, orchestrated by Respighi, and Ravel's "Bolero," all conducted by Maestro Fiedler who has directed the Pops for a quarter of a century and more.

The first half of the program will be presented by the Boston Symphony, Eleazar de Cavallo conducting, the numbers to comprise the "Russian Easter Overture" by Rimsky-Korsakoff and the Villa-Lobos Choros No. 10, titled "Rasga o Coracao" with the Festival Chorus of Berkshire Music Center students, led by Hugh Ross, head of the Chorus department.

During the afternoon, simultaneous demonstrations will be given of the work of all five departments of Berkshire Music Center: student symphony and chamber music, chorus, original compositions, opera and the amateur division of the Tanglewood study group.

Tomorrow night, "Griffelkin," an opera by Lukas Foss, will have its world premiere, a complete stage performance, in the Theater-Concert Hall. A second performance will be given Tuesday night. The composer, member of Berkshire Center's composition faculty, will conduct. Boris Goldovsky, head of the opera department of the Center which is the Boston Symphony's summer home, has staged the opera.

Northampton, Mass., Gazette
August 6, 1956

Record Crowd At Tanglewood

A record crowd of 11,104 avid music lovers was bountifully rewarded Saturday night at the Koussevitsky Memorial concert in the Shed on the Tanglewood grounds. Leonard Berstein was the conductor of the evening and part of the year's largest assemblage was due strictly to his multi-faceted personality. He is without doubt the most exaggeratedly expressive conductor I have ever witnessed. The question would seem to be whether he is expressing the music or that most fascinating person, Mr. Bernstein.

The Boston Symphony Orchestra and the exceptionally well trained festival chorus performed magnificently the "Kyrie and Gloria from the Mass in C Minor" of Mozart. The soloists, soprano Phyllis Curtain, Contralto Eunice Alberts and Tenor John McCollum were quite adequate to the difficult arias, Miss Curtin by far the most outstanding. Mr. McCollum we could hardly hear as he was positioned just about as far back as was possible, and Miss Alberts though she was vocally equal to every note, has a very throaty quality to her voice which rendered her efforts somewhat less than pleasing. A soprano - contralto duet, "Agnus Dei" however accomplished much in blending and interpretive feeling. The chorus prepared by Hugh Ross and Lorna Cooke de Varon sang with great enthusiasm for the beautiful music and reached magnificent choral heights in phrasing and changes of volume. Much credit for their performance should go to these directors for their thoroughness of preparation.

Prokofieff's 5th Symphony which followed the intermission enabled Mr. Bernstein to display more histrionics, but the result even so, was the performance of a symphony you would like to hear over again, to get to know like you do the Classical, for which, with Peter and the Wolf, Prokofieff is so well known.

The first movement pulled out all the stops for brasses and percussion, and was not particularly like other works of this composer but the second was reassuring and the third had lot of slowly thumping [illegible] passages which were very interesting to listen to. We left before the end but not too soon to hear the thunderous applause which [illegible] Mr. Bernstein and the members of the Boston Symphony of the success of their efforts.—E. M. B.

Northampton, Mass., Gazette
August 4, 1956

Music Warms Large Audience At Tanglewood

France, Spain, Russia and South America were given an evening at Tanglewood last night, when Eleazar de Carvalho of Brazil conducted the Boston Symphony Orchestra in a program of more or less contemporary works.

A total of 9,006 people in the audience, slightly chilled by a brisk breeze, were warmed by the fiery flamenco rhythms of deFalla in three dances from "The Three Corner Hat."

Mr. de Carvalho's wife, Joey de Oliveira, warmed them still further with her entrance in a strawberry red dress and her pianistic technique in Ravel's Piano Concerto. This, too, had verve, a touch of the jazz idiom in rhythm and use of instruments. The pianist did not measure up to the color of her dress in much except technical efficiency, but the work itself is at best lacking in serious content. The second movement had some restful pastoral moments and subsided into a waltz tempo for solo piano then strings and woodwinds.

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Mr. de Carvalho is a rather quiet, unobstrusive sort of conductor, except for the fiery passages in the music of his own country or Spain. Then he is an inspiration and a dynamic body of rhythmic pulsations. Tonight's program will be conducted by Leonard Bernstein and will feature the Mass in C minor of

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The Berkshire Eagle

Pittsfield, Massachusetts, Monday, August 6, 1956.

Best Weekend of Season Boosts Tourist Business

The Berkshire County tourist industry played happy tunes on its cash registers over the weekend as good weather brought out the first near-capacity crowd of the season.

Tanglewood Gets a Break

The weekend attendance at Tanglewood was 27,950, an increase of 2,400 over the same weekend in 1955. There appeared to be some hope today that good weather throughout the next weekend might erase some of the early season drop in Tanglewood attendance this year.

The Tanglewood attendance last season hit an all-time record of 136,087. That was an increase of 312 over the record set in 1954.

The 1956 Tanglewood season closes next Sunday afternoon. Starting with tonight's opera, there is something scheduled at Tanglewood every day through Sunday.

Information booths in Central and Southern Berkshire County reported the heaviest trade of the season, comparing favorably with peak periods in past years.

The Kiwanis information center in Lenox had its best weekend of the season, according to George Hughes, director. All rooms registered with the center were rented by 1 p.m. Saturday.

In Lee, Mrs. Kathryn Ford, director of the Chamber of Commerce information center, reported that the weekend was "by far the best this season." A good percentage of rooms were filled by Friday evening. The rest were rented Saturday morning and early afternoon. After that, visitors were referred to Otis, Becket and other neighboring towns.

'Like Old Times'

"It seemed just like old times. It must be the good weather," said Mrs. Ford. Earlier this year Mrs. Ford said the tourist business was the worst ever.

At the Pittsfield Chamber of Commerce information booth, Mrs. W. F. Sanford said the weekend trade was "stupendous." She said the rush started early Friday afternoon and by Saturday the regular listings were filled and an "emergency list" of rooms was in use.

Saturday was the busiest single day in several years at the Southern Berkshire Chamber of Commerce information booth in Great Barrington. Hotels and motels in the area were filled by Saturday afternoon, and by 8 Saturday evening only a handful of rooms were still available in private homes.

Booth personnel in Great Barrington reported well over 1,000 inquiries from tourists wishing route information and accommodations.

Traffic at Peak

The weekend traffic at Tanglewood was as heavy as during previous record years of Tanglewood attendance, according to James A. Quinn, who is in charge of the Lenox special police detail which handles traffic through the center of town.

Although Central and Southern Berkshire enjoyed a busy weekend, things apparently could have been better in the North Berkshire area. Information booths operated by the North Adams Chamber of Commerce and the Williamstown Board of Trade reported a very busy weekend, though neither had its busiest of the year.

The Williamstown booth, located in Field Park at the junction of Routes 2 and 7, reported that all motels in the college town were filled over the weekend. Most of the lodging houses also were filled.

18 Turned Down at Airport

The weekend crowds also brought business to Northeast Airlines. The company had to turn away 18 people from yesterday afternoon's flight to New York City.

At Tanglewood, 10,837 turned out yesterday to hear violinist Zino Francescatti. There was a crowd of 11,101 Saturday, when Leonard Bernstein, in his only Tanglewood appearance of the season, conducted the Boston Symphony Orchestra in the annual Koussevitsky memorial concert. Eleazar deCarvalho conducted the BSO before a crowd of 6,009 Friday night.

Total attendance at last week's Tanglewood events was 38,604. Two weeks ago it was 33,393; three weeks ago, 25,526.

With operas tonight and tomorrow, Francescatti Wednesday night, Tanglewood on Parade Thursday and the windup three concerts Friday, Saturday and Sunday, Tanglewood is expecting this to be its banner week of the current season—weather willing.

STUDENT ORCHESTRA of the Berkshire Music Center played a concert for nurses, nuns and patients of St. Luke's Hospital in Pittsfield conducted by Eleazar deCarvalho yesterday afternoon. The 50-piece orchestra is shown on the lawn in the rear of the hospital where they were easily heard from the gallery by patients. Mahan

Syracuse Herald American
Sunday, August 5, 1956

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[20]

At Miss Gertrude Robinson Smith's party, Dr. Charles Munch, BSO conductor, third from left, chats with Goffredo Petrassi, one of Italy's foremost composers who is guest teacher of composition at Berkshire Music Center, left; Mrs. Massimo Freccia and Mr. Freccia of Washington, Conn. Latter is conductor of Baltimore Symphony.

Miss Robinson Smith Entertains At The Residence, Stockbridge

Miss Robinson Smith greets George Sokolsky of Sandisfield and Mr. and Mrs. Zino Francescatti of Monterey. Mr. Francescatti, noted violinist, was soloist at yesterday's Berkshire Festival concert, conducted by Dr. Munch. Party at Miss Robinson Smith's summer home, the Residence, Stockbridge, honored Dr. Munch and Mr. Francescatti.

Northampton, Mass, Gazette
August 6, 1956

Three Composers' Works Are Played At Tanglewood

Sunday afternoon a throng of 10,837 music-lovers, their appetites whetted by near-perfect weather and a promise of well-ordered fare by the Boston Symphony Orchestra, converged on the Music Shed and the invitingly spacious grounds at Tanglewood for the twentieth program in the current Berkshire Festival series.

Two romantic composers shared the program with one contemporary composer, Aaron Copland whose Symphonic Ode, commissioned by the Boston Symphony Orchestra and the Koussevitsky Memorial Foundation and dedicated to the memory of Natalie and Serge Koussevitsky, opened the program.

As an hors d'oeuvre Mr. Copland's Ode was given its rightful place; packed with interesting material which was overwhelmed by erractic and repetitous rhythmic figures, wandering melodic lines, even the harmonic effects were, unless instrumentally padded, pallid and merely dissonant; the percussion and brass instrumentation was deliberate and quite exciting, but one's interest tended to lag long before the clipped conclusion. Mr. Copland appeared on stage to receive with Mr. Munch the audience's approval and appreciation.

The piece de resistance of the afternoon was undobutedly Zino Francescatti's playing of Tschaikowsky's violin concerto. A dedicated violinist since a small boy, Mr. Francescatti was resplendent in his deeply felt and technically perfect interpretation of this magnificently rich work. With his "Hart" Stradavarius he imparted a glowing singing tone to the nostalgic Andante; his bowing producing smooth-flowing phrases breathing gently with subtle changes, his virtuosity breathtaking at all times; the finale was necessarily brilliant and swift, the repartee between soloist and orchestra deftly handled. Mr. Munch led this superior orchestra in a perfect complement to the violinist's style and composer's intent, preserving a skillful and well-balanced unity.

The audience recalled Mr. Francescatti many times with vigorous and vociferous applause.

After such rich fare, Schumann's Symphony No. 2 was a bountiful but rather somber finish; however intermission tempered the contrast, and this commemorative performance was well-received. Mr. Munch and the orchestra reflected well the complex emotional and constructive gamut inherent in its fertility of melody and design, and were particularly expressive in the mobile and exultant finale.

The audience's impetuous response to this easily assimilated fare, must have been heart-warming to Mr. Munch and the orchestra personnel who labor long and devotedly to please most of their listeners most of the time. Especially gratifying is it to see a goodly profusion of well-mannered sub-teen and teen-age young people, with genuine interest in all phases of the Festival program reflected in their alert and absorbed young faces.

— M. deB. B.

Springfield Union
August 7, 1956

MUSIC CENTER OPERA SINGERS PRESENT WORK

German Fairy Tale Theme Of Lukas Foss Staged With Ingenuity

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 6—"Griffelkin," a German fairy tale set to music by Lukas Foss with a text by Alastair Reid, was offered tonight by the opera department of the Berkshire Music Center as its principal production of the season. It was staged by Boris Goldovsky, conducted by Mr. Foss and performed by a group of talented and enthusiastic students.

Bright, Sparkling Music

Mr. Goldovsky has staged the work with a deal of ingenunity and the settings were as ingenious as the staging. Mr. Foss has written bright, sparkling music for the most part. It sounds deceptively easy but it is really difficult. This opera was sung in English, but for the most part it could have been sung on any vowel, for the music was usually so heavy that words were inaudible, except when spoken. The texture of the music was too heavy for most of the voices.

The role of Griffelkin was sung by Mildred Allen, a petite soprano with an excellent voice and delightful flexibility of movement. Much of her work was parlando, and her speaking voice was adequate. She sang easily and acted with charm.

A fine characterization was given by Regina Sarfaty, as the devil's grandmother. Her enunciation was particularly admirable. Shirley Carter as the statue also could enunciate clearly.

Audience Likes It

The audience seemed to be having a fine time, but to us the action was the cause of what amusement there was, for, without hearing the words, there was little sense to it all.

The student orchestra played the music admirably under Mr. Foss's direction. While this music had sparkle and rhythmic grace, it was, on the whole, too heavy and at times cumbersome.

Robert O'Hearn was responsible for the sevings and Leio Van Witsen for costumes. Lighting was by Tom Degaietani. Just where this opera goes from here will be interesting to observe. It seems far too difficult for the opera workshops and lacking in propulsion and power for the opera house.

Photos by Mahan

Among those at the event, attended by 125, were Mrs. Helen D. Lindsay of Sarasota, Fla., houseguest of Mrs. William Penn Cresson of Chesterwood, Stockbridge; Leo Montileone of New York, who spent weekend with Mr. and Mrs. George K. Livermore of Stockbridge; Miss Mabel Choate and C. D. Jackson, both of Stockbridge. Party followed the concert.

Hands Across the Hills

To the Editor of THE EAGLE:—

I wish to thank you for your generous coverage of the new Empire State Music Festival at Ellenville in your supplement "Berkshire Week." In returning the visit of your patrons and backers, I salute the Berkshire Festival for its great accomplishment and like other Americans pay homage to its founders and supporters. Many of our subscribers will join Mrs. Forest and myself in participating in the closing days of this year's program and in the programs in future years.

FRANK FOREST.

Curtis Hotel,
Lenox.

GUEST SOLOIST at the Tanglewood on Parade program at the Music Shed Thursday night will be Jesus Maria Sanroma, who will appear with the Boston Pops Orchestra under the direction of Arthur Fiedler in a performance of Gershwin's Piano Concerto in F. Mr. Sanroma is making his first Tanglewood appearance since 1942. Proceeds of Thursday's event will go to the Berkshire Music Center.

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N.Y. Post
August 6, 1956

Berkshire F... Draw... Top ...

By HARRIETT JO...

Lenox, Mass., Aug. ... clear weather brought the ... real crowds of the Berkshire Festival's current season here to Tanglewood for two miscellaneous programs by the Boston Symphony Saturday night and yesterday afternoon. The total for the three week-end events, including Friday's concert, was 27,950, a record for the current six-week season which closes Sunday.

Saturday night's program, conducted by Leonard Bernstein, drew the largest audience for the 1956 season when 11,104 music lovers filled the gigantic Music Shed and overflowed onto the grass to hear the Massachusetts-born conductor lead a program of music by Mozart and Prokofieff.

The dynamic maestro had chosen to play an odd mixture of secular and sacred music, the selections influenced by the fact that the concert was in memory of Serge Koussevitzky. Beginning with the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, Bernstein closed with the brilliant Prokofieff Symphony No. 5, which Koussevitzky had given its first American performance with the Bostonians in 1...

Because the enormously gifted, versatile conductor is so filled with electric energy, because of sincerity and eagerness to re-create music with intensity, his ten-

Music Tonight . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

Chamber Music Concert by American Chamber Orchestra conducted by Robert Scholz. Concert includes works by Purcell, Bach, Mozart. Washington Square ..., sponsored ... Washington Square Assn. 8 ...

...dency is to overplay and his way ... the situation with the Kyrie of the Mozart Mass. The first pronouncation flurries of the work in the midst of sophisticated, whirling sounds was inclined to jar on the nerves.

Bernstein's conception of the Kyrie and Gloria on the other hand had an abundance of buoyancy, which in the Gloria moved into ecstatic affirmation that always was controlled ... finely ... He was also ... by the Berkshire Festival ... prepared by Hugh ... and Cooke de Varon, ... responded to his wishes with sensitivity. ...

The soloists, Phyllis Curtin, soprano, Eunice Alberts, contralto, and John McCollum, tenor, performed well, especially Miss Curtin, whose lovely, pure quality soared easily even in the most difficult portions. Mozart gave his contralto, however, the most difficult task of all, entrusting to her passages so high they could only be easy for a soprano. Miss Alberts, on the whole, came through with excellent results, if the top notes were not all that could be desired. ...

Boston Symphony Accepts Bid To Tour Europe, U.S.S.R.

Famed Boston Symphony Orchestra received and immediately accepted a formal invitation from the USSR to include Soviet Russia in tour of Europe symphony will make during August and September.

Invitation from Ministry of Culture in Moscow was transmitted by Yuri Gouk, attache of Soviet Embassy in Washington, D.C., to orchestra's manager, Thomas D. Perry Jr.

Boston Symphony under the direction of Charles Munch will be first American orchestra to perform in Russia.

Russian invitation to Boston Symphony is to spend six days of its autumn tour within the Soviet border and, although details are not worked out as yet, concerts are planned in Leningrad and Moscow. It is understood that the USSR, as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume expenses of transportation of the 108 members of the orchestra, music director Charles Munch and the orchestra's staff and equipment.

Boston Symphony's tour of Europe, which will include Edinburgh Tenth International Festival of Music and Drama, is to be made in cooperation with International Exchange Program of American National Theater and Academy (ANTA), professional agency appointed by State Department to assist American performing artists to tour abroad, to help cover cost of trans-Atlantic transportation by air and to help defray deficits to the orchestra from concerts abroad.

EDITOR & PUBLISHER
NEW YORK, N. Y.

JUL 7 ...6

Curtain Music

Ed Fitzgerald, manager, Boston UPN bureau, has been selected as official photographer for the Boston Symphony Orchestra which will give concerts in Moscow and Leningrad this Summer.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685

JUL 11 1956

Boston Orchestra To Tour Europe

The Boston Symphony orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry Jr., said today.

Under the baton of Charles Munch, its music director for the last seven years, the 106 players of the Boston Symphony will fly to Europe after the close of the orchestra's current Berkshire festival on Aug. 12.

The first of two concerts in Ireland will be played in Cork on Friday night, Aug. 24, with a matinee in Dublin the next day. Five concerts will be given at Usher hall, Edinburgh, as part of the Edinburgh festival, Aug. 26-30, then the symphony will visit Scandinavia for four days.

A high light of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the board of trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres. The orchestra has been invited to play in the famous Cathedral — Leeds and London.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

JUL 11 1956

List Plans for Symphony Group's European Tours

CHARLES MUNCH
To Conduct Abroad

Detailed plans for the Boston Symphony Orchestra's five and a half week tour of Europe in August and September have been announced by Manager Thomas D. Perry Jr.

* * *

THE 106 MEMBERS of the orchestra will fly to Europe immediately following the close of the current Berkshire Festival on Aug. 12 and will return in late September in time for the opening of the 76th season in Boston's Symphony Hall.

Charles Munch, music director of the orchestra for the past seven years, will conduct most of the 27 scheduled concerts abroad. Pierre Monteux, music director of the orchestra from 1919 to 1924, has been invited to conduct some 10 of the concerts.

The Boston Symphony Orchestra's tour of Europe is to be made in co-operation with the international exchange program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad.

* * *

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TRAVEL PLANS include the transportation on Aug. 14 of 79 persons from Logan airport, Boston, to Shannon airport, Ireland, on a KLM Royal Dutch Airlines chartered Super Constellation. Some 40 persons will sail the same date, along with the orchestra's 16,000 pounds of instruments and scores and baggage aboard the Nieuw Amsterdam from Boston to Cobh, Ireland. A 59-passenged KLM Constellation will bring the rear guard of the orchestra to Ireland on Aug. 22.

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Other concerts have been scheduled from Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954

JUL 15 1956

Boston Symphony to Perform in Russia

The Boston Symphony Orchestra, Dr. Charles Munch, music director, now is in its summer home in "Tanglewood," Lenox, Mass., where the annual Berkshire Festival is in progress. Dr. Munch has made changes in two programs to be performed in the Music Shed by the orchestra. Instead of all-Wagner concerts next Saturday night, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each program.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantasies Symphoniques" which Dr. Munch commissioned for The Boston's 75th anniversary season and which was named by the New York Music Critics Circle as the best new orchestral work presented in 1955. Both the Barber and Martinu works are to have first performances in "Tanglewood." They replace previously announced excerpts from "Siegfried" and "Tristam and Isolde."

On Aug. 12, Beethoven's Third Symphony, the "Eroica," will be substituted for the previously scheduled Overture numbers from "Tannhauser" and "Siegfried." On both concert programs, Dr. Munch will retain concert versions of Wagner operas "Die Walkure" and "Die Meistersinger" with Margaret Harshaw, Marguerite Willauer, Albert De Costa and James Pease as soloists. Meantime, there are Chamber Music concerts in the Theater Concert Hall.

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The Ministry of Culture in Moscow invited The Boston to perform in the USSR during six days, Sept. 5-10, the invitation immediately accepted. Other concerts on the tour include those in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London. Pierre Monteux, once regular music director of the Boston Symphony, has been invited by Dr. Munch to conduct several of the orchestra's concerts abroad.

The Boston Symphony will play in Syracuse in October under local management of Famous Artists, Murray Bernthal, executive. Famous Artists has presented The Boston, under Dr. Munch, on previous occasions of musical note.

In Brief . . .

The generally sunny faces on the Tanglewood management after the weekend dispel any haunting doubt that Tanglewood may be getting old hat. They seem rather to say that happy is the box office that the sun shines on. . . . Popular John W. Keegan, retired deputy fire chief, dead at 67, is genuinely mourned in municipal circles. Having put three children through college on his modest salary, he was proof of the adage that where there is a will there is a way. . . . The Pittsfield Fire Department's sponsored bugle and drum corps continues to show promise on the road. The Goshen, N.Y., victory, the third win abroad for the "Sparks," show that they ... be ready to catch fire . . .

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"Movies will not regain their popularity until they make theater seats as comfortable to sleep in as the easy chair in front of the TV set.—*Wall Street Journal.*

The world is so full of a number of things that it's hard to keep up payments on them.—*McLeansboro (Ill.) Times-Leader.*

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N. Y. Post
August 6, 1956

Berkshire Festival Draws Top Crowd

By HARRIETT JOHNSON

Lenox, Mass., Aug. 6—Bright, clear weather brought the biggest crowds of the Berkshire Festival's current season here to Tanglewood for two miscellaneous programs by the Boston Symphony Saturday night and yesterday afternoon. The total for the three week-end events, including Friday's concert, was 27,950, a record for the current six-week season which closes Sunday.

Saturday night's program, conducted by Leonard Bernstein, drew the largest audience for the 1956 season when 11,104 music lovers filled the gigantic Music Shed and overflowed by the thousands onto the grass to hear the Massachusetts-born conductor lead a program of music by Mozart and Prokofieff.

The dynamic maestro had chosen to play an odd mixture of secular and sacred music, the selections influenced by the fact that the concert was in memory of Serge Koussevitzky. Beginning with the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, Bernstein closed with the brilliant Prokofieff Symphony No. 5, which Koussevitzky had given its first American performance with the Bostonians in 1945.

Because the enormously gifted, versatile conductor is so filled with electric energy, fervent sincerity and eagerness to re-create music with intensity, his tendency is to overplay and this was the situation with the Prokofieff. After the spiritual beauty of the Mozart Mass, the violent percussion buried at the ears in the midst of sophisticated, whirling sounds was inclined to jar on the nerves.

Bernstein's conception of the Kyrie and Gloria on the other hand had an abundance of buoyancy which in the Gloria moved into ecstatic affirmation that always was controlled and satisfying. He was ably assisted by the Berkshire Festival Chorus, prepared by Hugh Ross and Lorna Cooke de Varon, who responded to his wishes with sensitivity.

The soloists, Phyllis Curtin, soprano, Eunice Alberts, contralto, and John McCollum, tenor, performed well, especially Miss Curtin, whose lovely, pure quality soared easily even in the most difficult portions. Mozart gave his contralto, however, the most difficult task of all, entrusting to her passages so high they could only be easy for a soprano. Miss Alberts, on the whole, came through with excellent results, if the top notes were not all that could be desired.

Music Tonight . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park. 8:30.

Chamber Music Concert by American Chamber Orchestra conducted by Robert Scholz. Concert includes works by Purcell, Bach, Mozart. Washington Square Park, auspices Washington Square Assn. 9.

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SAN JOSE, CALIF.
MERCURY
Circ. S. 32,757
JUL 8 1956

Boston Symphony Accepts Bid To Tour Europe, U.S.S.R.

Famed Boston Symphony Orchestra received and immediately accepted a formal invitation from the USSR to include Soviet Russia in tour of Europe symphony will make during August and September.

Invitation from Ministry of Culture in Moscow was transmitted by Yuri Gouk, attache of Soviet Embassy in Washington, D.C. to orchestra's manager, Thomas D. Perry Jr.

Boston Symphony under the direction of Charles Munch will be first American orchestra to perform in Russia.

Russian invitation to Boston Symphony is to spend six days of its autumn tour within the Soviet border and, although details are not worked out as yet, concerts are planned in Leningrad and Moscow. It is understood that the USSR, as it did in the case of "Porgy and Bess" when the Gershwin folk opera performed in Russia last January, will assume expenses of transportation of the 104 members of the orchestra, music director Charles Munch and the orchestra's staff and equipment.

Boston Symphony's tour of Europe, which will include Edinburgh Tenth International Festival of Music and Drama, is to be made in cooperation with International Exchange Program of American National Theater and Academy (ANTA), professional agency appointed by State Department to assist American performing artists to tour abroad, to help cover cost of trans-Atlantic transportation by air and to help defray deficits to the orchestra from concerts abroad.

EDITOR & PUBLISHER
NEW YORK, N. Y.
JUL 7 1956

Curtain Music

Ed Fitzgerald, manager, Boston UPN bureau, has been selected as official photographer for the Boston Symphony Orchestra which will give concerts in Moscow and Leningrad this Summer.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685
JUL 11 1956

Boston Orchestra To Tour Europe

The Boston Symphony orchestra will play 27 concerts in 13 countries during its five-and-a-half week tour of Europe in August and September, manager Thomas D. Perry Jr., said today.

Under the baton of Charles Munch, its music director for the last seven years, the 106 players of the Boston Symphony will fly to Europe after the close of the orchestra's current Berkshire festival on Aug. 12.

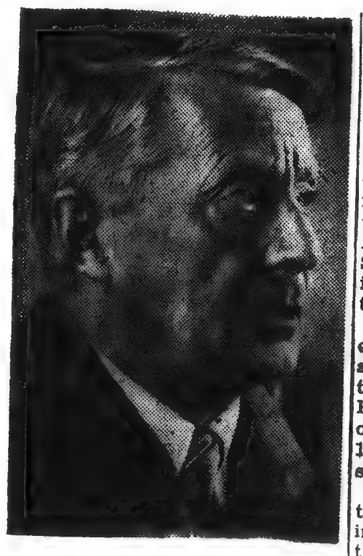
The first of two concerts in Ireland will be played in Cork on Friday night, Aug. 24, with a matinee in Dublin the next day. Five concerts will be given at Usher hall, Edinburgh, as part of the Edinburgh festival, Aug. 26-30, then the symphony will visit Scandinavia for four days.

A high light of the tour is the invitation, recently issued by the Ministry of Culture in Moscow and immediately accepted by the board of trustees of the orchestra, for the Boston Symphony to be the first American orchestra to perform in the U.S.S.R. During the six days, Sept. 5-10, the orchestra will be in Soviet territory, a pair of concerts will be given each in Leningrad and Moscow.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres. The orchestra has been invited to play in the famous Cathedral — Leeds and London.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429
JUL 11 1956

List Plans for Symphony Group's European Tours



CHARLES MUNCH
To Conduct Abroad

Detailed plans for the Boston Symphony Orchestra's five and a half week tour of Europe in August and September have been announced by Manager Thomas D. Perry Jr.

* * *

THE 106 MEMBERS of the orchestra will fly to Europe immediately following the close of the current Berkshire Festival on Aug. 12 and will return in late September in time for the opening of the 76th season in Boston's Symphony Hall.

Charles Munch, music director of the orchestra for the past seven years, will conduct most of the 27 scheduled concerts abroad. Pierre Monteux, music director of the orchestra from 1919 to 1924, has been invited to conduct some 10 of the concerts.

The Boston Symphony Orchestra's tour of Europe is to be made in co-operation with the international exchange program of the American National Theatre and Academy, the professional agency appointed by the State Department to assist American performing artists to tour abroad.

* * *

A HIGHLIGHT of the tour is the invitation, recently issued by the ministry of culture in Moscow and accepted by the board of trustees of the orchestra, to be the first American orchestra to perform in the USSR. The orchestra will be in Soviet territory from Sept. 5 through 10 and will present a pair of concerts each in Leningrad and Moscow. The USSR will assume the expenses of this portion of the tour, including transportation by air and train, and will also pay a stipend for the four concerts.

TRAVEL PLANS include the transportation on Aug. 14 of 79 persons from Logan airport, Boston, to Shannon airport, Ireland, on a KLM Royal Dutch Airlines chartered Super - Constellation. Some 40 persons will sail the same date, along with the orchestra's 16,000 pounds of instruments and scores and baggage aboard the Nieuw Amsterdam from Boston to Cobh, Ireland. A 59-passenged KLM Constellation will bring the rear guard of the orchestra to Ireland on Aug. 22.

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Other concerts have been scheduled from Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
JUL 15 1956

Boston Symphony to Perform in Russia

The Boston Symphony Orchestra, Dr. Charles Munch, music director, now is in its summer home in "Tanglewood," Lenox, Mass., where the annual Berkshire Festival is in progress. Dr. Munch has made changes in two programs to be performed in the Music Shed by the orchestra. Instead of all-Wagner concerts next Saturday night, July 21, and Sunday afternoon, Aug. 12, Dr. Munch has made substitutions in the first half of each program.

On July 21, Samuel Barber's "Adagio for Strings" will open the program, followed by Bohuslav Martinu's "Fantasies Symphoniques" which Dr. Munch commissioned for The Boston's 75th anniversary season and which was named by the New York Music Critics Circle as the best new orchestral work presented in 1955. Both the Barber and Martinu works are to have first performances in "Tanglewood." They replace previously announced excerpts from "Siegfried" and "Tristam and Isolde."

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DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500

JUL 14 1956

"Marriage Of Figaro" Headed By Italo Tajo

"Carmen", "Aida" To Be Presented In Cincinnati Zoo Theater

Puccini's spectacular "Turandot" is to be presented in the Cincinnati Zoo theater tonight by the Cincinnati Summer Opera company.

Frances Yend is to sing the name role. Other artists to appear are Ruggero Schileo, Frank Valentino, William Wilderman and Helen Greco.

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Tickets may be purchased in Dayton from Ann Kirk, Charles McLean Bookseller, 11 North Jefferson street.

Cloister Concert

The fourth in the series of Cloister concerts, Dayton Art institute, will be presented at 8:30 p.m. Tuesday.

Robert Downing, whose baritone voice has gained him a wide following in Dayton, will sing, among other selections, Edwards' "Into the Night" and Charles' "Thank God for a Garden."

Gustave Rabson, classical guitarist, will play "Four Toyes" from Jane Pickering's "Lute Book," Lozy's "Partita in A Minor," "Lagrima" by Tarrego and three brief preludes by Porce.

Mr. Rabson is associate professor of mathematics at Antioch college. Versatile, he has appeared for the Dayton Chamber Music society as pianist, and with the Classic Guitar society as guitarist.

Marjorie Kline, well-known Dayton violinist, heads a trio which is to present "Trio for Piano, Violin and Horn" by Brahms. Lawrence Tagg will play the horn and Veryl Zech, the piano. Mr. Tagg has taught voice at the University of Dayton for three years and Mr. Zech instructs in piano and theory at the university.

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It is expected the Russian government will fly the members of the orchestra, its staff and equipment from Helsinki to Leningrad, and from Moscow to its next date in Prague, capital of Czechoslovakia.

Concerts subsequently will be performed in Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres where the orchestra has been invited to play in the famous Cathedral, Leeds and London.

Catholic Observer
SPRINGFIELD, Mass.
Weekly Catholic

JUL 20 1956

Boston Symphony Benefit Concert For Irish School

DUBLIN (NC) — The Boston Symphony Orchestra will play a benefit concert here on August 25 for the archdiocesan seminary of the Holy Cross at Clonliffe.

The concert will be given under the patronage of Archbishop John C. McQuaide, C.S.Sp., of Dublin and will be the first event in a program to raise $500,000 to rebuild the seminary.

The Boston orchestra is making its first European tour this summer, and its visit to Ireland will mark the first time that an American orchestra has played here.

The college, which is 97 years old, was founded by the late Cardinal Paul Cullen. The prelate was given a relic of the True Cross by Pope Pius IX, which is treasured at the college.

N. Y. Staats-Zeitung und Herold, Donnerstag, 26. Juli 1956 11

Richard Wagners "Walküre" tönt im Wald von Tanglewood

Aus Lenox, Mass., berichtet unser musikalischer Gewährsmann, daß der erste Akt aus Richard Wagners "Walküre", in der konzertanten Aufführung durch das Symphonie-Orchester Boston unter Leitung von Charles Munch weit stärkere Eindrücke hinterlassen habe, als bei jeder Aufführung in geschlossenem Rahmen eines Opernhauses.

Das ist nicht nur auf die landschaftliche Kulisse zurückzuführen, sondern vor allem auch auf die symphonische Art der Interpretation dieser Partitur durch einen kongenialen Dirigenten. Keines der, reichlich doktrinär, "Leitmotive" genannten charakteristischen Themen wird unterschlagen, alle jedoch werden gemeinsam ins melodisch-harmonische Gewebe eingesponnen, von der einleitenden Gewittermusik bis zu jenen Winterstürmen, welche am Schluß dem "Wonnemond wichen".

Orchester und Sänger verschmolzen im Widerhall einer einzigen elementaren Naturkraft. Wobei es gleichgültig bleibt, welchen Namen — Leidenschaft, Liebe, Blutsverwandtschaft — immer man diesem Begriff geben mag. Margaret Harshaw hatte einen ihrer besten Tage als Sieglinde, Albert Da Costa, in der Met vorerst vorsichtig herausgestellt, bewies, daß er (als Siegmund) das Zeug zum echten Heldentenor in sich hat und James Pease machte glänzenden Gebrauch von Stil und Artikulation der Hamburger Oper (an welcher er zeitweilig tätig war); er gab einen ebenso charakteristischen wie deutlich verständlichen Hunding.

Mozart und Bach

Vor Wagner huldigten die "Bostonians" Mozart und Bach mit der gleichen Hingabe. Pierre Luboshutz und Genia Nemenoff, die bekannten Duo-Pianisten, nahmen an zweien der drei Klavierkonzerte Mozarts teil, für welche drei Flügel und drei Spieler zur Verfügung standen. Luboshutz dirigierte das A-Dur-Konzert mit Boris Goldovsky als Solisten, der seinerseits das Konzert für drei Klaviere, F-Dur, K. 242, von seinem Instrument aus leitete. In der Koordination von Klangfarbe, Tonstärke, Phrasierung und Ausdruck wurde vielfach Vorbildliches erreicht. Mit dem Konzert für 2 Klaviere und Orchester, Es-Dur, K. 365, klang das Programm dank der künstlerischen Identifizierung der beiden Duo-Pianisten prachtvoll aus.

Johannespassion im Grünen

Über 8000 Zuhörer folgten mit — glücklicherweise wohldisziplinierter — Andacht den beiden Bachkonzerten. Im engeren Raum der Theaterkonzerthalle brachte Charles Munch das 2. Brandenburgische Konzert, das 2. Violinkonzert, die Suite Nr. 3 und die Suite Nr. 2 technisch vollendet und bemerkenswert stilistisch rein zu Gehör.

Die Johannespassion erfuhr eine Wiedergabe, in der niemals artistische Effekte gesucht wurden. Aber auch die ergebene Frömmigkeit, die ein Wesensbestandteil solch kirchlicher Musik sein muß, führte nicht zum Abrollen von Litaneien, sondern gab den einzelnen Abschnitten des ewigen Passionsdramas aufrichtig gefühlvollen, beseelten Ausdruck. Hervorragend John McCollum als Evangelist, sehr klug fand sich Mac Morgan mit dem Jesuspart ab;* zu den übrigen Solisten Adele Addison, Florence Kopleff und James Joyce (Baß) trat, den Eindruck erheblich steigernd, der von Hugh Ross meisterlich einstudierte Festspielchor.

Martinu und Bartok

Ein Glücksstern (astronomisch wie sinnbildlich) waltete über den zwei modernen Wochenendprogrammen im großen Zelt. Fast 19,000 Zuhörer rissen sich um die Genüsse, die bevorstanden, und sie waren wohlberaten. Charles Munch dirigierte die "Fantaisies Symphoniques" des "bohemischen Musikanten" Amerikas, Bohuslav Martinu. Auch wer das Werk bereits in der Carnegie Hall vernahm, erlag erneut der Frische der Eingebung und dem Zauber eines kontrapunktisch kompositorischen Könnens, das nie die Schönheiten einer Phantasiewelt überwuchert, wo ein geborener Musikant wie Martinu zu Hause ist. So wurden die "Phantasien" zu hörbarer, fast greifbarer, oft nachsingbarer Wirklichkeit einer höheren Kunst.

Pierre Monteux trat als 81-jähriger Pionier und Vorkämpfer der Moderne ans Pult von Tanglewood; das "Concerto for Orchestra" von Bela Bartok erklang in kaum je zuvor vernommener Präzision. Monteux nimmt sich nie jene Freiheiten, an welchen man sofort den "Maestro virtuoso" erkennt; gerade dadurch kamen die scharfen Kontraste des Werks, sein Humor, seine Tragik um so eindringlicher zur Geltung.

Irish Times - June 29 1956

BOSTON SYMPHONY ORCHESTRA TO GIVE CONCERT IN DUBLIN

THE Boston Symphony Orchestra will give a performance in the Theatre Royal, Dublin, on August 25th next, in aid of reconstruction work at Holy Cross College, Clonliffe, Dublin. The concert is being presented by Our Lady's Choral Society, and is under the patronage of the Most Rev. Dr. McQuaid, Archbishop of Dublin and Primate of Ireland.

The announcement of the orchestra's visit was made by the Very Rev. Cathal McCarthy, Holy Cross College, in the college. He said that it was estimated that reconstruction work at the college would cost about £200,000. The college authorities had been advised by a number of architects that it would be necessary to strip down the interior of the building, which was almost 100 years old. The timbers had become affected by dry rot and woodworm and would have to be replaced by concrete and steel.

Owing to the growth of the population of Dublin there was a demand for many more priests. Holy Cross College was the diocesan seminary and accommodation would have to be provided for more students. The college, which had been built by Cardinal Cullen, was intended for 80 students. A new wing had been provided for 40 students and another would now be necessary for a further 40 students.

The Very Rev. R. McNevin, Adm., Pro-Cathedral, Director of Our Lady's Choral Society, said that the Boston Symphony Orchestra was attending the Edinburgh Festival and had expressed a wish to have a performance in Ireland with Our Lady's Choral Society. There would, however, not be time for rehearsals and the choral society would not have an opportunity of singing. The programme would include Haydn's Symphony No. 102, Barber's Adagio for Strings, Richard Strauss's "Don Juan," and Schuman's Second Symphony. The orchestra will be conducted by the French conductor, Charles Munch.

Postal booking opened yesterday (Thursday) direct to the Theatre Royal. Admission is by subscription, or at prices ranging from two guineas to 7/6.

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DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500

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The concert will be given under the patronage of Archbishop John C. McQuade, C.S.Sp., of Dublin and will be the first event in a program to raise $500,000 to rebuild the seminary.

The Boston orchestra is making its first European tour this summer, and its visit to Ireland will mark the first time that an American orchestra has played here.

The college, which is 97 years old, was founded by the late Cardinal Paul Cullen. The prelate was given a relic of the True Cross by Pope Pius IX, which is treasured at the college.

Richard Wagners "Walküre" tönt im Wald von Tanglewood

Aus Lenox, Mass., berichtet unser musikalischer Gewährsmann, daß der erste Akt aus Richard Wagners "Walküre", in der konzertanten Aufführung durch das Symphonie-Orchester Boston unter Leitung von Charles Munch weit stärkere Eindrücke hinterlassen habe, als bei jeder Aufführung in geschlossenem Rahmen eines Opernhauses.

Das ist nicht nur auf die landschaftliche Kulisse zurückzuführen, sondern vor allem auch auf die symphonische Art der Interpretation dieser Partitur durch einen kongenialen Dirigenten. Keines der, reichlich doktrinär, "Leitmotive" genannten charakteristischen Themen wird unterschlagen, alle jedoch werden gemeinsam ins melodisch-harmonische Gewebe eingesponnen, von der einleitenden Gewittermusik bis zu jenen Winterstürmen, welche am Schluß dem "Wonnemond wichen".

Orchester und Sänger verschmolzen im Widerhall einer einzigen elementaren Naturkraft. Wobei es gleichgültig bleibt, welchen Namen — Leidenschaft, Liebe, Blutsverwandtschaft — immer man diesem Begriff geben mag. Margaret Harshaw hatte einen ihrer besten Tage als Sieglinde, Albert Da Costa, in der Met vorerst vorsichtig herausgestellt, bewies, daß er (als Sigmund) das Zeug zum echten Heldentenor in sich hat und James Pease machte glänzenden Gebrauch von Stil und Artikulation der Hamburger Oper (an welcher er zeitweilig tätig war); er gab einen ebenso charakteristischen wie deutlich verständlichen Hunding.

Mozart und Bach

Vor Wagner huldigten die "Bostonians" Mozart und Bach mit der gleichen Hingabe. Pierre Luboshutz und Genia Nemenoff, die bekannten Duo-Pianisten, nahmen an zweien der drei Klavierkonzerte Mozarts teil, für welche drei Flügel und drei Spieler zur Verfügung standen. Luboshutz dirigierte das A-Dur-Konzert mit Boris Goldovsky als Solisten, der seinerseits das Konzert für drei Klaviere, F-Dur, K. 242, von seinem Instrument aus leitete. In der Koordination von Klangfarbe, Tonstärke, Phrasierung und Ausdruck wurde vielfach Vorbildliches erreicht. Mit dem Konzert für 2 Klaviere und Orchester, Es-Dur, K. 365, klang das Programm dank der künstlerischen Identifizierung der beiden Duo-Pianisten prachtvoll aus.

Johannespassion im Grünen

Über 8000 Zuhörer folgten mit — glücklicherweise wohldisziplinierter — Andacht den beiden Bachkonzerten. Im engeren Raum der Theaterkonzerthalle brachte Charles Munch das 2. Brandenburgische Konzert, das 2. Violinkonzert, die Suite Nr. 3 und die Suite Nr. 2 technisch vollendet und bemerkenswert stilistisch rein zu Gehör.

Die Johannespassion erfuhr eine Wiedergabe, in der niemals artistische Effekte gesucht wurden. Aber auch die ergebene Frömmigkeit, die ein Wesensbestandteil solch kirchlicher Musik sein muß, führte nicht zum Abrollen von Litaneien, sondern gab den einzelnen Abschnitten des ewigen Passionsdramas aufrichtig gefühlvollen, beseelten Ausdruck. Hervorragend John McCollum als Evangelist, sehr klug fand sich Mac Morgan mit dem Jesuspart ab; zu den übrigen Solisten Adele Addison, Florence Kopleff und James Joyce (Baß) trat, den Eindruck erheblich steigernd, der von Hugh Ross meisterlich einstudierte Festspielchor.

Martinu und Bartok

Ein Glücksstern (astronomisch wie sinnbildlich) waltete über den zwei modernen Wochenendprogrammen im großen Zelt. Fast 19,000 Zuhörer rissen sich um die Genüsse, die bevorstanden, und sie waren wohlberaten. Charles Munch dirigierte die "Fantaisies Symphoniques" des "bohemischen Musikanten" Amerikas, Bohuslav Martinu. Auch wer das Werk bereits in der Carnegie Hall vernahm, erlag erneut der Frische der Eingebung und dem Zauber eines kontrapunktisch kompositorischen Könnens, das nie die Schönheiten einer Phantasiewelt überwuchert, wo ein geborener Musikant wie Martinu zu Hause ist. So wurden die "Phantasien" zu hörbarer, fast greifbarer, oft nachsingbarer Wirklichkeit einer höheren Kunst.

Pierre Monteux trat als 81-jähriger Pionier und Vorkämpfer der Moderne ans Pult von Tanglewood; das "Concerto for Orchestra" von Bela Bartok erklang in kaum je zuvor vernommener Präzision. Monteux nimmt sich nie jene Freiheiten, an welchen man sofort den "Maestro virtuoso" erkennt; gerade dadurch kamen die scharfen Kontraste des Werks, sein Humor, seine Tragik um so eindringlicher zur Geltung.

Irish Times - June 21

BOSTON SYMPHONY ORCHESTRA TO GIVE CONCERT IN DUBLIN

THE Boston Symphony Orchestra will give a performance in the Theatre Royal, Dublin, on August 25th next, in aid of reconstruction work at Holy Cross College, Clonliffe, Dublin. The concert is being presented by Our Lady's Choral Society, and is under the patronage of the Most Rev. Dr. McQuaid, Archbishop of Dublin and Primate of Ireland.

The announcement of the orchestra's visit was made by the Very Rev. Cathal McCarthy, Holy Cross College, in the college. He said that it was estimated that reconstruction work at the college would cost about £200,000. The college authorities had been advised by a number of architects that it would be necessary to strip down the interior of the building, which was almost 100 years old. The timbers had become affected by dry rot and woodworm and would have to be replaced by concrete and steel.

Owing to the growth of the population of Dublin there was a demand for many more priests. Holy Cross College was the diocesan seminary and accommodation would have to be provided for more students. The college, which had been built by Cardinal Cullen, was intended for 80 students. A new wing had been provided for 40 students and another would now be necessary for a further 40 students.

The Very Rev. R. McNevin, Adm., Pro-Cathedral, Director of Our Lady's Choral Society, said that the Boston Symphony Orchestra was attending the Edinburgh Festival and had expressed a wish to have a performance in Ireland with Our Lady's Choral Society. There would, however, not be time for rehearsals and the choral society would not have an opportunity of singing. The programme would include Haydn's Symphony No. 102, Barber's Adagio for Strings, Richard Strauss's "Don Juan," and Schuman's Second Symphony. The orchestra will be conducted by the French conductor, Charles Munch.

Postal booking opened yesterday (Thursday) direct to the Theatre Royal. Admission is by subscription, or at prices ranging from two guineas to 7/6.

[207]

BSO to USSR

DURING THE PAST YEAR we have been undergoing a Russian invasion. Focal points of the Soviet drive have been our recital halls and recording studios, which have fallen defenseless before such People's Heroes as David Oistrakh and Emil Gilels.

Apparently the American way to answer a move like this really is massive retaliation, and volunteers have not been lacking. Early this spring the clarion was sounded, in a published statement which ended: "... Ready and eager, if the President wishes, to be the first American orchestra to play in Moscow. (signed) Henry B. Cabot." Henry B. Cabot is, of course, the president of the Trustees of the Boston Symphony Orchestra, and it is the BSO that will be the first American orchestra to play in the USSR. As a matter of fact, so far as anyone seems to know, it will be the first American orchestra to play in Russia at all. Before World War I, American orchestras, whatever their merit, were not much in demand in Europe, and ever since World War I such devices as the *cordon sanitaire* and the Iron Curtain have precluded junkets into Russia. (Just as a point of interest, no Russian orchestra seems ever to have played in America, either, a fact which, no doubt, is currently being mulled over by astute New York concert managements. Tovarishchi seem to be SRO material nowadays, and might not 110 Comrades pull even better than two?)

Whatever the conclusions of New York managements, the Moscow management (singular) seems to have no misgivings about the allure of Bostonians. The Russian government, indeed, has plunged into show business with a surety and *sang-froid* not unworthy of a Billy Rose. The Ministry of Culture in Moscow, dealing directly with the BSO, handed out no-loss guarantees for four concerts with the greatest readiness, though the Orchestra does not actually expect to make a profit. (It doesn't make a profit in the United States either, of course.)

The BSO's overseas tour, which begins August 14, naturally will not be limited to Russia. Starting out with two chartered airplanes (and some space on the *New Amsterdam*), the Orchestra's 115 men, together with 40 wives, and 88 pieces of musical baggage occupying 1985.7 cubic feet and weighing 8 tons, will play 26-29 concerts (bookings were incomplete at the time of this writing) in 17-19 cities in 12 nations. Cities fairly firm in the itinerary include Cork, Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Paris, Chartres, Leeds, and London. The portion of the tour west of the Iron Curtain will be subsidized in part by a government grant administered by the American National Theater and Academy.

At Helsinki the Soviet Ministry of Culture takes over, flying the Bostonians to Leningrad (without their wives) for two concerts. Thence they proceed to Moscow, for two more, one of which may feature the Beethoven Ninth Symphony, with Russian soloists and chorus. They hope also to appear in joint performance with Oistrakh or Gilels, or both. (Oistrakh played with them in Boston last winter.) The Ministry also will furnish housing, meals, and entertainment, and the musicians already have been heard remarking to one another that the latter, as purveyed by Soviet officialdom to foreign guests, is supposed to be something really memorable. From Moscow, the Ministry will fly them to Prague, whence they will cross the Curtain again, back to Vienna.

It can be stated, not without a glow of vicarious pride, that at summer's beginning, the Boston Symphony Orchestra was facing its journey into Communism's heartland with the aplomb which Bostonians are reputed to bring to any adventure, however novel. There was to be no special supervision of personnel within the Curtain countries. They were expected, as a staff member put it, to get to rehearsals and performances on time, just as they must in Boston, and the rest of what they might do would be their own business, also as it is in Boston. However, it was thought likely that the State Department would send someone to brief them, before departure, on such matters as what not to try to photograph while in Moscow, what conversational topics to avoid, and the like. For the rest, reliance for the making of a favorable impression was left to natural Bostonian decorum.

That refers, of course, to deportment only. No one had the slightest doubt what kind of impression the BSO would make musically, and this is of considerable intercultural importance, if that is the word I want. There is growing awareness of the need these days to show people not only behind the Curtain, but in Western Europe as well, that America is not a soulless Power concerned purely with dollars and gadgets. It would be hard to think of a more potent argument than the flawless glowing sound of the Boston Symphony Orchestra, irrefutable evidence of devotion to and labor for the most spiritual of the arts.

Anyway, at the time of the BSO's advent, Muscovites seemed to be taking to American musicians as heartily as the American public had received last winter's Russians. Isaac Stern had passed through in triumphal progress; Jan Peerce had won a five-minute standing ovation after singing in *La Traviata* with the Bolshoi company. The Boston Symphony Orchestra had no slightest doubt of being a sellout attraction — just as it is everywhere else.

J.M.C.

[20E]

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The BSO's overseas tour, which begins April 24, naturally will not be limited to Russia. Starting out in two chartered airplanes (and some space on the *Nieuw Amsterdam*), the Orchestra's 115 men, together with wives, and 88 pieces of musical baggage occupying 985 cubic feet and weighing 8 tons, will play 26-29 concerts (bookings were incomplete at the time of this writing) in 17-19 cities in 12 nations. Cities fairly firm on the itinerary include Cork, Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Munich, Stuttgart, Paris, Chartres, Leeds, and London. The portion of the tour west of the Iron Curtain will be subsidized in part by a State Department grant administered by the American National Theater and Academy.

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J.N.C.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
JUL 22 1956

Official Send-Off For Symphony Director Aug. 13

Boston will give an official send-off to the Boston Symphony Orchestra on the eve of the European departure for tours of principal cities abroad.

Conductor Charles Munch and trustees of the orchestra will meet with Mayor Hynes Monday, Aug. 13, at City Hall.

A flag of the City of Boston will be presented the conductor to be flown in all concert halls. The conductor also will receive autographed copies of "Boston . . . America's Home Port," for presentation to mayors of cities to be visited.

Munch will also receive a surprise gift from the mayor.

The sketch book by Jack Frost contains illustrations of Greater Boston historic, commercial and industrial landmarks.

The orchestra's first concert will be in Cork, Ireland, Aug. 24. Other countries to be visited are Scotland, Denmark, Norway, Finland, Sweden, Austria, Germany, Switzerland, France, England, Russia and Czecho-Slovakia.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUL 26 1956

Boston Symphony To Receive Official 'Send-Off' At City Hall Ceremonies On August 13

An official City of Boston "send-off" to the Boston Symphony Orchestra will be given through Conductor Charles Munch and the trustees of the orchestra at the Mayor's Office on August 13, on the eve of their departure for Europe and the British Isles to present the most elaborate and farflung series of concerts in the history of the music world.

The tour is sponsored by the Department of State as part of its international good-will and better-understanding program between peoples of the Free World and those behind the Iron Curtain. Among the places the orchestra will visit behind the "wall" will be Moscow and Prague. "Music hath charms to soothe the savage breast."

Other countries to be visited by the orchestra are Ireland, Scotland, Denmark, Norway, Finland, Sweden, Austria, Germany, Switzerland, France and England. The opening performance in this "grandest of grand tours" will be at Cork, Ireland, on August 24. The final concert will be at London on September 25, with the Queen of England and her consort in attendance.

During the official "bon voyage" ceremonies, Mayor Hynes will present Conductor Charles Munch a City of Boston flag, to be flown at all the Grand Tour

Continued on Page Three

Jewish Civic Leader
WORCESTER, Mass.
Weekly Non-Partisan
Circ. 15,700
JUL 26 1956

TANGLEWOOD

Paradise! That's Tanglewood to the music lover! For what more could one ask for? Scenery so breathtaking one must pause, spellbound, with each turn; music, so lovely it can bring tears to the eyes of the sentimental; people, so friendly, you'll want to stay for a month.

If you take a morning stroll about Tanglewood, you'll hear a delightful potpourri of sounds. As you wander by one building, each grace note of Chopin's Fantasie Impromptue can be heard clearly. Passing another building, the high treble of a soprano trilling is met by the ear. And should you chance by the barn, you'd hear the orchestra in full swing. Guided tours daily are available at no cost.

But in the evening the scene changes. As twilight descends, a gentle murmur is felt as the crowds wait for the concert or an opera to begin. Lovers can be seen, strolling arm in arm, lost in the beauty about them. Middle-aged men and women chat just before the program begins, perhaps of the memories these strolling lovers recapture.

The maestro lifts his baton. A hush falls. The concert begins. No throbbing refrain is lost on this audience. Each person not only appreciates Bach and Mozart, they revel in it.

When the concert is over, each person goes his way. Some to their favorite restaurant in a nearby town, and some just to wander about.

In the vicinity are riding stables, art schools, and, if you'd like to see good dancing, Jacob's Pillow is not far away. Many lovely resorts are sprinkled through the area. Now I ask you music lovers, is this not a Paradise!

The cost of a week-end visit to Tanglewood is about $50. Broken down, it amounts to $15 per night for two nights, one dollar per meal for six meals, Friday, Saturday, and Sunday breakfasts and dinners. We'll allow you to splurge on Friday's and Saturday's evening meal, allowing $7.00 for both nights. Another five dollars for good seats at Tanglewood leaves $2.00 from the $50. which will be used for tips and such.

Bring along very simple clothes, a few sweaters, and warm pajamas. If you plan to go horseback riding or swimming bring along the necessary essentials. Have fun!

East Boston Leader
BOSTON, Mass.
Weekly Non-Partisan
Circ. 2,994
JUL 27 1956

MY SIDE OF STORY

BY JASPER JONES

Last Tuesday was the last day for filing nomination papers with election officials for certification. This rule does not apply to aspirants who were endorsed by pre-convention nominees but others have to have enough certified signatures for positions on the ballot.

To date 9 have taken out papers for the Democratic nomination for Sheriff of Suffolk County against present incumbent City Councillor Joseph C. White School Committeeman William F. Carr, Carmine A. Luongo, Mario Mattera of East Boston, John J. Mendoza, Nathan Kravitsky, George R. Byrne, James J. McAnarney and James J. Tobin.

Supporters of Adlai Stevenson feel they are practically sure Adlai will receive the nomination and they will open state headquarters in this state about August 20 in his behalf.

Congressman John W. McCormack will receive the state favorite son's vote in the Democratic convention.

Many residents of the West End have signed petitions to the Federal Government asking rejection of the $12,000,000 West End Urban Redevelopment Project.

The City of Boston will give an official sendoff to the Boston Symphony Orchestra at Mayor Hynes office in City Hall on Monday, August 13, 1956 on the eve of their departure to Europe and the British Isles to present a series of concerts.

Journal
ROCKVILLE, Conn.
Weekly Republican
Circ. 3,549
JUL 26 1956

Selections Listed For Last Weekend At Tanglewood

Learn the magic of music, and experience the splendor of the Berkshire Hills this weekend by visiting the famous Berkshire Music Festival at Tanglewood.

According to the Massachusetts Department of Commerce, this internationally-known festival will be completing its fourth week of the current season this weekend.

The July 27th performance, scheduled for 8:30 p.m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday the 8:30 p.m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p.m. and include Prokofieff's "Romeo and Juliet;" Hindemith's Violin Concerto, and Mahler's Symphony No. 1.

Lenox, site of Tanglewood, and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2, 9, 20, connect with Rt. 7.

neiro August 3; by Leonard Bernstein August 4; by the Boston Symphony Orchestra's Music Director Charles Munch August 5.

This week end's Music Shed concerts by the Boston Symphony Orchestra are: Saturday evening July 28: Hanson: Elegy in Memory of Serge Koussevitzky; Schumann: Piano Concerto in A minor - Soloist: Rudolpf Serkin; Honegger: Symphony No. 5; Debussy: "La Mer" - Charles Munch, conductor. Sunday afternoon, July 29: Prokofieff: "Romeo and Juliet," Suite No. 2; Hindemith: Violin Concerto - Soloist: Ruth Posselt; Mahler: Symphony No. 1, in D major - Richard Burgin, conductor.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin Concerto, will commemorate the 100th anniversary of the death of Robert Schumann with a performance of his second symphony, and will also give Aaron Copland's Symphonic Ode.

The sixth and final week of Berkshire Festival concerts will commence with a violin recital of works by Faure, Ravel and Franck, by Zino Francescatti, accompanied by Artur Balsam, on Wednesday evening, August 8, in the Theatre-Concert Hall. In the Music Shed Charles Munch will conduct the Boston Symphony Orchestra Friday evening, August 10 in a program of Haydn, Piston, Richard Strauss and Dukas. Pierre Monteux will lead the orchestra Saturday evening, August 11 in selections of Freed, Brahms, Enesco and Richard Strauss. Dr. Munch will conclude the festival Sunday afternoon, August 12 with Beethoven's Third Symphony, the "Eroica"; and a concert version of the opening and final scenes of Wagner's "Die Meistersinger," with Metropolitan Opera tenor Albert Da Costa, Marguerite Willauer and James Pease as soloists, and the Berkshire Festival Chorus of Tanglewood students, trained by James Aliferis.

Thursday, August 9, is the annual "Tanglewood on Parade," the day-long gala for the benefit of the Berkshire Music Center. Eleazar de Carvalho will conduct the Boston Symphony in the evening concert, and Arthur Fiedler will conduct the Boston "Pops" with Jesus Maria Sanroma as piano soloist.

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,758
JUL 26 1956

Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week, opening with joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, August 1, in the Theatre-Concert Hall.

The three week-end concerts by the 105-peice Boston Symphony on Friday and Saturday evenings and on Sunday afternoon in the Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Ja-

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391
JUL 29 1956

Tanglewood Music Festival Moves Into Semi-Final Week

Special Sunday News Report

LENOX, Mass.—The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood moves into its semi-final week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening.

The three weekend concerts by the 105-piece Boston Symphony on Friday and Saturday evenings and on Sunday afternoon are held in the huge Music Shed, and will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (Aug. 3); by Leonard Bernstein (Aug. 4); by the Boston Symphony Orchestra's Music Director Charles Munch (Aug. 5).

De Carvalho, a member of the conducting faculty at the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood from 1946-1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JUL 26 1956

...mphony

Continued from Page One

concerts. He also has a surprise gift to Doctor Munch as a tribute to his outstanding leadership in the music world and his constant cooperation with the city in civic and charitable events.

The Mayor will also present to him autographed copies of "Boston — America's Home Port", a sketch book by Jack Frost, to be presented to the Mayors of the cities where the orchestra will perform. The sketch book contains illustrations of the principal historic, commercial and ndustrial landmarks of Greater Boston.

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Jewish Civic Leader
WORCESTER, Mass.
Weekly Non-Partisan
Circ. 15,700

JUL 26 1956

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East Boston Leader
BOSTON, Mass.
Weekly Non-Partisan
Circ. 2,994

JUL 27 1956

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Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

JUL 29 1956

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Special Sunday News Report

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
JUL 22 1956

Official Send-Off For Symphony Director Aug. 13

Boston will give an official send-off to the Boston Symphony Orchestra on the eve of the European departure for tours of principal cities abroad.

Conductor Charles Munch and trustees of the orchestra will meet with Mayor Hynes Monday, Aug. 13, at City Hall.

A flag of the City of Boston will be presented the conductor to be flown in all concert halls. The conductor also will receive autographed copies of "Boston . . . America's Home Port," for presentation to mayors of cities to be visited.

Munch will also receive a surprise gift from the mayor.

The sketch book by Jack Frost contains illustrations of Greater Boston historic, commercial and industrial landmarks.

The orchestra's first concert will be in Cork, Ireland, Aug. 24. Other countries to be visited are Scotland, Denmark, Norway, Finland, Sweden, Austria, Germany, Switzerland, France, England, Russia and Czecho-Slovakia.

Journal
ROCKVILLE, Conn.
Weekly Republican
Circ. 3,549
JUL 26 1956

Selections Listed For Last Weekend At Tanglewood

Learn the magic of music, and experience the splendor of the Bershire Hills this weekend by visiting the famous Berkshire Music Festival at Tanglewood.

According to the Massachusetts Department of Commerce, this internationally-known festival will be completing its fourth week of the current season this weekend.

The July 27th performance, scheduled for 8:30 p.m., will feature music by Beethoven, Petrassi and Tchaikovsky. On Saturday the 8:30 p.m. performance will feature the Boston Symphony Orchestra playing works of Hanson, Schumann, Honegger and Debussy. Sunday's selections are presented at 2:30 p.m. and include Prokofieff's "Romeo and Juliet;" Hindemith's Violin Concerto, and Mahler's Symphony No. 1.

Lenox, site of Tanglewood, and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2, 9, 20, connect with Rt. 7.

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,758
JUL 26 1956

Tanglewood

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JUL 26 1956

Boston Symphony To Receive Official 'Send-Off' At City Hall Ceremonies On August 13

An official City of Boston "send-off" to the Boston Symphony Orchestra will be given through Conductor Charles Munch and the trustees of the orchestra at the Mayor's Office on August 13, on the eve of their departure for Europe and the British Isles to present the most elaborate and farflung series of concerts in the history of the music world.

The tour is sponsored by the Department of State as part of its international good-will and better-understanding program between peoples of the Free World and those behind the Iron Curtain. Among the places the orchestra will visit behind the "wall" will be Moscow and Prague. "Music hath charms to soothe the savage breast."

Other countries to be visited by the orchestra are Ireland, Scotland, Denmark, Norway, Finland, Sweden, Austria, Germany, Switzerland, France and England. The opening performance in this "grandest of grand tours" will be at Cork, Ireland, on August 24. The final concert will be at London on September 25, with the Queen of England and her consort in attendance.

During the official "bon voyage" ceremonies, Mayor Hynes will present Conductor Charles Munch a City of Boston flag, to be flown at all the Grand Tour

Continued on Page Three

Jewish Civic Leader
WORCESTER, Mass.
Weekly Non-Partisan
Circ. 15,700
JUL 26 1956

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Circ. 2,994
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Independent
Circ. 12,391
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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140

JUL 26 1956

Bartok Work High Point Of Concert At Tanglewood

The "Concerto For Orchestra" by Bela Bartok was the undisputed champion of the Sunday afternoon concert of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. this week.

Under the restrained and precise conducting of Pierre Monteux, the orchestra performed the work in such an excellent and inspiring manner as to evoke an enthusiastic ovation from the large audience.

Mr. Monteux led the orchestra through the second work of the afternoon, (which treats the instrumental groups of the orchestra as soloists, hence the name "Concerto" as applied to the five-movement symphony-like work) with a deep insight into the historic Bartok composition.

A hushed audience absorbed every note as the solemn, questing first movement with its fugato intrusions of the brilliant color of the brasses progressed in the warmth of an unexpectedly sunny afternoon.

A dramatic drum-beat opened the second movement marked Giuoco delle copie: Allegro Scherzando by the composer. The buffoon-like march was taken up successively by pairs of bassoons, oboes, clarinets, flutes and muted trumpets.

The fourth movement gave the impression of a cynical musical "joke" perpetrated by the Composer, as the bumbling voices of bass instrument were answered by cascades of laughter from strings and woodwinds.

The vibrant beauty and vital power of the fifth movement, with the composers notation of Presto faithfully executed by Mr. Monteux and the orchestra, captured the imagination of the audience and swept them along in a whirlwind of sound. Mr. Monteux, with a languid flip of the wrist, executed a compelling transformation as with his gesture, the tremendous rushing force of the orchestra was hushed and the somewhat unexpected gentle voice of the Harp took center stage for a brief period before the imposing coda.

Applause and shouts of "bravo" rang out under the huge Music Shed as the enthusiastic audience expressed their delight with the work of Mr. Monteux and the Boston Symphony Orchestra. The Bartok work was the winner, that day.

The first performance on Sunday's program was Rossini's Overture to "L'Italiana in Algeri." The romantic beauty of the lively piece, with its frequent lapses into musical nostalgia, was much appreciated by the audience, who responded with generous applause.

Everyone was "in the mood" by the time the third and final work of the afternoon, Schubert's "Symphony in C. major, No. 7," was presented. From the lyric beauty of the first, Andante, movement with horns and strings alternating on the theme with perfect balance to the singing strings and rhythmic tempo of the Andante con moto second, the audience identification was growing. During the Scherzo, a casual look around the shed revealed numbers of heads moving slightly as individuals almost unconsciously beat time to the music.

The vigorous last movement featured beautiful work by the whole orchestra and lovely passages by woodwinds and strings. The golden tones of the brasses cut like a beam of light through a gentle background to re-state the theme. The afternoon came to a close with the audience well-satisfied with the day's entertainment.

This Week's Program

Tomorrow evening's Tanglewood concert, with Charles Munch conducting, will feature Beethoven's Leonore Overture No. 2, Concerto for Orchestra No. 5 by Perassi and the Tchaikovsky fourth symphony.

On Saturday, in the Music Shed, Mr. Munch will take the podium once more to conduct the Hanson "Elegy", the Schumann Concerto in A. Minor with Rudolf Serkin as soloist, the Symphony No. 5 by Honegger and Debussy's "La Mer."

On Sunday at 2:30 p.m., guest conductor Richard Burgin will lead the orchestra in "Romeo and Juliet" by Prokofieff, the Hindemith Violin Concerto with Ruth Posselt as soloist and Gustav Mahler's First Symphony.

L.F.M.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

JUL 30 1956

Tanglewood Concerts Brilliant

(Special to The American)

Lenox, Mass., July 30 — The second week-end of concerts at the Berkshire Music Festival in the shed here at Tanglewood came to a brilliant close yesterday afternoon with the weather man cooperating for the concerts to give music-lovers, numbering some 25,000 for the three programs of modern as well as classical music.

Yesterday afternoon's concert brought a program of Prokofieff, Hindemith, and Mahler with Ruth Posselt as violin soloist and her husband, Richard Burgin, concertmeister of the Boston Symphony orchestra, conducting. This annual concert with the same husband-wife team is an event always enjoyed by the Sunday afternoon audiences. Yesterday's concert was no exception.

Saturday night's program with Charles Munch conducting was heard by more than 9,800 under ideal conditions for listening in the shed and beneath a star-studded sky. The opening "Elegy in Memory of Serge Koussevitzky" by Howard Hanson was no sad dirge of mourning but rather the strong affirmation of faith which befits the memory of the conductor whose dream and memorial this Tanglewood and the Berkshire Music School are. The music was vigorous until near the end when it died away in a tenuous, haunting beauty.

Marking the 100th anniversary of the death of Robert Schumann, Rudolf Serkin appeared in a brilliant performance of that composer's "Pianoforte Concerto in A Minor." This was an inspired performance, greeted by "bravos" and followed by four appearances of the artist when he had concluded. Mr. Serkin received an ovation and the audience a thrill.

Honegger's "Symphony No. 5" was received with mixed feelings by the audience. For some it was too modern, for others it was one of the most interesting of modern compositions given a perfect interpretation and peformance by Charles Munch. The program concluded with another of those delightful performances of Debussy's "La Mer" which we have heard here on frequent programs over the years.

Music of Beethoven. Tchaikovsky's "Symphony No. 4, in F minor," and Petrassi's "Fifth Concerto for Orchestra" with Mr. Munch conducting opened the week-end of programs with more than 6,250 in attendance. The Petrassi concerto was composed for the 75th anniversary of the Boston Symphony orchestra.

This week's programs will include music of Schumann and Mozart with another appearance of Rudolf Serkin in the music theater on Wednesday evening when he will play with the woodwind quartet of Boston. Concerts in the shed beginning on Friday evening will bring a program of music of Falla, Ravel, and Stravinsky (the complete "Petrouchka") under the South American conductor, Eleazar De Carvalho. Leonard Bernstein will conduct a concert in memory of Koussevitzky on Saturday evening when the program will include Prokofieff's "Symphony No. 5" and Mozart's "Mass in C minor" with a chorus and soloists. Next Sunday afternoon Mr. Munch will conduct a program of Copland's "Symphonic Ode," Tshaikovsky's "Violin Concerto" and Schumann's "Symphony No. 2, in C major." Zino Francescatti who has performed here so brilliantly in the past will be the violin soloist in the Tschaikovsky concerto.

The third week of concerts coming up in the shed gives promise of variety in music and conductors as well as in the appearance of esteemed soloists.

S. M.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 30 1956

Nearly 10,000 Attend Concert At Tanglewood

Perfect weather Saturday evening drew a crowd of 9812 enthusiastic music devotees to the Berkshire Festival's 15th program at Tanglewood this summer.

Howard Hanson's "Elegy in Memory of Serge Koussevitsky" started the program with a quiet forthright simplicity and proceeded through many reminiscent stages to an intensive elevation, after which it retreated with modest subsidence.

Rudolph Serkin's interpretation of Robert Schumann's piano concerto in A minor was imbued with a frenetic feeling which almost beclouded his absorbed and masterful playing. Mr. Munch and the orchestra provided a restrained and sensitive background, but one could not relax with ease in the freedom and spaciousness inherent in this composition. The audience recalled the modest Mr. Serkin many times.

A compelling and cleverly constructed symphony, the fifth and last of Arthur Honegger, who died in 1955, a really great and dedicated composer, enveloped one with its sensuous sounds and layered colors. The opening chord for full orchestra from high flutes to low basses preled ed a melodic line of chords with a fulsome dissonance, which grad ually subsided and left one hushed and eager for that whicl followed; a sustained trumpe note lifted and held the atter tion and then the openin theme sounded among th strings, embellished by the wooc winds; the parts were then ex changed by the instruments an the movement closed softly. Th second movement could almos be called a fluffy bit of enchan ment, but there were under tones of seriousness, the cello too rich in color to be frothy and the development a vas interplay of light and dark fig ures. The finale was a master piece of restrained power and fo the third time the composer brought the movement to a con siderate and tranquil close. In this and the following one was aware of the whole entity, conductor, composer and orchestra in complete accord.

The final opus, Debussy's La Mer, was transcendant. Mr. Munch and the orchestra wove a spell of enchantment with these sketches that one was loathe to cast off. The audience obviously was transported with its ineffable beauty and with awakening awareness burst into wild approbation; one's aesthetic sense rebelled against the return to reality but was perhaps made keener for an appreciation of the same.

Since the evening concerts are supposed to begin at 8:30 it is wise to arrive between 7:30 and 8 to avoid confusion, or even earlier, to picnic on the spacious and beautiful lawns, an enjoyable prelude to an evening of music.

—M. B.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 31 1956

Tanglewood Parade To Feature Pianist Thursday, Aug. 9

The gala concert by the Boston Symphony Orchestra and the Boston Pops Orchestra which will climax this season's "Tanglewood on Parade" festivities on Thursday evening, August 9, in the great Music Shed at Tanglewood, Lenox, will serve to bring back to Tanglewood the piano virtuoso, Jesus Maria Sanroma, who will play at the Berkshire Festival for the first time since August, 1942. With Arthur Fiedler conducting the Boston Pops Orchestra, Mr. Sanroma will introduce into the Berkshire Festival repertoire the Piano Concerto in F by Gershwin.

Jesus Maria Sanroma was born in Fajardo, Puerto Rico, in 1903. His name is a common one in Latin countries where the first-born is often called Jesus. In ordinary conversation, however, Sanroma answers to the nickname "Chu-Chu." As a child Sanroma's outstanding gifts were recognized and encouraged by the Puerto Rican government which sent him to the New England Conservatory of Music in Boston at the age of thirteen. At sixteen he was graduated with honors, winning the Mason and Hamlin prize of a grand piano. Later he studied with Antoinette Szumowska, one of Paderewski's few pupils, in Boston, and with Arthur Schnabel in Berlin.

In the course of his career he has played more than 2,000 concerts in every part of the globe and with every major orchestra and conductor. For years he was official pianist of the Boston Symphony Orchestra and, with Serge Koussevitzky conducting he played the American premieres of many outstanding contemporary works for piano and orchestra—among them Honegger's Concertino, Stravinsky's Capriccio, Piston's Capriccio, Ravel's G Major Concerto, and the Hindemith Concerto which was written especially for him.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

JUL 30 1956

Scholarly Baton

Unusual Fare Offered On Tanglewood Program

By RAYMOND MORIN
Telegram Music Critic

LENOX—Under the scholarly baton of Richard Burgin, the Boston Symphony and violin soloist, Ruth Posselt, gave a concert in the Tanglewood Shed yesterday afternoon that seemed to satisfy an audience of 7,733.

On the program were "Romeo and Juliet," ballet, second suite, Opus 64, by Prokofieff; Hindemith concerto for violin and orchestra; and Symphony No. 1 in D Major by Mahler.

To put it plainly, this was somewhat removed from usual Sunday afternoon fare at Tanglewood. The first two works are seasoned to the connoisseur mainly, and the Mahler is a rather meandering exploration of philosophical ideas that is apt to strike receptive chords in those who happen to like Mahler.

Beautifully Developed

It's to Burgin's credit that the program received what we might call a good reception. He is by no means a visual virtuoso of the podium. As concert master of the orchestra for the past 36 years, he knows its capabilities and needs well enough to dispense with ridiculous details that make conducting look terribly difficult — which it is, but not from the visual standpoint.

The "Romeo and Juliet" music was beautifully developed. The thundering opening chords fairly ozzed with Montague and Capulet hatred. There was a magnificence in the bold, angula string melodies with angry retorts in brasses and percussion.

Gorgeous Duet

The Juliet theme ran a gamut of descriptions—gay, flighty, swiftly paced, and much enhanced by a gorgeous duet between Doriot Anthony Dwyer's flute and Samuel Mayes' cello.

Excitement exuded from the rushing, gushing dance movement, exploring adverse keys, plausibly. The scene of Romeo at Juliet's grave seemed to seek its tragedy in reminiscense rather than tears. Its ominous, murky chords didn't lose their grip in a sunny Sunday afternoon setting.

The Hindemith concerto is clearly a cherished child to Burgin and Miss Posselt (Mrs. Burgin). He gave its first American performance with the same orchestra in 1940.

Stirring Performance

It is not the happiest of violin vehicles. No doubt exists of its immense technical difficulties, for both soloist and orchestra. Entrances must be made with split-second precision, and the conductor was most cooperative with the soloist in such matters. In spots, it sounds as if the solo instrument and orchestra have taken leave of each other.

Miss Posselt gave it a stirring performance.

It was relaxed, confident, brilliant playing. The first and last movements, bristling with difficulties, were played with incredible agility, and the cadenza of the last movement was a perfectly ordered showcase of "stunts," most of them with artistic purpose.

She beautified the wandering melodies of the slow movement with rich, flavorsome tones-presenting each phrase like a personal message.

Clear thought governed Burgin's approach to the elaborate Mahler symphony. He effected secure connections between its scattered materials—Bucolic phrases, deep and devasting harmonies—all philosophically related and, frankly tiring and taxing except to the Mahler enthusiast.

Series "C" of this festival resumes on Friday night. Eleazar De Carvalho who will conduct Barraud's "La Kermesse," Falla's "Three-Cornered Hat," and the complete Ballet from "Petrouchka" by Stravinsky. Soloist will be Jocy De Oliveira in the Ravel piano concerto.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

JUL 30 1956

Opera Acts Scheduled At Tanglewood

Five acts from 19th Century operas by Berlioz, Puccini, and Verdi, two of them scheduled for first Tanglewood performance, will be sung by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Massachusetts, tonight at 8:30 in the Theater - Concert Hall. The opera scenes will be given in Italian and in English, under the direction of Boris Goldovsky, who heads the opera department of the Boston Symphony Orchestra's summer music school.

The performance is open to those who support the Berkshire Music Center through membership in its Friends organization. All seats are reserved.

The premieres are Act IV of Hector Berlioz' massive "The Trojans," composed in 1863, which Goldovsky's New England Opera Company premiered in this country in 1955 in Boston; and Act I of Puccini's "La Rondine" (The Swallow), which had a belated 1917 premiere abroad. Scenes from Verdi's "Don Carlo" (1867), "Aida" (1871), and "Falstaff" (1893) complete the program.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,140

JUL 26 1956

Bartok Work High Point Of Concert At Tanglewood

The "Concerto For Orchestra" by Bela Bartok was the undisputed champion of the Sunday afternoon concert of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. this week.

Under the restrained and precise conducting of Pierre Monteux, the orchestra performed the work in such an excellent and inspiring manner as to evoke an enthusiastic ovation from the large audience.

Mr. Monteux led the orchestra through the second work of the afternoon, (which treats the instrumental groups of the orchestra as soloists, hence the name "Concerto" as applied to the five-movement symphony-like work) with a deep insight into the historic Bartok composition.

A hushed audience absorbed every note as the solemn, questing first movement with its fugato intrusions of the brilliant color of the brasses progressed in the warmth of an unexpectedly sunny afternoon.

A dramatic drum-beat opened the second movement marked Giuoco delle copie: Allegro Scherzando by the composer. The buffoon-like march was taken up successively by pairs of bassoons, oboes, clarinets, flutes and muted trumpets.

The fourth movement gave the impression of a cynical musical "joke" perpetrated by the Composer, as the bumbling voices of bass instrument were answered by cascades of laughter from strings and woodwinds.

The vibrant beauty and vital power of the fifth movement, with the composers notation of Presto faithfully executed by Mr. Monteux and the orchestra, captured the imagination of the audience and swept them along in a whirlwind of sound. Mr. Monteux, with a languid flip of the wrist, executed a compelling transformation as with his gesture, the tremendous rushing force of the orchestra was hushed and the somewhat unexpected gentle voice of the Harp took center stage for a brief period before the imposing coda.

Applause and shouts of "bravo" rang out under the huge Music Shed as the enthusiastic audience expressed their delight with the work of Mr. Monteux and the Boston Symphony Orchestra. The Bartok work was the winner, that day.

The first performance on Sunday's program was Rossini's Overture to "L'Italiana in Algeri." The romantic beauty of the lively piece, with its frequent lapses into musical nostalgia, was much appreciated by the audience, who responded with generous applause.

Everyone was "in the mood" by the time the third and final work of the afternoon, Schubert's "Symphony in C major, No. 7," was presented. From the lyric beauty of the first, Andante, movement with horns and strings alternating on the theme with perfect balance to the singing strings and rhythmic tempo of the Andante con moto second, the audience identification was growing. During the Scherzo, a casual look around the shed revealed numbers of heads moving slightly as individuals almost unconsciously beat time to the music.

The vigorous last movement featured beautiful work by the whole orchestra and lovely passages by woodwinds and strings. The golden tones of the brasses cut like a beam of light through a gentle background to re-state the theme. The afternoon came to a close with the audience well-satisfied with the day's entertainment.

This Week's Program

Tomorrow evening's Tanglewood concert, with Charles Munch conducting, will feature Beethoven's Leonore Overture No. 2, Concerto for Orchestra No. 5 by Perassi and the Tchaikovsky fourth symphony.

On Saturday, in the Music Shed, Mr. Munch will take the podium once more to conduct the Hanson "Elegy", the Schumann Concerto in A. Minor with Rudolf Serkin as soloist, the Symphony No. 5 by Honegger and Debussy's "La Mer."

On Sunday at 2:30 p.m., guest conductor Richard Burgin will lead the orchestra in "Romeo and Juliet" by Prokofieff, the Hindemith Violin Concerto with Ruth Posselt as soloist and Gustav Mahler's First Symphony.

L.F.M.

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

JUL 30 1956

Tanglewood Concerts Brilliant

(Special to The American)

Lenox, Mass., July 30 — The second week-end of concerts at the Berkshire Music Festival in the shed here at Tanglewood came to a brilliant close yesterday afternoon with the weather man cooperating for the concerts to give music-lovers, numbering some 25,000 for the three programs of modern as well as classical music.

Yesterday afternoon's concert brought a program of Prokofieff, Hindemith, and Mahler with Ruth Posselt as violin soloist and her husband, Richard Burgin, concertmeister of the Boston Symphony orchestra, conducting. This annual concert with the same husband-wife team is an event always enjoyed by the Sunday afternoon audiences. Yesterday's concert was no exception.

Saturday night's program with Charles Munch conducting was heard by more than 9,800 under ideal conditions for listening in the shed and beneath a star-studded sky. The opening "Elegy in Memory of Serge Koussevitzky" by Howard Hanson was no sad dirge of mourning but rather the strong affirmation of faith which befits the memory of the conductor whose dream and memorial this Tanglewood and the Berkshire Music School are. The music was vigorous until near the end when it died away in a tenuous, haunting beauty.

Marking the 100th anniversary of the death of Robert Schumann, Rudolf Serkin appeared in a brilliant performance of that composer's "Pianoforte Concerto in A Minor." This was an inspired performance, greeted by "bravos" and followed by four appearances of the artist when he had concluded. Mr. Serkin received an ovation and the audience a thrill.

Honegger's "Symphony No. 5" was received with mixed feelings by the audience. For some it was too modern, for others it was one of the most interesting of modern compositions given a perfect interpretation and peformance by Charles Munch. The program concluded with another of those delightful performances of Debussy's "La Mer" which we have heard here on frequent programs over the years.

Music of Beethoven. Tchaikovsky's "Symphony No. 4, in F minor," and Petrassi's "Fifth Concerto for Orchestra" with Mr. Munch conducting opened the week-end of programs with more than 6,250 in attendance. The Petrassi concerto was composed for the 75th anniversary of the Boston Symphony orchestra.

This week's programs will include music of Schumann and Mozart with another appearance of Rudolf Serkin in the music theater on Wednesday evening when he will play with the woodwind quartet of Boston. Concerts in the shed beginning on Friday evening will bring a program of music of Falla, Ravel, and Stravinsky (the complete "Petrouchka") under the South American conductor, Eleazar De Carvalho. Leonard Bernstein will conduct a concert in memory of Koussevitzky on Saturday evening when the program will include Prokofieff's "Symphony No. 5" and Mozart's "Mass in C minor" with a chorus and soloists. Next Sunday afternoon Mr. Munch will conduct a program of Copland's "Symphonic Ode," Tshaikovsky's "Violin Concerto" and Schumann's "Symphony No. 2, in C major." Zino Francescatti who has performed here so brilliantly in the past will be the violin soloist in the Tschaikovsky concerto.

The third week of concerts coming up in the shed gives promise of variety in music and conductors as well as in the appearance of esteemed soloists.

S. M.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 30 1956

Nearly 10,000 Attend Concert At Tanglewood

Perfect weather Saturday evening drew a crowd of 9812 enthusiastic music devotees to the Berkshire Festival's 15th program at Tanglewood this summer.

Howard Hanson's "Elegy in Memory of Serge Koussevitsky" started the program with a quiet forthright simplicity and proceeded through many reminiscent stages to an intensive elevation, after which it retreated with modest subsidence.

Rudolph Serkin's interpretation of Robert Schumann's piano concerto in A minor was imbued with a frenetic feeling which almost beclouded his absorbed and masterful playing. Mr. Munch and the orchestra provided a restrained and sensitive background, but one could not relax with ease in the freedom and spaciousness inherent in this composition. The audience recalled the modest Mr. Serkin many times.

A compelling and cleverly constructed symphony, the fifth and last of Arthur Honegger, who died in 1955, a really great and dedicated composer, enveloped one with its sensuous sounds and layered colors. The opening chord for full orchestra from high flutes to low basses preled ed a melodic line of chords with a fulsome dissonance, which grad ually subsided and left on hushed and eager for that whicl followed; a sustained trumpe note lifted and held the atter tion and then the openin theme sounded among th strings, embellished by the wooc winds; the parts were then e changed by the instruments an the movement closed softly. Th second movement could almos be called a fluffy bit of enchan ment, but there were under tones of seriousness, the cello too rich in color to be frothy and the development a vas interplay of light and dark fig ures. The finale was a master piece of restrained power and fo the third time the composer brought the movement to a con siderate and tranquil close. In this and the following one was aware of the whole entity, conductor, composer and orchestra in complete accord.

The final opus, Debussy's La Mer, was transcendant. Mr. Munch and the orchestra wove a spell of enchantment with these sketches that one was loathe to cast off. The audience obviously was transported with its ineffable beauty and with awakening awareness burst into wild approbation; one's aesthetic sense rebelled against the return to reality but was perhaps made keener for an appreciation of the same.

Since the evening concerts are supposed to begin at 8:30 it is wise to arrive between 7:30 and 8 to avoid confusion, or even earlier, to picnic on the spacious and beautiful lawns, an enjoyable prelude to an evening of music.

—M. B.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUL 31 1956

Tanglewood Parade To Feature Pianist Thursday, Aug. 9

The gala concert by the Boston Symphony Orchestra and the Boston Pops Orchestra which will climax this season's "Tanglewood on Parade" festivities on Thursday evening, August 9, in the great Music Shed at Tanglewood, Lenox, will serve to bring back to Tanglewood the piano virtuoso, Jesus Maria Sanroma, who will play at the Berkshire Festival for the first time since August, 1942. With Arthur Fiedler conducting the Boston Pops Orchestra, Mr. Sanroma will introduce into the Berkshire Festival repertoire the Piano Concerto in F by Gershwin.

Jesus Maria Sanroma was born in Fajardo, Puerto Rico, in 1903. His name is a common one in Latin countries where the first-born is often called Jesus. In ordinary conversation, however, Sanroma answers to the nickname "Chu-Chu." As a child Sanroma's outstanding gifts were recognized and encouraged by the Puerto Rican government which sent him to the New England Conservatory of Music in Boston at the age of thirteen. At sixteen he was graduated with honors, winning the Mason and Hamlin prize of a grand piano. Later he studied with Antoinette Szumowska, one of Paderewski's few pupils, in Boston, and with Arthur Schnabel in Berlin.

In the course of his career he has played more than 2,000 concerts in every part of the globe and with every major orchestra and conductor. For years he was official pianist of the Boston Symphony Orchestra and, with Serge Koussevitzky conducting he played the American premieres of many outstanding contemporary works for piano and orchestra—among them Honegger's Concertino, Stravinsky's Capriccio, Piston's Capriccio, Ravel's G Major Concerto, and the Hindemith Concerto which was written especially for him.

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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

JUL 30 1956

Scholarly Baton

Unusual Fare Offered On Tanglewood Program

By RAYMOND MORIN
Telegram Music Critic

LENOX—Under the scholarly baton of Richard Burgin, the Boston Symphony and violin soloist, Ruth Posselt, gave a concert in the Tanglewood Shed yesterday afternoon that seemed to satisfy an audience of 7,733.

On the program were "Romeo and Juliet," ballet, second suite, Opus 64, by Prokofieff; Hindemith concerto for violin and orchestra; and Symphony No. 1 in D Major by Mahler.

To put it plainly, this was somewhat removed from usual Sunday afternoon fare at Tanglewood. The first two works are seasoned to the connoisseur mainly, and the Mahler is a rather meandering exploration of philosophical ideas that is apt to strike receptive chords in those who happen to like Mahler.

Beautifully Developed

It's to Burgin's credit that the program received what we might call a good reception. He is by no means a visual virtuoso of the podium. As concert master of the orchestra for the past 36 years, he knows its capabilities and needs well enough to dispense with ridiculous details that make conducting look terribly difficult — which it is, but not from the visual standpoint.

The "Romeo and Juliet" music was beautifully developed. The thundering opening chords fairly ozzed with Montague and Capulet hatred. There was a magnificence in the bold, angula string melodies with angry retorts in brasses and percussion.

Gorgeous Duet

The Juliet theme ran a gamut of descriptions—gay, flighty, swiftly paced, and much enhanced by a gorgeous duet between Doriot Anthony Dwyer's flute and Samuel Mayes' cello.

Excitement exuded from the rushing, gushing dance movement, exploring adverse keys, plausibly. The scene of Romeo at Juliet's grave seemed to seek its tragedy in reminiscense rather than tears. Its ominous, murky chords didn't lose their grip in a sunny Sunday afternoon setting.

The Hindemith concerto is clearly a cherished child to Burgin and Miss Posselt (Mrs. Burgin). He gave its first American performance with the same orchestra in 1940.

Stirring Performance

It is not the happiest of violin vehicles. No doubt exists of its immense technical difficulties, for both soloist and orchestra. Entrances must be made with split-second precision, and the conductor was most cooperative with the soloist in such matters. In spots, it sounds as if the solo instrument and orchestra have taken leave of each other,

Miss Posselt gave it a stirring performance.

It was relaxed, confident, brilliant playing. The first and last movements, bristling with difficulties, were played with incredible agility, and the cadenza of the last movement was a perfectly ordered showcase of "stunts," most of them with artistic purpose.

She beautified the wandering melodies of the slow movement with rich, flavorsome tones-presenting each phrase like a personal message.

Clear thought governed Burgin's approach to the elaborate Mahler symphony. He effected secure connections between its scattered materials—Bucolic phrases, deep and devasting harmonies—all philosophically related and, frankly tiring and taxing except to the Mahler enthusiast.

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American (e)
WATERBURY, Conn.
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Circ. 40,485

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUL 31 1956

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The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with a joint recital of chamber music of Schumann and Mozart by pianist Rudolf Serkin and the Boston Symphony Woodwind Quartet on Wednesday evening, in the Theatre-Concert Hall.

The three week-end concerts will be led by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro (August 3); by Leonard Bernstein (August 4); by the Boston Symphony Orchestra's Music Director Charles Munch (August 5).

Mr. de Carvalho, a member of the conducting faculty at the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood from 1946-1951, is spending the summer at Tanglewood as acting head of the school's department of orchestra and conducting, while its permanent head, Leonard Bernstein, is on sabbatical. The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky, with his wife, concert pianist Jocy de Oliveira, making her North American debut as soloist in Ravel's Piano Concerto.

Mr. Bernstein, one of the most illustrious pupils of the Boston Symphony's former conductor, Serge Koussevitzky, will devote his concert as a memorial to his patron, and it will consist of Prokofieff's Fifth Symphony, which Dr. Koussevitzky introduced to the United States, and the Tanglewood premiere of Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon and soloists Phyllis Curtin, Eunice Alberts and John McCollum. Mr. Bernstein came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school as assistant to Dr. Koussevitzky in 1942.

Dr. Munch's Sunday concert, in which Zino Francescatti will participate as soloist in the Tchaikovsky Violin concerto, will commemorate the 100th anniversary of the death of Robert Schumann (July 29, 1856) with a performance of his second Symphony, and will also give the Tanglewood premiere of Aaron Copland's Symphonic Ode. Mr. Copland, assistant to Dr. Munch in the direction of the Berkshire Music Center, composed the piece for the 50th anniversary of the Boston Symphony and revised it for the orchestra's current 75th anniversary year.

The Tanglewood evening concerts are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance. A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony in the Shed at 10:00 a.m., for which a nominal charge is made of $1.00, for the benefit of the orchestra's Pension Fund.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,200
JUL 31 1956

Ground Breaking Ceremony at Shadowbrook

LENOX, July 31 — Over 2,000 persons, including seven Bishops from New England diocese, today attended ceremonies marking the beginning of construction of a new Jesuit Shadowbrook Novitiate to replace the building destroyed by fire four months ago.

In a unique ceremony, the soil was turned by each of the seven Bishops, headed by Archbishop Richard J Cushing of Boston. The first to break ground was the Most Rev. Christopher J. Weldon, Bishop of Springfield.

He was joined in the ceremony by Archbishop Cushing, Bishop Lawrence J. Shehan of Bridgeport, Bishop John J. Wright of Worcester, Bishop Bernard J. Flanagan of Norwich, Auxiliary Bishop Eric F. MacKenzie of Boston and Auxiliary Bishop John F. Hackett of Hartford.

Earlier, at formal exercises at the Tanglewood Music Shed, Archbishop Cushing delivered the principal address.

Very Rev. William E. FitzGerald, S.J., New England Provincial, expressed the gratitude of the Jesuits to the hierarchy, the lay campaign workers and all who have donated to the rebuilding fund. At the same time he disclosed that the complete loss of the old building by fire has forced an increase in the initial estimate of $3,000,000 needed for construction.

Joseph E. Sullivan of Lowell, national chairman of the fund appeal, reported that $2,158,000 has been donated to date.

Fr. FitzGerald explained that July 31 was selected as the date for ground breaking because it marks the 400th anniversary of the death

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
JUL 31 1956

Inappropriate

To the Editor of THE EAGLE:—

I was surprised, to say the least, to read in *The Eagle* [July 23] a reprint of an article by a New York music critic, in which he complains rather bitterly about the Boston Symphony Orchestra's programs at Tanglewood.

Toscanini sticks to the classics pretty much, giving modern composers small opportunity to be heard through his orchestra. Koussevitsky was most receptive to new writers and now Dr. Munch is giving contemporary composers every opportunity possible for their works to be heard. The public likes the BSO programs, judging by the thousands that flock to the concerts.

I hope that people who might read the article in question and have not been to Tanglewood will not stay away on account of it. I think, as do others, that *The Eagle's* reprinting of this article was decidedly inappropriate.

HAROLD E. THOMPSON.
Great Barrington.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
AUG 1 1956

Boston Symphony Timpanist to Retire

Roman Szulc, first timpanist of the Boston Symphony orchestra, will retire at the close of the Tanglewood season, ending 21 years' association with the orchestra on Aug. 12.

His successor, a pupil he has trained since 1950, is Everett J. Firth, a member of the orchestra since 1952, whose new duties will commence with the Boston Symphony's European tour of 13 countries during August and September.

Mr. Szulc, who is 62, resides with his wife in Boston, and during the Tanglewood season in Pittsfield. In the autumn he plans to move to Arizona to better his health.

Szulc was born in Warsaw, Poland, commenced his musical studies at an early age, and played first timpani with almost every great conductor in Europe. He came to the United States in 1935, the year he joined the Boston Symphony.

Telegraph (e)
NASHUA, N. H.
Independent
Circ. 10,728
AUG 1 1956

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
AUG 1 1956

Rudolf Serkin Has Evening Program

Pianist Rudolf Serkin will make his final appearance at this Summer's Berkshire Festival with a concert in the Theater-Concert Hall at Tanglewood, Lenox, Mass., tonight (Aug. 1) at 8:30 when he will perform the Schumann Symphonic Etudes and "Carnaval" Suite. He will play also Mozart's Quintet in E-flat major for piano and wind instruments, K. 452, with four members of the Boston Woodwind Quintet, leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon.

This coming weekend the Berkshire Festival concerts by the Boston Symphony Orchestra will be conducted by Eleazar de Carvalho (Friday evening), Leonard Bernstein (Saturday evening), and Charles Munch (Sunday afternoon).

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUL 31 1956

Tanglewood Opera Department Gives 'Friends' Concert

The opera department of the Berkshire Music center last evening gave a concert in the theater-concert hall at Tanglewood featuring scenes from 19th Century operas.

The program was attended by persons who contribute to the center, the summer music school of the Boston Symphony orchestra, through its "Friends" organization.

The opera concert opened the fifth week of the Berkshire festival. Next event on the schedule is the weekly chamber music program, scheduled at 8:30 o'clock tomorrow evening in the theater-concert hall.

Shed concerts, featuring the full Boston Symphony, are held on Friday and Saturday evenings and Sunday afternoon.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
AUG 1 1956

Serkin Plays At Tanglewood This Evening

Rudolf Serkin, who last Saturday evening played Schumann's Piano Concerto in A Minor with Charles Munch and the Boston Symphony Orchestra in commemoration of the 100th anniversary of the death of the composer, makes his second and final appearance at this summer's Berkshire Festival with a concert in the intimate 1200-seat Theatre-Concert Hall at Tanglewood, Lenox, tonight at 8:30, when he will continue his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite. In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind instruments, K. 452, with four members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

Mr. Serkin, who made his American debut in 1935 with Arturo Toscanini and the Philharmonic Symphony Orchestra of New York, has since become one of the most illustrious figures on the American concert stage. He has played many times with every major American orchestra and his annual tours are highlights of the concert season. In recent years he has journeyed several times to the small French village of Prades to participate in festival performances with the noted cellist, Pablo Casals. A summer Berkshire neighbor, he lives on a farm in Vermont.

AT BERKSHIRE MUSIC CENTER

Re[illegible]ts of this area who are studying at the Berkshire Music Center at Tanglewood, Lenox, Mass this summer. Left to right: Eunice DeSanchez of Portland, Me; Joan Lewitt of Nashua, a member of the Festival Chorus; Walter Tokarczyk, Woonsocket, RI; Madeline Palmer, Manchester and June Stone of Burlington, Vt.

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Transcript-Telegram (e)
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Toscanini sticks to the classics pretty much, giving modern composers small opportunity to be heard through his orchestra. Koussevitsky was most receptive to new writers and now Dr. Munch is giving contemporary composers every opportunity possible for their works to be heard. The public likes the BSO programs, judging by the thousands that flock to the concerts.

I hope that people who might read the article in question and have not been to Tanglewood will not stay away on account of it. I think, as do others, that *The Eagle's* reprinting of this article was decidedly inappropriate.

HAROLD E. THOMPSON.
Great Barrington.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

AUG 1 1956

Boston Symphony Timpanist to Retire

Roman Szulc, first timpanist of the Boston Symphony orchestra, will retire at the close of the Tanglewood season, ending 21 years' association with the orchestra on Aug. 12.

His successor, a pupil he has trained since 1950, is Everett J. Firth, a member of the orchestra since 1952, whose new duties will commence with the Boston Symphony's European tour of 13 countries during August and September.

Mr. Szulc, who is 62, resides with his wife in Boston, and during the Tanglewood season in Pittsfield. In the autumn he plans to move to Arizona to better his health.

Szulc was born in Warsaw, Poland, commenced his musical studies at an early age, and played first timpani with almost every great conductor in Europe. He came to the United States in 1935, the year he joined the Boston Symphony.

Telegraph (e)
NASHUA, N. H.
Independent
Circ. 10,728

AUG 1 1956

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

AUG 1 1956

Rudolf Serkin Has Evening Program

Pianist Rudolf Serkin will make his final appearance at this Summer's Berkshire Festival with a concert in the Theater-Concert Hall at Tanglewood, Lenox, Mass., tonight (Aug. 1) at 8:30 when he will perform the Schumann Symphonic Etudes and "Carnaval" Suite. He will play also Mozart's Quintet in E-flat major for piano and wind instruments, K. 452, with four members of the Boston Woodwind Quintet, leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon.

This coming weekend the Berkshire Festival concerts by the Boston Symphony Orchestra will be conducted by Eleazar de Carvalho (Friday evening), Leonard Bernstein (Saturday evening), and Charles Munch (Sunday afternoon).

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUL 31 1956

Tanglewood Opera Department Gives 'Friends' Concert

The opera department of the Berkshire Music center last evening gave a concert in the theater-concert hall at Tanglewood featuring scenes from 19th Century operas.

The program was attended by persons who contribute to the center, the summer music school of the Boston Symphony orchestra, through its "Friends" organization.

The opera concert opened the fifth week of the Berkshire festival. Next event on the schedule is the weekly chamber music program, scheduled at 8.30 o'clock tomorrow evening in the theater-concert hall.

Shed concerts, featuring the full Boston Symphony, are held on Friday and Saturday evenings and Sunday afternoon.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 1 1956

Serkin Plays At Tanglewood This Evening

Rudolf Serkin, who last Saturday evening played Schumann's Piano Concerto in A Minor with Charles Munch and the Boston Symphony Orchestra in commemoration of the 100th anniversary of the death of the composer, makes his second and final appearance at this summer's Berkshire Festival with a concert in the intimate 1200-seat Theatre-Concert Hall at Tanglewood, Lenox, tonight at 8:30, when he will continue his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite. In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind instruments, K. 452, with four members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

Mr. Serkin, who made his American debut in 1935 with Arturo Toscanini and the Philharmonic Symphony Orchestra of New York, has since become one of the most illustrious figures on the American concert stage. He has played many times with every major American orchestra and his annual tours are highlights of the concert season. In recent years he has journeyed several times to the small French village of Prades to participate in festival performances with the noted cellist, Pablo Casals. A summer Berkshire neighbor, he lives on a farm in Vermont.

AT BERKSHIRE MUSIC CENTER

Residents of this area who are studying at the Berkshire Music Center at Tanglewood, Lenox, Mass this summer. Left to right: Eunice DeSanchez of Portland, Me; Joan Lewitt of Nashua, a member of the Festival Chorus; Walter Tokarczyk, Woonsocket, RI; Madeline Palmer, Manchester and June Stone of Burlington, Vt.

[21]

Grace Notes

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Goffredo Petrassi, a guest instructor at the Berkshire Music Center this summer, was represented by his *Fifth Concerto for Orchestra*, composed for the 75th anniversary of the orchestra and first performed last December. The concerto lacks any specific concertino but rather asks of each orchestral section the technical brilliance of a soloist. The material of the score is often derivative in character, leaning rather heavily toward Berg and Stravinsky. Nevertheless, Mr. Petrassi's own personality is not found wanting in the work.

An *Elegy in Memory of Serge Koussevitzky*, by Howard Hanson, began the Saturday evening concert. A work of broad appeal, it should find a welcome place on symphonic programs.

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The second half of the program was devoted to music of the French school with Mr. Munch giving his usual excellent reading of Debussy's *La Mer* at the close. The Fifth Symphony of the late Arthur Honegger, a personal work of disturbing intensity, preceded it. Large in scope, it is almost diary-like in its betraya of the intimate mind of the composer, especially in the second movement with its brooding "blues" section opposing a more transparent allegretto. Introduced by Mr. Munch in 1951, it was given a powerful rendition in this instance.

TANGLEWOOD—July 39, 1956 by F. A.

Richard Burgin was on the podium for the Sunday concert at Tanglewood directing 19th and 20th century compositions. In the 2nd suite of *Romeo and Juliet* by Prokofieff, which opened the program, Mr. Burgin was responsive to the variety of moods inherent in the work.

Ruth Posselt appeared as soloist in Hindemith's *Violin Concerto*. Although she displayed fine technical abilities, there seemed to be a lack of unity in the ensemble of soloist and orchestra. Not until the final movement did she seem to be fully conversant with the idiom.

The highlight of the afternoon came in Mahler's *Symphony No. 1*. This is music for which Mr. Burgin seems to have a special affinity. The second and fourth movements received particularly sympathetic attention. A large audience expressed its approval of this moving interpretation.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 1 1956

CATSKILL DAILY MAIL
8/1/56

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, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

AUG 1 1956

THE TOWN IN REVIEW

RECRUITS COME IN — What with the Marine Corps' training procedures on trial down at Parris Island, you'd think Marine recruiting would have fallen to a low ebb, but such is not the case, according to two area recruiting sergeants. "We figured the McKeon trial would gum up our recruiting plans, but instead, we've filled out quotas around here until Oct. 1" the sergeants told this desk. "Maybe the idea of rugged training appeals to young men. We don't know why, but we don't have any trouble getting recruits."

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Noted Gershwin Stylist Returning to Tanglewood

Jesus Maria Sanroma Will Be One of Featured Artists During 'Tanglewood on Parade' Event, Thursday, the 9th

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In the course of his career he has played more than 2000 concerts in every part of the globe and with every major orchestra and conductor. For years he was official pianist of the Boston Symphony Orchestra and with Serge Koussevitzky conducting he played the American premieres of many outstanding contemporary works for piano and orchestra—among them Honegger's Concertino, Stravinsky's Capriccio, Piston's Capriccio, Ravel's G Major Concerto, and the Hindemith Concerto which was written especially for him.

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The Oracle

SUMMER HAILSTORM

Hard on the sudden cleavage of the light,
The frozen daisies stippled on the lawn
Honor the thing they blight.
Cold and contained, impassioned spheres of white
Loosen their windlash fury and are gone—
All but the desolate sting they leave upon
Petals of flowers folded for the night.

The splendor of the momen lingers long
And longer than the wound that never heals.
And who can say which love is weak, which strong:
The storm that strikes, the calm that yet reveals
The rifled flower where the tear congeals.

—(Sister) Mary Gilbert in the N. Y. Times.

☼ ☼

Mr. and Mrs. William S. Quirk of Laurel St. are home from a three weeks vacation at Camp Otter, Pittsburg, New Hampsire and they report a wonderful time. Mr. Quirk waited until the final day to set a record for the biggest lake trout caught on First Connecticut Lake this season — a 12½ pound battler that kept him busy for half an hour. The Quirks report a considerable amount of rainfall, early morning temperatures generally in the 40 degree vicinity and lots of high winds in the middle of the day. Sounds like early spring fishing there instead of the usual July variety.

☼ ☼

There aren't as many gentlemen with accents in our symphony orchestras as there used to be. America grows her own musicians pretty fruitfully now. Nevertheless our symphonic music still owes much to the foreign born. It's interesting to learn that when the Boston Symphony goes on its much-advertised tour this summer, it will be taking 25 of its 105 mmbers back to visit their native lands. First on the list, of course, are the conductor, Charles Munch, and the guest conductor, Pierre Monteux, both French, and each planning to conduct a concert in Paris. There will be 16 other musicians playing for their countrymen in France. There will be two Czechoslovakians playing when the orchestra performs in Prague, two Austrians for the Vienna appearance, one Dane for Copenhagen, and one German for the Stuttgart and Munich concerts. The greatest interest, however, is in the presence of three Russian violinists in the orchestra, who will go with the group to Leningrad and Moscow in September. Eleven other foreign-born musicians don't find their homelands on the orchestra's itinerary.

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CATSKILL

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

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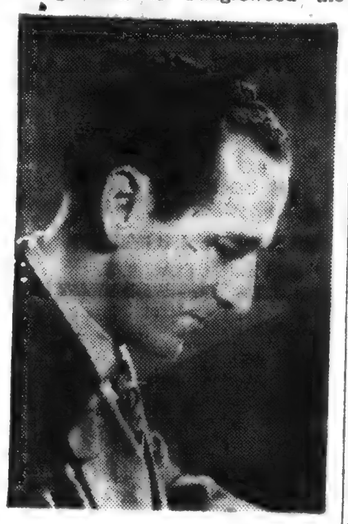

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[210]

Violinist Performs In Sunday Concert At Tanglewood

The gracefully competent conducting of Richard Burgin, Concertmaster and associate conductor of the Boston Symphony Orchestra and the top flight musical craftsmanship of violin soloist Ruth Posselt were features of Sunday afternoon's Berkshire Music Festival concert at Tanglewood, Lenox, Mass.

In weather that can only be termed "New England at its best", a large crowd turned out to hear the afternoon presentation.

Prokofieff's "Romeo and Juliet" Ballet, second suite, Op. 64, was the first work on the program. The first number of the four played from the suite drew a clear sound-picture of the pompous nobleman striding about in his clanking suit of armor.

The second, carefree and gay number pictured the maiden Juliet and her awakening to mature emotions; the exotic dance number was followed by the last picturing Romeo at Juliet's grave, in a musical portrayal of powerful emotion all drawn out and displayed to perfection by the musicianship of the great orchestra.

The highlight of the afternoon was the excellent performance by Ruth Posselt of the Hindemith Concerto for violin and orchestra. Miss Posselt drew from her instrument the delicate intonation and emotional sensitivity demanded in the second movement of the work with sure-fingered skill. In the third "vivace" movement, and particularly the Cadenza, the soloist demonstrated deft bowing and fingering in her execution of the lively section. Mr. Burgin piloted the orchestra through the work giving expert close support to the violinist. A loud ovation greeted Miss Posselt as she completed the work, and the audience called her back to the podium four times to acknowledge the applause.

Gustav Mahler's Symphony No. 1 in D major was the afternoon's final work, with its extended development of the old children's tune "Frere Jacques." The symphony with is pastoral quality in the first movement fitted precisely into the atmosphere of the lovely wooded hills of the area.

Outrageous audience manners were displayed by a number of spectators who rose from their seats and departed before Mr. Burgin and the orchestra had even finished the final movement of the Mahler work. Their departure provided a considerable interference with the mood of the work and the enjoyment of many of the spectators of the work. We hope they arrived safely wherever they were going with such haste.

A similar lapse in courteousness, we think, occured last Friday evening during the performance of a work especially composed for the 75th Anniversary of the Boston Symphony Orchestra.

As Mr. Munch was conducting the orchestra in a performance of Petrassi's Fifth Concerto the audible audience comment during the pause between the second and third movements must have been disconcerting to the players, conductor and composer, who was present.

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L.F.M.

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TOWN TIMES (WATERTOWN, CONN.), AUG. 2, 1956 — PAGE 13

Fairfield County Fair
Thurs. Aug 2.

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News
STRATFORD, Conn.
Weekly Independent
Circ. 1,575

AUG 2 1956

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

AUG 2 1956

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5th Chamber Music Concert At Tanglewood Draws 2,236

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The Saturday evening concert will be conducted by Leonard Bernstein, while Charles Munch, music director of the Boston Symphony, will return on Sunday afternoon.

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Sun (e)
LOWELL, Mass.
Independent
Circ. 41,625

AUG 2 1956

MUSIC

ALFRED W. BURKE

LOWELL — Adolph Teichert, harpsichordist, will open this season's series of the Andover Organ Institute tonight at the Memorial Organ hall, Methuen. The program will start at 8:15 o'clock.

This marks the first appearance of this talented artist at the famous organ center. It also marks the initial program on any other musical instrument in this series.

It is certain that this evening's program will embrace the classic music of that period in which the harpsichord flourished. The selections in comparison to piano composition are less flexible in style and interpretive color.

It is quite interesting to hear compositions appropriate to both instruments. When one has such an opportunity, there comes a more appreciative understanding of both.

Tomorrow evening, the famous organist, Andre Marchal will provide a debut organ recital. This will mark the first of three appearances in the series for this season by the talented artist. The other two concerts are listed for Friday evenings, Aug. 10 and 17.

Kismet

Next week at the Arundel Opera theater at Kennebunkport, Me., a production of the smash hit "Kismet" will be presented. This will be a repeat performance. As in the initial presentation, Wesley Boynton and Morse Haithwaite have planned an elaborate production with a cast of talented young artists.

An outstanding choral program is listed for Tuesday evening, Sept. 18, at St. Joseph's hall when the Little Singers of the French Riviera appear here. This concert, which will aid the renovation fund of St. Jean Baptiste school is being sponsored by the AEFA.

Chairman of the program will be Miss Marguerite Lyons who si wiedly known in local music circles.

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In the course of his career he has played more than 2000 concerts in every part of the globe and with every major orchestra and conductor. For years he was official pianist of the Boston Symphony orchestra and with Serge Koussevitzky conducting he played the American premieres of many outstanding contemporary works for piano and orchestra—among them Honegger's "Concertino", Stravinsky's "Capriccio", Piston's "Capriccio', Ravel's "G Major Concerto", and the "Hindemith Concerto' which was written especially for him.

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In additon to Mr. Sanroma's performance of the Gershwin Concerto, the Boston Pops portion of the "Tanglewood on Parade" concert will feature a suite from the ballet "La Boutique Fantasque," music by Rossini, orchestrated by Respighi, and Ravel's "Bolero," all conducted by Arthur Fiedler, popular maestro of the Boston Pops for the past 27 years.

Record
WEST SPRINGFIELD, Mass.
Weekly Independent
Circ. 2,163

AUG 2 1956

Violinist Performs In Sunday Concert At Tanglewood

The gracefully competent conducting of Richard Burgin, Concertmaster and associate conductor of the Boston Symphony Orchestra and the top flight musical craftsmanship of violin soloist Ruth Posselt were features of Sunday afternoon's Berkshire Music Festival concert at Tanglewood, Lenox, Mass.

In weather that can only be termed "New England at its best", a large crowd turned out to hear the afternoon presentation.

Prokofieff's "Romeo and Juliet" Ballet, second suite, Op. 64, was the first work on the program. The first number of the four played from the suite drew a clear sound-picture of the pompous nobleman striding about in his clanking suit of armor.

The second, carefree and gay number pictured the maiden Juliet and her awakening to mature emotions; the exotic dance number was followed by the last picturing Romeo at Juliet's grave, in a musical portrayal of powerful emotion all drawn out and displayed to perfection by the musiciansip of the great orchestra.

The highlight of the afternoon was the excellent performance by Ruth Posselt of the Hindemith Concerto for violin and orchestra. Miss Posselt drew from her instrument the delicate intonation and emotional sensitivity demanded in the second movement of the work with sure-fingered skill. In the third "vivace" movement, and particularly the Cadenza, the soloist demonstrated deft bowing and fingering in her execution of the lively section. Mr. Burgin piloted the orchestra through the work giving expert close support to the violinist. A loud ovation greeted Miss Posselt as she completed the work, and the audience called her back to the podium four times to acknowledge the applause.

Gustav Mahler's Symphony No. 1 in D major was the afternoon's final work, with its extended development of the old children's tune "Frere Jacques." The symphony with is pastoral quality in the first movement fitted precisely into the atmosphere of the lovely wooded hills of the area.

Outrageous audience manners were displayed by a number of spectators who rose from their seats and departed before Mr. Burgin and the orchestra had even finished the final movement of the Mahler work. Their departure provided a considerable interference with the mood of the work and the enjoyment of many of the spectators of the work. We hope they arrived safely wherever they were going with such haste.

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TOWN TIMES (WATERTOWN, CONN.), AUG. 2, 1956 — PAGE 15

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News
STRATFORD, Conn.
Weekly Independent
Circ. 1,575

AUG 2 1956

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

AUG 2 1956

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Sun (e)
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Independent
Circ. 41,625

AUG 2 1956

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Record
WEST SPRINGFIELD, Mass.
Weekly Independent
Circ. 2,163

AUG 2 1956

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064
AUG 2 1956

Grace Notes

TANGLEWOOD—July 2 and 28
by A. C. S.

Drama was in the air at Tanglewood Friday evening. Dramatic readings of three dissimilar but equally dramatic scores were given by Charles Munch and the Boston Symphony Orchestra.

The opener was Beethoven's *Leonore Overture No. 2*, held in taut rein throughout. From the bombasts of silence to the quiet, hymn-like intonation of Florestan's air, all was admirably controlled and effectively presented. A brilliant performance of the ever-popular Tchaikovsky *Symphony No. 4* closed the program.

Goffredo Petrassi, a guest instructor at the Berkshire Music Center this summer, was represented by his *Fifth Concerto for Orchestra*, composed for the 75th anniversary of the orchestra and first performed last December. The concerto lacks any specific concertino but rather asks of each orchestral section the technical brilliance of a soloist. The material of the score is often derivative in character, leaning rather heavily toward Berg and Stravinsky. Nevertheless, Mr. Petrassi's own personality is not found wanting in the work.

An *Elegy in Memory of Serge Koussevitzky*, by Howard Hanson, began the Saturday evening concert. A work of broad appeal, it should find a welcome place on symphonic programs.

Rudolf Serkin appeared as soloist in the Schumann *Piano Concerto in A minor*. In paying homage to the composer on the 100th anniversary of his death, Mr. Serkin and Charles Munch formed a sympathetic partnership resulting in a handsome performance. The pianist was persuasive throughout, each note tellingly played while ever remaining subservient to the broader lines of the music.

The second half of the program was devoted to music of the French school with Mr. Munch giving his usual excellent reading of Debussy's *La Mer* at the close. The Fifth Symphony of the late Arthur Honegger, a personal work of disturbing intensity, preceded it. Large in scope, it is almost diary-like in its betraya of the intimate mind of the composer, especially in the second movement with its brooding "blues" section opposing a more transparent allegretto. Introduced by Mr. Munch in 1951, it was given a powerful rendition in this instance.

TANGLEWOOD—July 39, 1956
by F. A.

Richard Burgin was on the podium for the Sunday concert at Tanglewood directing 19th and 20th century compositions. In the 2nd suite of *Romeo and Juliet* by Prokofieff, which opened the program, Mr. Burgin was responsive to the variety of moods inherent in the work.

Ruth Posselt appeared as soloist in Hindemith's *Violin Concerto*. Although she displayed fine technical abilities, there seemed to be a lack of unity in the ensemble of soloist and orchestra. Not until the final movement did she seem to be fully conversant with the idiom.

The highlight of the afternoon came in Mahler's *Symphony No. 1*. This is music for which Mr. Burgin seems to have a special affinity. The second and fourth movements received particularly sympathetic attention. A large audience expressed its approval of this moving interpretation.

Connecticut Western News
NORTH CANAAN, Conn.
Weekly Non-Partisan
Circ. 2,565
AUG 2 1956

ENCHANTING WEEKEND TO BE HELD AT TANGLEWOOD

An "enchanting weekend" is waiting all who visit the Berkshire Music festival at beautiful Tanglewood, the weekend of August 3, 4, and 5.

Each year, music lovers by the thousands gather at the exotic natural wonderland of Tanglewood in the rolling Berkshires to enjoy music at its best presented by the Boston Symphony Orchestra.

According to the Massachusetts Department of Commerce, the August 3rd weekend brings to a close the second last week of the festival, described as "one of the great cultural institutions of our time".

Friday's performance begins at 8:30 p.m., with the Boston Symphony presenting, Barraud's "La Kermesse"; de Falla's "The three Cornered Hat"; Ravel's Piano Concerto and Stravinsky's ballet "Petrouchka". Saturday's performance will include works of Moevs, Mozart and Prokofieff. Sunday, the program begins at 2:30 p.m. with music by Copeland, Tchaikovsky and Schumann.

Make your stay a complete one by spending a whole week relaxing in the scenic Berkshire Hills, one of the Bay State's nine seperate and distinct vacation wonderlands.

Lenox, site of Tanglewood and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2-9-20, connect with Route 7.

Chronicle
STOUGHTON, Mass.
Weekly Independent
Circ. 2,527
AUG 2 1956

Places To Go This Week End

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Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384
AUG 2 1956

Tanglewood Music Fete To End Season

Local vacationers have their last chance the weekend of August 10 to 12, to enjoy the enchantment of the Berkshire Music Festival at romantic Tanglewood.

According to the Massachusetts Department of Commerce, the August 10th weekend performance will bring to a close the 14th successful season of the famous Berkshire Music Festival now known throughout the world.

The enchanting combination of fine music and breathless rolling vistas of the Berkshire Hills has caused the Festival to be described as "one of the great cultural institutions of our time".

Make it a point to enjoy one or all three of the final programs by the Boston Symphony Orchestra. Friday, at 8:30 p.m., the Boston Symphony will present a program of Haydn, Piston, Strauss and Dukas. Saturday, at 8:30 p.m., compositions by Freed, Brahms, Enesco and Strauss will be featured. Sunday's program begins at 2:30 p.m. and will feature selections by Wagner.

Beautiful Tangewood is located in Lenox on Route 7, in the heart of the Berkshire Hills. Main east-west Routes 2-9-20, all connect with Route 7.

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Millbrook Round Table - Aug. 2, 1956

Berkshire Festival's Final Week to Feature "Tanglewood on Parade"

Four concerts next week — a recital on Wednesday (August 8) in the intimate Theatre-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings (August 10 and 11) and Sunday afternoon (August 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed — will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Mass.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert

Arthur Fiedler

featuring the Boston Symphony Orchestra, conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The "Tanglewood on Parade" festivities will commence with demonstrations at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4:00 p.m. At 8:15 p.m. a gala concert will be played in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra, and concluding with waltzing on the lawn. Eleazar de Carvalho will conduct the Boston Symphony on the first half of the program in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Chorus No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross. Arthur Fiedler will conduct the Boston Pops Orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Piano Concerto in F.

This week-end's Music Shed concerts by the Boston Symphony Orchestra are: Saturday evening, August 4: Leonard Bernstein, in a memorial to Serge Koussevitsky, conducting the Boston Symphony Orchestra in the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, with soloists Phyllis Curtin, Eunice Alberts and John McCollum; also, Prokofieff's Fifth Symphony. Sunday afternoon, August 5: Charles Munch conducting Copland's Symphonic Ode, Tchaikovsky's Violin Concerto with Zino Francescatti, soloist, and Schumann's Second Symphony.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,064

AUG 2 1956

Grace Notes

TANGLEWOOD—July 2 and 28
by A. C. S.

Drama was in the air at Tanglewood Friday evening. Dramatic readings of three dissimilar but equally dramatic scores were given by Charles Munch and the Boston Symphony Orchestra.

The opener was Beethoven's *Leonore Overture No. 2*, held in taut rein throughout. From the bombasts of silence to the quiet, hymn-like intonation of Florestan's air, all was admirably controlled and effectively presented. A brilliant performance of the ever-popular Tchaikovsky *Symphony No. 4* closed the program.

Goffredo Petrassi, a guest instructor at the Berkshire Music Center this summer, was represented by his *Fifth Concerto for Orchestra*, composed for the 75th anniversary of the orchestra and first performed last December. The concerto lacks any specific concertino but rather asks of each orchestral section the technical brilliance of a soloist. The material of the score is often derivative in character, leaning rather heavily toward Berg and Stravinsky. Nevertheless, Mr. Petrassi's own personality is not found wanting in the work.

An *Elegy in Memory of Serge Koussevitzky*, by Howard Hanson, began the Saturday evening concert. A work of broad appeal, it should find a welcome place on symphonic programs.

Rudolf Serkin appeared as soloist in the Schumann *Piano Concerto in A minor*. In paying homage to the composer on the 100th anniversary of his death, Mr. Serkin and Charles Munch formed a sympathetic partnership resulting in a handsome performance. The pianist was persuasive throughout, each note tellingly played while ever remaining subservient to the broader lines of the music.

The second half of the program was devoted to music of the French school with Mr. Munch giving his usual excellent reading of Debussy's *La Mer* at the close. The Fifth Symphony of the late Arthur Honegger, a personal work of disturbing intensity, preceded it. Large in scope, it is almost diary-like in its betraya of the intimate mind of the composer, especially in the second movement with its brooding "blues" section opposing a more transparent allegretto. Introduced by Mr. Munch in 1951, it was given a powerful rendition in this instance.

TANGLEWOOD—July 39, 1956
by F. A.

Richard Burgin was on the podium for the Sunday concert at Tanglewood directing 19th and 20th century compositions. In the 2nd suite of *Romeo and Juliet* by Prokofieff, which opened the program, Mr. Burgin was responsive to the variety of moods inherent in the work.

Ruth Posselt appeared as soloist in Hindemith's *Violin Concerto*. Although she displayed fine technical abilities, there seemed to be a lack of unity in the ensemble of soloist and orchestra. Not until the final movement did she seem to be fully conversant with the idiom.

The highlight of the afternoon came in Mahler's *Symphony No. 1*. This is music for which Mr. Burgin seems to have a special affinity. The second and fourth movements received particularly sympathetic attention. A large audience expressed its approval of this moving interpretation.

Connecticut Western News
NORTH CANAAN, Conn.
Weekly Non-Partisan
Circ. 2,565
AUG 2 1956

ENCHANTING WEEKEND TO BE HELD AT TANGLEWOOD

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Each year, music lovers by the thousands gather at the exotic natural wonderland of Tanglewood in the rolling Berkshires to enjoy music at its best presented by the Boston Symphony Orchestra.

According to the Massachusetts Department of Commerce, the August 3rd weekend brings to a close the second last week of the Festival, described as "one of the great cultural institutions of our time".

Friday's performance begins at 8:30 p.m., with the Boston Symphony presenting, Barraud's "La Kermesse"; de Falla's "The three Cornered Hat"; Ravel's Piano Concerto and Stravinsky's ballet "Petrouchka". Saturday's performance will include works of Moevs, Mozart and Prokofieff. Sunday, the program begins at 2:30 p.m. with music by Copeland, Tchaikovsky and Schumann.

Make your stay a complete one by spending a whole week relaxing in the scenic Berkshire Hills, one of the Bay State's nine seperate and distinct vacation wonderlands.

Lenox, site of Tanglewood and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2-9-20, connect with Route 7.

Chronicle
STOUGHTON, Mass.
Weekly Independent
Circ. 2,527
AUG 2 1956

Places To Go This Week End

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Record (e)
CHELSEA, Mass.
Independent
Circ. 5,384
AUG 2 1956

Tanglewood Music Fete To End Season

Local vacationers have their last chance the weekend of August 10 to 12, to enjoy the enchantment of the Berkshire Music Festival at romantic Tanglewood.

According to the Massachusetts Department of Commerce, the August 10th weekend performance will bring to a close the 14th successful season of the famous Berkshire Music Festival now known throughout the world.

The enchanting combination of fine music and breathless rolling vistas of the Berkshire Hills has caused the Festival to be described as "one of the great cultural institutions of our time".

Make it a point to enjoy one or all three of the final programs by the Boston Symphony Orchestra. Friday, at 8:30 p.m., the Boston Symphony will present a program of Haydn, Piston, Strauss and Dukas. Saturday, at 8:30 p.m., compositions by Freed, Brahms, Enesco and Strauss will be featured. Sunday's program begins at 2:30 p.m. and will feature selections by Wagner.

Beautiful Tangewood is located in Lenox on Route 7, in the heart of the Berkshire Hills. Main east-west Routes 2-9-20, all connect with Route 7.

Millbrook Round Table - Aug. 2, 1956

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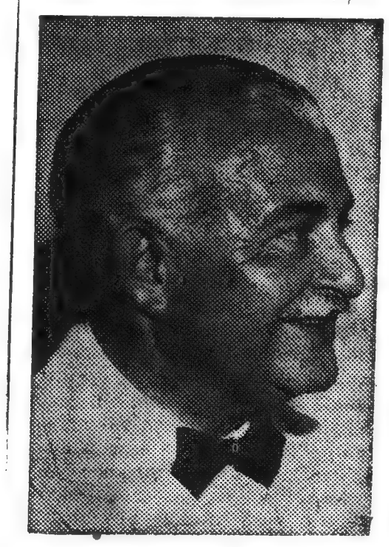

Arthur Fiedler

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Immediately thereafter, she traveled out to the University of Michigan Drama Festival to appear with Miss Anderson in "Black Chiffon," repeating the role she originated in the Stockbridge presentation of that play during the summer of 1952. In the past six weeks TV viewers have seen her on Star Tonight, Robert Montgomery Presents and Studio One.

In "The Good Fairy," Molnar's delightfully charming satire on human nature, Miss Owens will be seen as Lu, an attractive young girl whose enthusiasm for doing little favors for people gets her entangled in all sorts of fantastic situations.

Maurice Wells, John Straub, Don Doherty, Bruce Hall, Patricia Lamson, and Jerry Vermilye will also be seen in the comedy which has been directed by William Miles. The settings are by Gary Smith and the lighting by Tom Pincu.

There will be performances nightly through Saturday at 8:45 p.m. with matinees Wednesday and Saturday at 2:30 p.m.

LAST TWO WEEKS AT TANGLEWOOD

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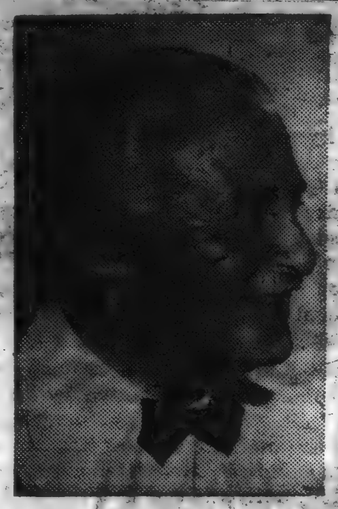

ARTHUR FIEDLER . . . conductor of the Boston Pops Orchestra who will return to Tanglewood for his third consecutive year with the Pops at Tanglewood on Parade on August 9 at 8:15 p. He will direct works by Gershwin, Rossini-Respighi and Ravel.

Four concerts during the coming week—a recital on Wednesday evening (August 8) in the intimate Theatre-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three weekend concerts on Friday and Saturday evenings (August 10 and 11) and Sunday 105-piece Boston Symphony Orchestra in the giant Music Shed—will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts.

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The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on August 8, when Zino Francescatti and Artur Balsom will play sonatas for violin and piano by Faure, Ravel and Franck. (Theatre-Concert Hall 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard S[illegible] on Saturday e[illegible]

Dr. Munch conducting Beethoven's "Eroica" Spmphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease and Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

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Chronicle
READING, Mass.
Weekly Independent
Circ. 8,385
AUG 2 1956

—Mrs. Donald Douglass, of 432 South st., has just returned from several days visit with relatives in Lenox. While there, she attended the opening concert in the Tanglewood summer series.

AMUSEMENTS CALENDAR

July 30 - Aug. 4—Berkshire Playhouse, Stockbridge, **The Happy Time** 8:45 p. m., Sat. Mat., 2:30 p. m. Next week, **The Good Fairy.**
July 31 - Aug. 4—Sharon Playhouse, **Harvey,** 8:40 p. m. Wed. Mat. 2:30 p. m. Next week, **The Importance of Being Earnest.**
Aug. 1—Norfolk Music School, 3:30 p.m. Ensemble Program.
Aug. 1—Children's Films, Salisbury Film Society, 4 p.m. Scoville Library
Aug. 1—Tanglewood Theatre-Concert Hall, 8:30 p.m. Rudolf Serkin and woodwind quartet playing Schumann and Mozart.
Aug. 2 - Aug. 4—Jacob's Pillow Dance Festival, Lee, San Francisco Ballet. Thursday, 4 p. m. Friday and Saturday, 4 p. m. and 9 p. m.
Aug. 3 - Aug. 5—Tanglewood Music Shed. Boston Symphony Orchestra. Friday, 8:30 p. m., Eleazar de Carvalho conducting Hindemith, Ravel, Stravinsky. Joey de Oliveira, soloist.
Saturday, 8:30 p. m., Leonard Berstein conducting concert in memory of Serge Koussevitzky. Moevs, Mozart, Prokofieff.
Sunday, 2:30 p. m., Charles Munch conducting Copland, Tchaikovsky, Schumann. Zino Francescati, soloist.
Aug. 5—Music Mountain, 4 p. m. Berkshire Quartet. Virginia M. Robinson, harpist
Aug 7 - 9—Jacob's Pillow Dance Festival, Lee, San Fraicisco Ballet. Tuesday and Wednesday, 9 p. m. Thursday, 4 p. m.
Aug. 8—Children's Films, Salisbury Film Society, Scoville Library, 4 p. m.
Aug. 8—Tanglewood, Theatre-Concert Hall, 8:30 p. m. Zino Francescatti and Arthur Balsam, soloists.

Chronicle
READING, Mass.
Weekly Independent
Circ. 8,385
AUG 2 1956

Tanglewood Festival Has Weekend Program

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Friday's performance begins at 8:30 p.m. with the Boston Symphony presenting, Barraud's "La Kermesse"; de Falla's "The Three Cornered Hat"; Ravel's Piano Concerto and Stravinsky's ballet "Petrouchka." Saturday's 8:30 p.m. performance will include works of Moevs, Mozart and Prokofieff. Sunday, the program begins at 2:30 p.m. with music by Copeland, Tchaikovsky and Schumann.

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Bulletin
EASTON, Mass.
Weekly Independent
Circ. 1,542
AUG 2 1956

Places To Go This Week End

CAPE ANN, MASS.—Remember the fun you had at the old village fairs—you can recapture those dreams by visiting the Lanesville Barnacle Bazaar on Saturday, August 4.

The old village fair, featuring auctions, children's parade, music and other colorful attractions, is only part of the fun planned for Cape Ann on that weekend, according to the Massachusetts Department of Commerce.

On Friday and Saturday, shutterbugs will find a wealth of subject material at the Eastern Point Yacht Club which has been chosen as a finishing point for a New York to Gloucester race.

Saturday evening at 8:00 visitors can take advantage of the Festival of the Arts featuring Costume Folk Dances and Music by the Cape Ann Ethnic Groups. This gala event will take place at Gloucester High School.

Stay for the entire weekend, or better still the whole week. You will find plenty to see, do, and enjoy on the Bay State's North Shore. Cape Ann, one of Massachusetts' nine separate vacationlands, abounds with facilities for swimming, fishing, boating, picnicking and numerous outdoor and indoor activities.

Picturesque Cape Ann is easily reached. From Boston, Routes 1 and 1A connect with 128, which terminates on Cape Ann.

CAPE COD,MASS.—Art, Summer Theatre, and healthy outdoor fun are yours for the asking simply by visiting the Cape on the coming August 3rd weekend.

According to the Massachusetts Department of Commerce, two top water events will take place on that weekend when the Falmouth Yacht Club holds its annual Regatta on Friday and Saturday. August 4th is also the day for the Marcus Hall Cup Regatta at Harwichport, and Sunday will find the Barnstable Yacht Club host to the New England Beetlecat Women's Championship Yacht Racing event.

On August 4th, the Cape Playhouse at Dennis will present the exciting story of "Anastasia" with Dolores Del Rio. You have your choice of four other separate Summer Theatres each week at the Cape.

Art lovers visiting the Cape that weekend also have a treat in store for them when the Provincetown Art Association opens its second show of the season.

Plan a week or weekend on enchanting Cape Cod and enjoy the wonderful facilities for boating, swimming, fishing and pleasant relaxation.

From Boston Routes 3 and picturesque Route 58, lead to Route, 6 main route to the Cape.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
AUG 2 1956

Sanroma Returns To Tanglewood

Special to the Hartford Times

Lenox, Mass.—The gala concert by the Boston Symphony Orchestra and the Boston Pops Orchestra climaxing this season's "Tanglewood on Parade" festivities on Thursday evening, Aug. 9, in the Tanglewood Music Shed, will bring back to Tanglewood piano virtuoso, Jesus Maria Sanroma, who will play at the Berkshire Festival for the first time since August, 1942.

With Arthur Fiedler conducting the Boston Pops Orchestra, Sanroma will introduce into the Berkshire Festival repertoire the Piano Concerto in F by Gershwin.

* * *

FOR YEARS Sanroma was official pianist of the Boston Symphony Orchestra and with Serge Koussevitzky conducting he played the American premieres of many outstanding contemporary works for piano and orchestra including the Hindemith Concerto written especially for him. He now serves as musical adviser to the chancellor of the University of Puerto Rico.

The Boston Pops portion of the "Tanglewood on Parade" concert also will feature a Suite from the ballet "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and Ravel's "Bolero," all conducted by Arthur Fiedler.

Eleazar de Carvalho will conduct the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10, called "Rasga o Coracao," with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

* * *

DURING THE afternoon, simultaneous demonstrations will be given of the work of all five departments of the Berkshire Music Center — student symphony and chamber music, chorus, original compositions, opera and the amateur division or Tanglewood Study Group. All are open to ticket holders, and for purchasers of box seats a dividend will be a performance of a short opera in the Tanglewood formal gardens at 4 p. m.

[215]

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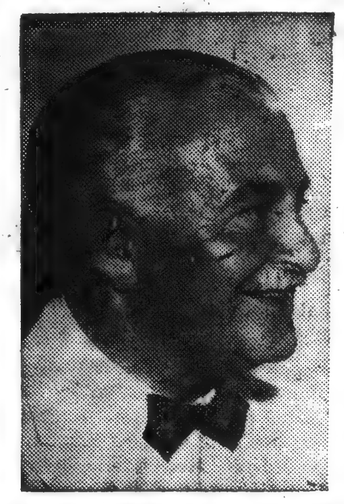

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Chronicle
READING, Mass.
Weekly Independent
Circ. 8,885
AUG 2 1956

—Mrs. Donald Douglass, of 432 South st., has just returned from several days visit with relatives in Lenox. While there, she attended the opening concert in the Tanglewood summer series

AMUSEMENTS CALENDAR

July 30 - Aug. 4—Berkshire Playhouse, Stockbridge, **The Happy Time** 8:45 p. m., Sat. Mat., 2:30 p. m. Next week, **The Good Fairy.**
July 31 - Aug. 4—Sharon Playhouse, **Harvey,** 8:40 p. m. Wed. Mat. 2:30 p. m. Next week, **The Importance of Being Earnest.**
Aug. 1—Norfolk Music School, 3:30 p.m. Ensemble Program.
Aug. 1—Children's Films, Salisbury Film Society, 4 p.m. Scoville Library
Aug. 1—Tanglewood Theatre-Concert Hall, 8:30 p.m. Rudolf Serkin and woodwind quartet playing Schumann and Mozart.
Aug. 2 - Aug. 4—Jacob's Pillow Dance Festival, Lee, San Francisco Ballet. Thursday, 4 p. m. Friday and Saturday, 4 p. m. and 9 p. m.
Aug. 3 - Aug. 5—Tanglewood Music Shed. Boston Symphony Orchestra. Friday, 8:30 p. m., Eleazar de Carvalho conducting Hindemith, Ravel, Stravinsky Jocy de Oliveira, soloist.
Saturday, 8:30 p. m., Leonard Berstein conducting concert in memory of Serge Koussevitzky. Moevs, Mozart, Prokofieff.
Sunday, 2:30 p. m., Charles Munch conducting Copland, Tchaikovsky, Schumann. Zino Francescatti, soloist.
Aug. 5—Music Mountain, 4 p. m. Berkshire Quartet. Virginia M. Robinson, harpist
Aug 7 - 9—Jacob's Pillow Dance Festival, Lee, San Fraicisco Ballet. Tuesday and Wednesday, 9 p. m. Thursday, 4 p. m.
Aug. 8—Children's Films, Salisbury Film Society, Scoville Library 4 p. m.
Aug. 8—Tanglewood, Theatre-Concert Hall, 8:30 p. m. Zino Francescatti and Arthur Balsam, soloists.

Chronicle
READING, Mass.
Weekly Independent
Circ. 3,385
AUG 2 1956

Tanglewood Festival Has Weekend Program

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Each year, music lovers by the thousands gather at the exotic natural wonderland of Tanglewood in the rolling Berkshires to enjoy music at its best presented by the Boston Symphony Orchestra.

According to the Massachusetts Department of Commerce, the Aug. 3rd weekend brings to a close the second last week of the Festival, described as "one of the great cultural institutions of our time."

Friday's performance begins at 8:30 p.m., with the Boston Symphony presenting, Barraud's "La Kermesse"; de Falla's "The Three Cornered Hat"; Ravel's Piano Concerto and Stravinsky's ballet "Petrouchka." Saturday's 8:30 p.m. performance will include works of Moevs, Mozart and Prokofieff. Sunday, the program begins at 2:30 p.m. with music by Copeland, Tchaikovsky and Schumann.

Make your stay a complete one by spending a whole week relaxing in the scenic Berkshire Hills, one of the Bay State's nine separate and distinct vacation wonderlands.

Lenox, site of Tanglewood and the Festival, is located in the heart of the Berkshires on Route 7. Main east-west Routes 2 - 9 - 20, connect with Route 7.

Bulletin
EASTON, Mass.
Weekly Independent
Circ. 1,542
AUG 2 1956

Places To Go This Week End

CAPE ANN, MASS.—Remember the fun you had at the old village fairs—you can recapture those dreams by visiting the Lanesville Barnacle Bazaar on Saturday, August 4.

The old village fair, featuring auctions, children's parade, music and other colorful attractions, is only part of the fun planned for Cape Ann on that weekend, according to the Massachusetts Department of Commerce.

On Friday and Saturday, shutterbugs will find a wealth of subject material at the Eastern Point Yacht Club which has been chosen as a finishing point for a New York to Gloucester race.

Saturday evening at 8:00 visitors can take advantage of the Festival of the Arts featuring Costume Folk Dances and Music by the Cape Ann Ethnic Groups. This gala event will take place at Gloucester High School.

Stay for the entire weekend, or better still the whole week. You will find plenty to see, do, and enjoy on the Bay State's North Shore. Cape Ann, one of Massachusetts' nine separate vacationlands, abounds with facilities for swimming, fishing, boating, picnicking and numerous outdoor and indoor activities.

Picturesque Cape Ann is easily reached. From Boston, Routes 1 and 1A connect with 128, which terminates on Cape Ann.

CAPE COD,MASS.—Art, Summer Theatre, and healthy outdoor fun are yours for the asking simply by visiting the Cape on the coming August 3rd weekend.

According to the Massachusetts Department of Commerce, two top water events will take place on that weekend when the Falmouth Yacht Club holds its annual Regatta on Friday and Saturday. August 4th is also the day for the Marcus Hall Cup Regatta at Harwichport, and Sunday will find the Barnstable Yacht Club host to the New England Beetlecat Women's Championship Yacht Racing event.

On August 4th, the Cape Playhouse at Dennis will present the exciting story of "Anastasia" with Dolores Del Rio. You have your choice of four other separate Summer Theatres each week at the Cape.

Art lovers visiting the Cape that weekend also have a treat in store for them when the Provincetown Art Association opens its second show of the season.

Plan a week or weekend on enchanting Cape Cod and enjoy the wonderful facilities for boating, swimming, fishing and pleasant relaxation.

From Boston Routes 3 and picturesque Route 58, lead to Route, 6 main route to the Cape.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
AUG 2 1956

Sanroma Returns To Tanglewood

Special to the Hartford Times

Lenox, Mass.—The gala concert by the Boston Symphony Orchestra and the Boston Pops Orchestra climaxing this season's "Tanglewood on Parade" festivities on Thursday evening, Aug. 9, in the Tanglewood Music Shed, will bring back to Tanglewood piano virtuoso, Jesus Maria Sanroma, who will play at the Berkshire Festival for the first time since August, 1942.

With Arthur Fiedler conducting the Boston Pops Orchestra, Sanroma will introduce into the Berkshire Festival repertoire the Piano Concerto in F by Gershwin.

* * *

FOR YEARS Sanroma was official pianist of the Boston Symphony Orchestra and with Serge Koussevitzky conducting he played the American premieres of many outstanding contemporary works for piano and orchestra including the Hindemith Concerto written especially for him. He now serves as musical adviser to the chancellor of the University of Puerto Rico.

The Boston Pops portion of the "Tanglewood on Parade" concert also will feature a Suite from the ballet "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and Ravel's "Bolero," all conducted by Arthur Fiedler.

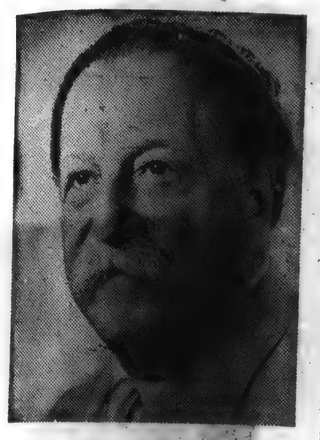
Eleazar de Carvalho will conduct the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10, called "Rasga o Coracao," with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

* * *

DURING THE afternoon, simultaneous demonstrations will be given of the work of all five departments of the Berkshire Music Center — student symphony and chamber music, chorus, original compositions, opera and the amateur division of Tanglewood Study Group. All are open to ticket holders, and for purchasers of box seats a dividend will be a performance of a short opera in the Tanglewood formal gardens at 4 p. m.

[215]

Journal
AMHERST, Mass.
Weekly Independent
Circ. 1,574
AUG 2-1956



Pierre Monteux, conductor of the Boston Symphony Orchestra from 1913-1924, is returning to the orchestra's Berkshire Festival at Tanglewood for the fifth consecutive summer. On Saturday, August 11 at 8:30 p.m., Mr. Monteux will lead a program of works by Freed, Brahms, Enesco and Richard Strauss.

SOLOIST AND CONDUCTOR. Leonard Bernstein, right, distinguished American conductor, who had first experience on the podium in "Tanglewood" will be guest conductor of the Boston Symphony Saturday night, Aug. 4, at a concert in the Music Shed in memory of Koussevitzky. The program will include Mozart's Mass in C Minor excerpts with Soprano Phyllis Curtin, left, among soloists.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,443

Music under the moon, Friday and Saturday evenings, and in the sun on Sunday afternoons by the Boston Symphony Orchestra in the huge Music Shed at Tanglewood, during the annual six-week Berkshire Festival which extends until August 12 in 1956—attracts thousands of music lovers. 108,336 persons attended 12 Shed concerts during the 1955 Festival, an average of 9,028 persons (capacity 6,000), with crowds overflowing on the spacious lawns. Concerts of chamber music are also given in the intimate Theatre-Concert Hall on Wednesday evenings by the chamber orchestra of the Boston Symphony.

AUG 2 1956

-:- THREE CONDUCTORS AT TANGLEWOOD -:-

Shown are three celebrated conductors who will lead the Boston Symphony Orchestra during its remaining concerts at Tanglewood in Lenox. Left to right, they are: Charles Munch, music director of the orchestra; Pierre Monteux, guest conductor on Saturday, August 11; and Leonard Bernstein, guest conductor for the Koussevitzky memorial concert on Saturday, August 4.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
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AUG 2 1956

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The first half of the program will be conducted by Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra and guest conductor at this summer's Berkshire Festival concerts, who is acting head of the school's department of orchestra and conducting. Mr. de Carvalho will conduct the Boston Symphony in Rimsky-Korsakoff's "Russian Easter Overture" and a work by his countryman, the Brazilian composer Heitor Villa-Lobos, the Choros No. 10, titled in Portuguese "Rasga o coracao." Assisting in the Villa-Lobos performance will be the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, head of the choral department.

After the intermission, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive Tanglewood on Parade appearance, bringing with them the well-known piano virtuoso, Jesus Maria Sanroma, who will play at Tanglewood for the first time since August, 1942, and who will introduce to the Berkshire Festival the Piano Concerto in F by Gershwin. In addition, Mr. Fiedler will conduct a suite from the Ballet, "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and other works from the Pops repertory. As is customary at a Boston Pops concert, encores may be expected—and undoubtedly will be performed—on this part of the program.

As in former years, ticket holders for the evening concert are invited to performances by the various departments of the Berkshire Music Center starting at 4:00 p.m. in the Formal Gardens and Barn by students of the opera department and Tanglewood Study Group respectively.

At 5:45 p.m. there will be a fanfare and formal welcoming address by Ralph Berkowitz, dean of the Berkshire Music Center, on the lawns outside the great Music Shed, and at 6:00 p.m. simultaneous performances in the Shed, Theatre and Tanglewood Turn to fourth page

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
AUG 2 1956

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Press (e)
BRISTOL, Conn.
Independent Republican
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AUG 2-1956

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Enterprise (e)
MARLBORO, Mass.
Independent Republican
Circ. 5,435
AUG 3 1956

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They were: Mrs. Ernest Bourgois, Mrs. Mary McDonald, Mrs. Jennie Charon and Mrs. Frank Beaudin.

The ceremonies were held at Tanglewood, the facilities having been provided the Jesuits of New England through the courtesies of the Trustees of the Boston Symphony Orchestra and the Tanglewood Music Festival.

The principal address was given by the Most Rev. Richard J. Cushing, DD, Archbishop of Boston and the opening prayer and ground breaking was by Most Rev. Christopher J. Weldon, DD, Bishop of Springfield.

[216]

Journal
AMHERST, Mass.
Weekly Independent
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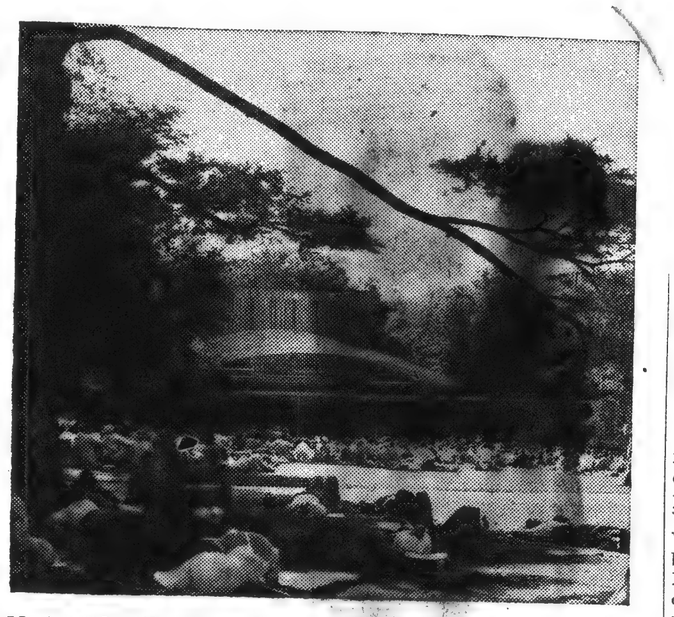

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AUG 9 1956

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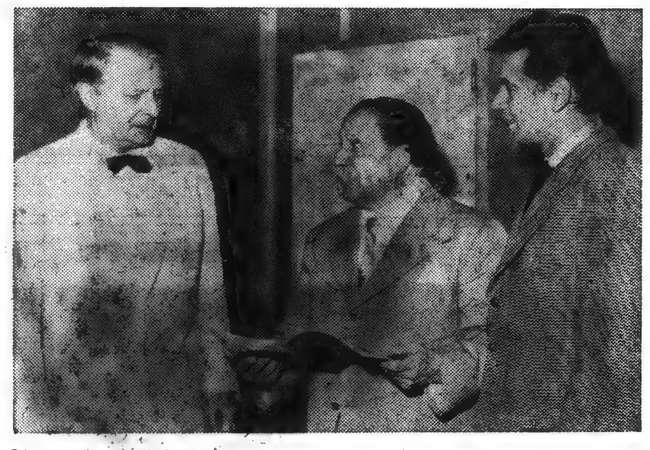

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Circ. 2,443
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Tanglewood Turn to fourth page

[216]

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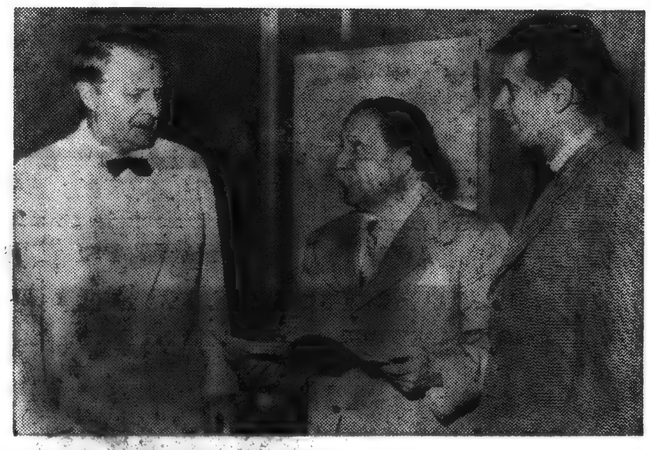

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They were: Mrs. Ernest Bourgois, Mrs. Mary McDonald, Mrs. Jennie Charon and Mrs. Frank Beaudin.

The ceremonies were held at Tanglewood, the facilities having been provided the Jesuits of New England through the courtesies of the Trustees of the Boston Symphony Orchestra and the Tanglewood Music Festival.

The principal address was given by the Most Rev. Richard J. Cushing, DD, Archbishop of Boston and the opening prayer and ground breaking was by Most Rev. Christopher J. Weldon, DD, Bishop of Springfield.

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(Continued from first page)

Chamber Music Hall by students of the orchestral, opera and composition departments.

At 7:00 p. m., while concertgoers eat their picnic suppers on the lawn, the Tanglewood Chorus, under the direction of Hugh Ross, will present an informal concert on the porch of the Main House. The gala concert by the Boston Symphony Orchestra will begin promptly at 8:15 p. m., and at its conclusion, at approximately 10:30 p. m., there will be waltzing on the lawn.

The fifth week of Berkshire Festival concerts will see Mr. deCarvalho conducting the Boston Symphony in a program of works by Barraud, Falla, Ravel, Stravinsky, with his wife, Jocy de Oliveira, as soloist in the Ravel Piano Concerto on Friday evening. Leonard Bernstein will conduct the orchestra in a memorial to its former conductor, Serge Koussevitzky on Saturday evening. The program consists of Prokofieff's Symphony No. 5 which Dr. Koussevitzky introduced to the United States; and Mozart's Mass in C minor (K. 427), Kyrie and Gloria, with the Festival chorus of students of the Berkshire Music Center and soloists Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor. Charles Munch takes the concert Sunday afternoon with works scheduled by Aaron Copland, Tchaikovsky and Schumann, with Zino Francescatti soloist in the Tchaikovsky Violin Concerto.

[216]

Petrovec

REVIEWING the score of the opera, "Griffelkin," to be presented by the Berkshire Music Center opera students at Tanglewood Monday and Tuesday evenings, are Boris Goldovsky, left, who will stage the production, and Lukas Foss, the composer, who will conduct at both performances.

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The audience of 2,500 loved it. They recalled Dr. Munch six times an dtalked so excitedly between the third and fourth movements he was forced to turn and stare them into silence before continuing.

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BSO Timpanist, Retiring, Spends Summers Here

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BSO Violinist To Play Sunday at Church-on-the-Hill

LENOX—A violin sonata by Andrea Zani, believed to have been unplayed since 1700 and never played in this country, will be one of two musical selections to be played Sunday at the Church-on-the-Hill by Boston Symphony Violinist Jesse Ceci.

The other piece will be Vivaldi's Sonata for Violin and Piano, Opus 2, No. 3. Though both works are scored for violin and piano, Mr. Ceci will be accompanied on the church organ by Mrs. Harriet P. Levinson.

Mr. Ceci is a graduate of both the Curtis Institute of Philadelphia and Juilliard School of New York. He has also studied at the Paris Conservatory under a Fulbright grant.

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The Summer Circuit

Drama, Music, Dance

By ORMONDE PLATER

SAY, for instance, that you've got a vacation next week, with nothing better to do with yourself than to scorch your skin. Say, also, that you've got a wife, a son and two tape recorders. If you don't, buy them.

If these ingredients are present — and they're quite necessary in this case — an opportunity exists to improve your mind and lose some sleep. Take heart and embark on the following schedule:

Tomorrow—Rise before church and putt-putt over to Tanglewood. At the same hour—10 a. m.—the Boston Symphony Orchestra will rehearse and students will play chamber music. Borrow a dollar from the wife, send her with one tape recorder to the chamber concert and attend the rehearsal yourself. Then stash the wife and recorder on a bus for Woodstock, where she will attend a Maverick concert at 4 p. m. Meanwhile, you may relax in the sun while the Boston Symphony fiddles and toots. After dark, slip up the road to the Berkshire Music Barn, where Sarah Vaughan will sob and sigh.

Monday—Away with the wife to the Berkshire Festival, where she will be touched and not a little tickled by Lukas Foss' opera, "Griffelkin." It will be a good moral lesson for her, as in the opera an earthward-sent imp decides to forsake Hell. Don't forget the tape recorder. While she's away, the mouse will play, and so you're off to the Berkshire Playhouse, for Ferenc Molnar's "The Good Fairy." Deirdre Owens as the fairy will involve herself in all sorts of fantastic situations.

Tuesday—Skeedaddle to Williamstown for the opening of John P. Marquand's "Point of No Return." But if you're a bank vicepresident, stay away, because the executive in this play doesn't like his exalted position. Ship the wife to Woodstock where she will record the Turnau Opera Players in Mascagni's "Zanetto" and Mozart's "The Impresario."

Wednesday—A busy day indeed, for you stagger out of bed before sundown and traipsy up to Sacandaga. Tallulah Bankhead, all smiles and drawl, will matinee in her new revue, "Welcome Darlings." Rushing from the exit at the final curtain, you hustle to New Scotland, keeping a sharp eye out for the highway patrol, to attend the Shelley Players' performance of "The Moon Is Blue," in which a girl catches her man by devious means. It is to be trusted that the wife will have found her way over to Tanglewood. Zino Francescatti and his violin should transfer to tape without a squeak.

Thursday—Now it's high time to set the son in action. Armed with the second tape recorder, gassed up in his 1928 Ford, he chugs off to Manchester, Vt., where, at the Southern Vermont Art Center, Claude Jean Chiasson will sing and pluck the harpsichord. The wife and her recorder have a full schedule at Tanglewood. The Boston Symphony and Boston Pops will celebrate "Tanglewood on Parade." No rest for you, but down to the Woodstock Playhouse for "The Solid Gold Cadillac."

Friday—It's a long, twisting pull to Lee, Mass., but you arrive to witness a matinee of the San Francisco Ballet dancers, who will be on their toes in three classical numbers. It's also a bitter road to Poultney, Vt. (and watch out for the cops), where the Green Mountain Playhouse should be shattering vases with Tennessee Williams' "The Glass Menagerie." Just slip to your seat in time to find our shy heroine bracing up to finding a mate. The son, meanwhile, gives the Turnau company a whirl and fixes on tape Menotti's humorous opera, "The Telephone," and Ashley Vernon's new work, "Cupid and Psyche." Set an alarm for 7 p. m., so that the wife may get away from her housework and record Dr. Munch tossing the Boston Symphony and his hair at Tanglewood.

SARAH VAUGHN—The blues singer and her trio make an appearance tomorrow night at the Berkshire Music Barn.

Saturday—The most hectic day of the week. Zip up to a matinee at Saratoga, where Robert Q. Lewis will rush about in "What's the Rush?" Zip over to Malden Bridge, where our hero will itch in "The Seven Year Itch." Pack the wife and tape recorder off to Tanglewood, where Pierre Monteux will flutter his mustache at the Boston Symphony. Only get her there in the morning, or she'll miss a public rehearsal and a student symphony concert. Before you zip to Saratoga, order the son and tape recorder to Pittsfield, Mass., for a chamber concert at the South Mountain Temple.

One conflict, however, mars Saturday. There's no one left to hear—or to record—Richard Dyer-Bennett, a folk singer, at the Berkshire Music Barn. On the other hand, a schedule change may be called for. Send the son and tape recorder to Saratoga on Monday night. This will leave you free for the Music Barn. All that's lost is the visual pleasure of Robert Q. Lewis.

The following day—Sunday a week from [illegible]u may lie under a tree, smell the dinner preparations emanating from the kitchen window, watch the son mow the lawn, and listen to the score or so of recordings accumulated during the preceding week.

Summer Playbill in the Week Ahead

BERKSHIRE PLAYHOUSE, Stockbridge, Mass., "The Good Fairy," with Deirdre Owens, 8:45 p. m. Monday through Saturday, 2:30 p. m. Wednesday and Saturday.

GREEN MOUNTAIN PLAYHOUSE, Poultney, Vt., "The Glass Menagerie," 8:30 p. m. Tuesday through Saturday.

MALDEN BRIDGE PLAYHOUSE, "The Seven Year Itch," 8:45 p. m. Tuesday through Saturday, 7 p. m. Sunday.

SACANDAGA THEATER, "Welcome Darlings" (new revue) with Tallulah Bankhead, 8:30 p. m. Monday through Saturday, 2:30 p.m. Wednesday and Saturday.

SHELLEY PLAYERS, New Scotland, "The Moon Is Blue" 8:30 p. m. Wednesday through Sunday.

SPA THEATER, Saratoga Springs, "What's the Rush" (new revue) with Robert Q. Lewis, 8:30 p. m. Monday through Saturday, 2:30 p. m. Wednesday and Saturday.

WILLIAMSTOWN THEATER, "Point of No Return," 8:40 p. m. Tuesday through Saturday, 2:40 p. m. Saturday.

WOODSTOCK PLAYHOUSE, "The Solid Gold Cadillac," 8:30 p. m. Tuesday through Saturday.

AARON COPLAND — The Boston Symphony Orchestra will honor him tomorrow at Tanglewood with a performance of his Symphonic Ode, commissioned for the orchestra's 75th anniversary.

2 Concerts To Be Led By Munch

Charles Munch, music director of the Boston Symphony, conducts two of the week end's three concerts in the huge Music Shed tonight and Saturday evening. The orchestra's associate conductor and concertmaster, Richard Burgin, takes the podium with the orchestra Sunday afternoon.

Tonight's program comprises orchestral music of Beethoven, Tchaikovsky, and the Tanglewood premiere of a work by Goffredo Petrassi, noted Italian composer who is guest teacher of composition this Summer at the orchestra's Summer music school at Tanglewood, the Berkshire Music Center.

SATURDAY CONCERT

The Saturday evening Festival concert is composed of works by Schumann, Honegger, Debussy, and the first Tanglewood performance of a contemporary work by Howard Hanson, director of music at the Eastman Schol of Music, University of Rochester, New York.

Both the Petrassi concerto for Orchestra, No. 5, on Friday night and the Hanson Elegy in Memory of Serge Koussevitzky on Saturday evening were commissioned jointly by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the 75th anniversary of the orchestra, and were introduced to audiences during the past Winter in Boston.

SERKIN SOLOIST

Rudolf Serkin, the celebrated concert pianist who appeared at Tanglewood in 1955 for the first time at a Berkshire Festival concert, and who attracted a near-record audience of 15,624, will be soloist in Schumann's Piano Concerto in A minor, tomorrow night.

Richard Burgin's Sunday afternoon concert consists of music by Prokofieff, Hindemith and Mahler, with Ruth Posselt—in private life, Mrs. Burgin—as soloist in Hindemith's Violin Concerto. Reservations are available at box office, Lenox 600.

TANGLEWOOD

Symphony To Play 3 Concerts

The three week-end concerts by the 105-piece Boston Symphony tonight, tomorrow night, and Sunday afternoon in the Music Shed will be led tonight by Eleazar de Carvalho, director of the Brazil Symphony Orchestra of Rio de Janeiro; by Leonard Bernstein tomorrow night; by the Boston Symphony Orchestra's Music Director Charles Munch, Sunday afternoon.

The Brazilian conductor's program will be symphonic works by Henri Barraud, Manuel de Falla, Igor Stravinsky with his wife, pianist Joey de Oliveria, as soloist.

Bernstein's concert will consist of Prokofieff's Fifth Symphony and Mozart's Mass in C minor, Kyrie and Gloria, with the assistance of the Festival Chorus of Berkshire Music Center.

SUNDAY CONCERT

Dr. Munch's Sunday concert will commemorate the 100th anniversary of the death of Robert Schumann with a performance of his second symphony, followed by Aaron Coplan's Symphonic Ode.

"Griffelkin," an opera by Lukas Foss, will have its world premiere next week. Two performances will be given, Monday and Tuesday in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., at 8:30 P. M.

Seats for both performances are reserved, and are available to those who support the music school through membership in its Friends' organization. Reservations may be made through the Friends' office at Tanglewood, telephone Lenox, Mass. 600.

Pops Concert to Climax Tanglewood on Parade

The annual musical "sampler" of the many activities taking place daily and nearly every evening, titled: Tanglewood on Parade, highlight of the closing week of the festival by the Boston Symphony Orchestra, will be held Thursday from 6 to 11 P. M. Proceeds are for the summer school of the Berkshire Music Festival.

The first half of the program will be conducted by Eleazar de Carvalho, Director and Permanent Conductor of the Brazil Symphony Orchestra and guest conductor at this summer's Berkshire Festival concerts. He will lead the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and a work by his countryman, the Brazilian composer Heitor Villa-Lobos—the "Chorus No. 10". Assisting will be the Festival Chorus of Berkshire Music Center of Berkshire Music Center students.

Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive Tanglewood On Parade appearance, assisted by the piano virtuoso, Jesus Maria Sanroma, who will introduce the Piano Concerto in F by Gershwin. Fiedler will conduct a suite from the ballet "La Boutique Fantasque," and other works from the Pops repertory. As is customary at a Pops concert, encores may be expected.

Ticket holders for the evening concert are invited to performances by the various departments of the Berkshire Music Center starting at 4:00 P. M. in the Formal Gardens and Barn by students of the opera department and Tanglewood Study Group respectively.

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OVERFLOW AUDIENCE AT TANGLEWOOD

This is part of an overflow crowd which couldn't get into the 6,000-seat Music Shed at Tanglewood for concerts. Sponsors would be happy if tonight's concert of the Boston Symphony Orchestra produces similar results.

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News (e)
SPRINGFIELD, Mass.
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AUG 3 1956

Tanglewood Concerts Move to Shed Tonight

The 1956 Berkshire Festival moves across the spacious lawn at Tanglewood, Lenox, Mass., tonight from the intimate Theatre-Concert Hall to the great Music Shed, when the first of this season's concerts by the full 106-piece Boston Symphony Orchestra will be given at 8:30 o'clock. Charles Munch, the orchestra's music director, will conduct a program comprised of Berlioz' Overture, The Roman Carnival, Debussy's Prelude to the Afternoon of a Faun, the Second Suite from Ravel's ballet, "Daphnis and Chloe", and Brahms' Second Symphony.

As in the last two seasons there will be twelve concerts in the shed by the full Boston Symphony Orchestra, all of them concentrated in the final four week ends of the Festival, on Friday and Saturday evenings, and Sunday afternoons. Last season the twelve Shed concerts attracted a total attendance of 108,336, for an average of 9,028—one and one-half times the seating capacity (6,000), the overflow picnicking on the Tanglewood lawns under the stars or in Sunday sunshine.

TANGLEWOOD PREMIER

Tomorrow night Dr. Munch conducts the Tanglewood premiere of the first act of Wagner's "Die Walkure," in concert form, with Margaret Harshaw, soprano, and Albert Da Costa, Amatterdam, N. Y., tenor, both of the Metropolitan Opera, and James Pease, basso.

Miss Harshaw made her Tanglewood debut last Summer with the Boston Symphony in a concert performance of Beethoven's "Fidelio." Da Costa, singing with the Boston Symphony and at Tanglewood for the first time, is a young tenor who made a sensational debut at the Metropolitan last season in "Die Meistersinger," a role he will sing at the final Tanglewood concert August 12.

FORMER STUDENT

Pease is a former Berkshire Music Center student returning to Tanglewood after European triumphs in the Wagner repertory with the Hamburg Opera Company. The Saturday night program also includes two Tanglewood first performances by the orchestra: Samuel Barber's Adagio for Strings and Bohuslav Martinu's Symphonic Fantasies. The latter was commissioned by Dr. Munch for this year's Boston Symphony's 75th anniversary.

Sunday afternoon Pierre Monteux, 81-year-old former regular conductor of the Boston Symphony Orchestra returns to Tanglewood for the first of two appearances this Summer, marking the fifth consecutive year that he has been guest conductor at the Berkshire Festival.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

AUG 3 1956

Music Fesitval Ends Next Week At Lenox

"Tanglewood On Parade" Winds Up Season

Four concerts during the coming week - a recital on Wednesday evening (August 8) in the intimate Theatre-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings (August 10 and 11) and Sunday afternoon (August 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed - will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symhony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on August 8, when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theatre-Concert Hall, 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (August 11); and the Festival will conclude on Sunday afternoon (August 12) with Dr Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Overture; the late George Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

Tanglewood On Parade

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstrations at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4 p.m. At 8:15 p.m. a gala concert will be played in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra, and concluding with the drawing of door prizes and waltzing on the lawn.

Eleazar de Carvalho, Artistic Director and Permanent Conductor of the Brazil Symphony Orchestra and acting head this summer of the department of orchestra and conducting of the Berkshire Music Center, will conduct the Boston Symphony Orchestra on the first half of the program in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

Arthur Fiedler will conduct the Boston Pops Orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Piano Concerto in F.

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a.m. (August 11), which Pierre Monteux will conduct and for which a nominal charge of $1.00 is made for the benefit of the Orchestra's Pension Fund.

Evening concerts at Tanglewood are at 8:30 p.m.; the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale the day of the performance.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 4 1956

U.S. Tours Overseas

Music artists set to tour the world this year and early in 1957, under ANTA's International Exchange Program, include Marian Anderson, Richard Tucker, Eleanor Steber, William Warfield, Gregor Piatigorsky, Eugene List and Carol Glenn, the New York Woodwind Quintet, the Ballet Theater, the New York City Ballet, and the Boston Symphony Orchestra. Announcement of the list was made by Robert W. Dowling, chairman of the board of ANTA, which acts as the professional agency for the State Department in handling tours of American artists who serve as this country's cultural ambassadors abroad.

August will see the New York Woodwind Quintet touring South and Central America, the New York City Ballet dancing in Europe, Eugene List and Carol Glenn giving concerts in Indonesia, William Warfield singing in the Near East and Africa, and the Boston Symphony playing in Europe and Russia.

The Ballet Theater tours Europe and the Near East in September, while Piatigorsky plays in the Far East. Miss Steber tours free Asia and the Near East early in 1957, while Miss Anderson heads for the Far East a little later on.

ANTA has sponsored the tours of more than 60 artists and musical organizations since the program was initiated late in 1954 by President Eisenhower. Robert C. Schnitzer acts as general manager.

AROUND THE TOWN:

Tanglewood Began As a Civic Enterprise

By EDGAR S. VanOLINDA

A recent telephone request concerning the genesis of the music festival each summer, at Tanglewood from some newcomers to Albany led us to believe that, perhaps, there were many others to whom Tanglewood is just a spot in Massachusetts, although virtually in our back yard.

The great music festival grew from a local project for outdoor concerts in Lenox, Mass. It was first undertaken in 1934 by the citizens of Berkshire County. At first an orchestra from the New York Philharmonic-Symphony Society was engaged under the direction of Henry Hadley. The slogan was: "Music Under the Stars". Two years later the entire Boston Symphony Orchestra under the direction of Serge Koussevitzky was brought from Boston, with a shell for the musicians and a tent for the audience. We still remember the concert under that tent and the terrible storm of rain and thunder which drowned out the orchestra, being broadcast over a coast-to-coast network during a program of Wagner music. Even the Russian maestro threw up his hands in defeat. This was "Wagner with Sound Effects," the heading which appeared over our review of that famous occasion. Dr. Koussevitzky then said he would never play under a tent again.

GIFT OF ESTATE BIG HELP

The next step was brought about by the gift to the Boston orchestra of the 200-acre estate, known as "Tanglewood," from the family of William Tappen, a Boston banker and merchant where Nathaniel Hawthorne lived from 1851 to 1853. It was here that the author planned "Tanglewood Tales," wrote the "Wonder Book" and assembled material for "The Hous of Sven Gables". The house where he lived burned down in 1890. A replica on the original site was built in 1948 and presented to the orchestra by the National Federation of Music Clubs, for use as studios for the Berkshire Music Center.

Following the death of Dr. Koussevitzky, in 1951, Charles Munch became the director of the Festival and the Berkshire Music Center, with its over 400 students from most of the countries about the globe.

PERFORMANCES ALMOST EVERY DAY

The performances of the school, given not only in the large Shed (6,000 capacity) but in the smaller Theatre-Concert Hall and the still smaller Chamber Music Hall, make it possible for visitors to attend opera, chamber, orchestral and choral concerts almost daily throughout the Festival.

It is amazing to us how many Albany Area music lovers have never attended any of the concerts at Tanglewood but will drive much farther for a good dinner or to attend one of the many summer theatres. Not to have taken advantage of the greatest musical festival in the world, requiring a little over an hour's motor trip through the magnificent New England landscape, surrounded by the beautiful Berkshire Hills, is about the same as going to Buffalo without a trip to see Nigara Falls. The big shed opens this weekend, and it is not unusual to find 8,000 people on the lawns, unable to get seats inside the 6,000-seat Shed. 14,000 music lovers can't be wrong on a pleasant Sunday afternoon.

Bernstein Will Conduct Koussevitzky Memorial

One of Berkshire Music Festival's Most Famous Pupils Will Be on Podium for Special Concert Tomorrow Evening

Lenox, Aug. 3—Leonard Bernstein conducts the Boston Symphony Orchestra tomorrow night in the great Music Shed at Tanglewood. The Berkshire Festival concert is in memory of Serge Koussevitzky. As one of the most illustrious pupils of the former conductor of the Boston Symphony, Mr. Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist. Regularly he heads the department of orchestra and conducting at the orchestra's summer music school at

LEONARD BERNSTEIN

Tanglewood, the Berkshire Music Center, and this summer is on leave of absence.

Mr. Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtain, soprano; Eunice Alberts, contralto; and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

Favorite Combination

In his 25 years as conductor of the Boston Symphony Orchestra the late Serge Koussevitzky often conducted performances of Mozart's music and it was he who conceived the idea of the "Bach-Mozart" concerts by the chamber orchestra of Boston Symphony musicians which now traditionally precede the four weeks of Berkshire Festival concerts by the full Boston Symphony Orchestra. Prokofieff's Fifth Symphony was given its premiere American performances under Dr. Koussevitzky's direction in November, 1945. By coincidence, when the score of the symphony arrived in this country, it turned out to be written on music manuscript paper which had been sent to Russia during the war by Dr. Koussevitzky when it became known that there was a shortage in Russia of such paper.

The three vocal soloists in the portion of Mozart's Mass which will be sung are all former students at the Berkshire Music Center who have since gone on to distinguished careers in the concert and operatic fields. Miss Curtin was a student at Tanglewood in 1946, 1948 and 1951; Miss Alberts studied there in 1941, 1946, 1947, 1950 and 1951; and Mr. McCollum was a student in the opera department in 1952 and 1953.

Also TV Star

During the past season Mr. Bernstein has added another phase to his many and varied activities, that of televison personality. His several appearances during the year on the "Omnibus" program were hailed enthusiastically by both press and public. He currently is completing work on two musicals which will be produced on Broadway in the fall. One is an opera, with libretto by Lillian Hellman, based upon Voltaire's "Candide." The other is called "East Side Story."

Sunday afternoon Dr. Munch returns to the podium in a concert which will bring the eminent violinist Zino Francescatti to the stage of the Shed as soloist in the Tchaikovsky Concerto. Dr. Munch will begin the concert with the Tanglewood premiere of Aaron Copland's Symphonic Ode, composed for the 75th anniversary of the Boston Symphony Orchestra, and the concert will conclude with the Symphony No. 2 in C Major by Schumann, performed in commemoration of the 100th anniversary of the composer's death (July 29, 1856).

Mr. Francescatti, who lives in nearby Monterey, can trace a direct line of violin tradition from the legendary Paganini: His first teacher was his father who had studied violin with Sivori, who in turn had been the only direct pupil of Paganini. At five Francescatti made his first public appearance. At 10 he created a profound impression in the Beethoven Concerto. At 20 he made his formal debut with an orchestra in Paris. Before coming to the United States in 1939, he was already famous throughout Europe and South America. His violin is the famous "Hart" Stradivarius, dated 1727, which is one of the finest examples of the great violinmaker's art.

Remaining tickets for these two concerts, as well as for those of next week—the final week of the 1956 Berkshire Festival—are now on sale at the Tanglewood box-office and telephone reservations are accepted—Lenox 600.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 99,506

AUG 3 1956

MUSIC

Berkshire Festival Enters Final Week Of Activities

By GORDON E. ARMSTRONG

The Berkshire Music Festival enters its final week of activities this season which will conclude with next Sunday afternoon's concert at Tanglewood. As in the past, the closing week promises to be of unusual interest to visitors, both as regards student events and Festival concerts. The annual "Tanglewood on Parade," highlighting an appearance of Arthur Fiedler and the Boston Pops Orchestra, comes on Thursday.

As the name suggests, "Tanglewood on Parade" will give Thursday's Festival patrons an insight into the work done by students at the Berkshire Music Center, the school which for some years has been an important phase of these annual music festivals. From 6-7 p. m. simultaneous programs will be given in all five departments of the school. A gala concert in which both the Boston Symphony and the Boston Pops Orchestra will appear is to follow at 8:15, with the interval giving visitors time for a picnic supper on the festival grounds. After the concert, there will be waltzing on the lawn and the awarding of door prizes.

The Boston Symphony, conducted by Eleazar Carvalho, will open Thursday's concert. The young Brazilian conductor, who like Leonard Bernstein is another gifted protege of the late Serge Koussevitzky, will conduct "The Russian Easter" Overture of Rimsky-Korsakoff and Choros No. 10 by Villa-Lobos, the latter featuring the Berkshire Festival Chorus. In the second half of the concert, Fiedler will present a typical Boston Pops program with pianist Jesus Maria Sanroma as soloist. The celebrated Puerto Rican pianist, who appeared in a Bowl concert here a few years ago, will be heard with the orchestra in the Gershwin Piano Concerto. The program also includes Ravel's Bolero and La Boutique Fantasque by Rossini-Respighi.

What is labeled a "world premiere" of "Griffelkin," an opera by Lukas Foss, will be given by the opera department of the Berkshire Music Center tomorrow evening with a repeat performance on Tuesday evening. Actually this will be the first complete stage performance of the opera though it was presented in November of last year by the television Opera Theater of the National Broadcasting Company which commissioned the work. The Tanglewood performances are being staged by Boris Goldovsky, head of the Center's opera department, and the composer, a member of the school's composition faculty, will conduct both of this week's presentations. Seats for the performances are available only to members of the Friends of the Berkshire Music Center, a group open to all contributors towards the support of the school.

Here is a listing of the four regular festival concerts for the last week:

Wednesday, 8:30 p. m.—Theater-Concert Hall—Chamber Music: Zino Francescatti, violin, and Artur Balsam, piano
- Faure: Violin Sonata No. 1
- Ravel: Violin Sonata
- Franck: Violin Sonata in A

Friday, 8:30 p. m. — Music Shed — Boston Symphony Orchestra:
- Haydn: Symphony No. 102 in B-Flat
- Piston: Symphony No. 6
- Strauss: Don Juan

Conductor, Charles Munch
- Dukas: L'Apprenti Sorcier

Saturday, 8:30 p. m. — Music Shed—Boston Symphony Orchestra
- Freed: Festival Overture
- Brahms: Symphony No. 3 in F
- Enesco: Suite for Orchestra, Opus 9
- Strauss: Suite from "Der Rosenkavalier"

Conductor, Pierre Monteux

Sunday, 2:30 p. m.—Music Shed—Boston Symphony Orchestra
- Beethoven; Symphony No. 3 in E-Flat, "Eroica"
- Wagner: Opening and final scenes from Act III of "Die Meistersinger".
- Soloists: James Pease, bass; Albert Da Costa, tenor; Marguerite Willauer, soprano; Rosalind Hupp; Robert Nagy; John McCurdy.
- Berkshire Festival Chorus of Berkshire Music Center students trained by James Aliferis.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 3 1956

Full Week At Tanglewood To Wind Up Berkshire Festival

Four concerts during the coming week—a recital on Wednesday evening in the intimate Theatre-Concert Hall by violinist Zino Francescatti and pianist Arthur Balsam, and three week-end concerts on Friday and Saturday evenings (Aug. 10 and 11) and Sunday afternoon (Aug. 12) by the full Boston Symphony orchestra in the music shed—will conclude the 1956 Berkshire Festival at Tanglewood in Lenox.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck.

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening; and the Festival will conclude on Sunday afternoon with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstrations at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4:00 p.m. At 8:15 p.m. a gala concert will be played in the Music Shed by the Boston Symphony orchestra and the Boston Pops orchestra, and concluding with the drawing of door prizes and waltzing on the lawn. Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony orchestra and acting head this summer of the department of orchestra and conducting of the Berkshire Music Center, will conduct the Boston Symphony orchestra on the first half of the program in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross. Arthur Fiedler will conduct the Boston Pops orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Piano Concerto in F.

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony orchestra, in the Music Shed at 10:00 a.m., which Pierre Monteux will conduct.

The final week of the Berkshire Music Center will see the school in almost continuous activity. Student concerts, open to the public through a voluntary contribution to the school's support, are as follows:

Sunday, 10:00 a.m., Chamber Music Hall: Concert of Chamber Music by students of Dept. 1.

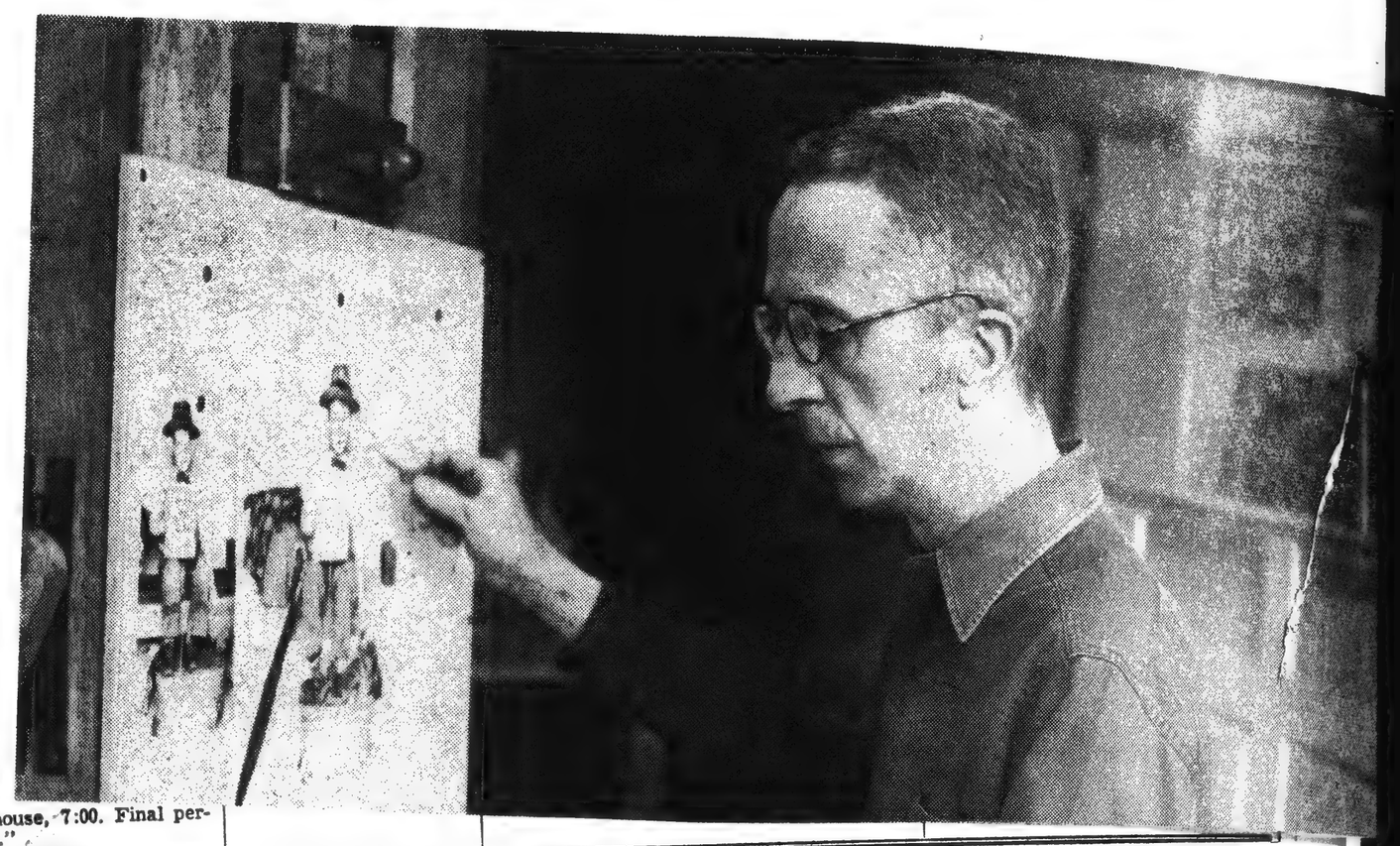
Monday and Tuesday, 8:30 p.m., Theatre-Concert Hall: (Students of Dept. IV). "Griffelkin," opera in three acts, by Lukas Foss.

Saturday, 3:00 p.m. - Music Shed: Symphony orchestra concert by students of Dept. I (Season's scholarships and prizes to be announced during concert).

Sunday, 10:00 a.m. - Theatre-Concert Hall: Concert of Chamber Music by students of Dept. I.

[220]

Bigwigs



Tanglewood
10:00—Chamber M
(Friends)
2:30—Boston Sym
Munch, Music S
Symphonic Ode
Violin Concerto
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Symphony No.

Music Mou
4:00—Berkshire
harpist, assisti
Quartet in A
Variations Pa
Danses Sacre
Quartet in C

Berkshire
8:40—Sarah Va

Avaloch
8:30—Steffen Z
"This Prope
Lover."

Continuing: Malden Bridge Playhouse, 7:00. Final performance, "Tea and Sympathy."

August 12

Tanglewood

10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 3 ("Eroica") — *Beethoven*
"Die Meistersinger," Act 3 (opening and final scene) Chorus — *Wagner*
and Soloists: James Pease, Albert da Costa, Marguerite Willauer

New York Pro Musica Antiqua

3:30—Tudor and Elizabethan music
(At South Mountain Temple of Chamber Music, Pittsfield.)

Berkshire Music Barn

8:40—Modern Jazz Quartet and Chris Connors

Avaloch

8:30—Steffen Zacharias' Theater Club. "A Phoenix Too Frequent."

Music Mountain

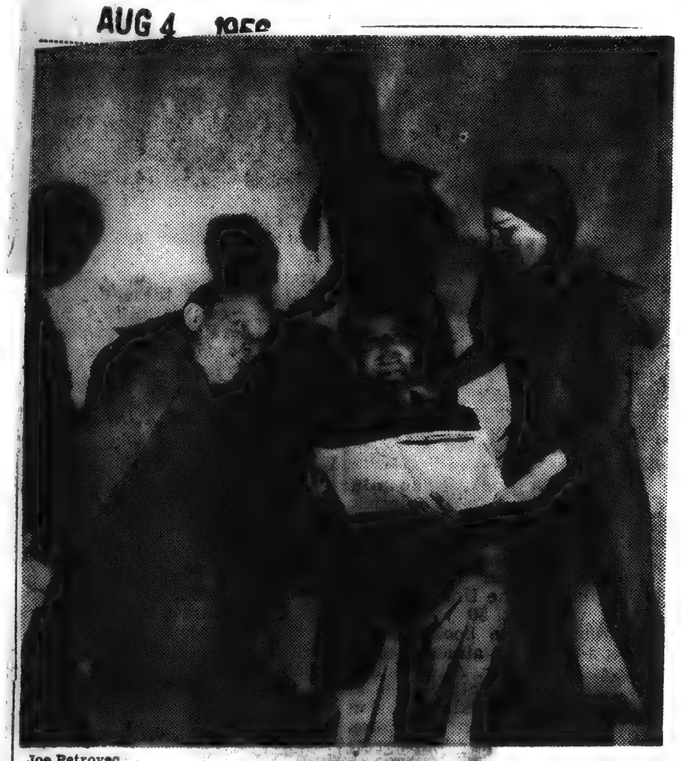
4:00—Berkshire Quartet. Dorothy Eustis, pianist, assisting artist.

Quartet in D major (K. 575) — *Mozart*
Piano Quintet No. 2 — *Dohnanyi*
Quartet No. 1, Op. 7 — *Bartok*

Continuing: Malden Bridge Playhouse, 7:00

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 4 1956



Joe Petrovec

"Griffelkin," an opera by Lukas Foss (center), will be directed by Boris Goldovsky (left), with Mildred Allen (right) in the title role on Monday and Tuesday evenings at Tanglewood.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

AUG 4 1956

Final Concerts Aug. 8-10-11-12

Four concerts during the coming week—a recital on Wednesday evening (August 8) in the intimate Theater-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings (August 10 and 11) and Sunday afternoon (August 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Mass.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on Aug. 8, when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theater-Concert Hall, 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Fredd, Brahms, Enesco and Richard Strauss on Saturday evening (August 11); and the Festival will conclude on Sunday afternoon (August 12) with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Oveture; the late Georges Enesco's Suuite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstratoins at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera.

LEGAL NOTICES

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

AUG 4 1956

Berkshires Tonight

Leonard Bernstein conducts the Boston Symphony Orchestra tonight in the Music Shed at Tanglewood, Lenox, in a concert in memory of Serge Koussevitzky.

As one of the most illustrious pupils of the former conductor of the Boston Symphony, Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist. Regularly he heads the department of orchestra and conducting at the orchestra's Summer music school at Tanglewood, the Berkshire Music Center.

Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C minor (K. 427), with the festival chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

AUG 4 1956

Concert Today In Memory of Koussevitzky

Lenox, Aug. 3—Leonard Bernstein conducts the Boston Symphony Orchestra Saturday in the great Music Shed at Tanglewood. The Berkshire Festival concert is in memory of Serge Koussevitzky.

As one of the most illustrious pupils of the late conductor of the Boston Symphony, Mr. Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist.

Mr. Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto; and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

The first vocal soloists in the portion of Mozart's Mass which will be sung are all former students at the Berkshire Music Center who have since gone on to distinguished careers in the concert and operatic fields.

Sunday afternoon, Dr. Munch returns to the podium in a concert which will bring the eminent violinist Zino Francescatti to the stage of the Shed as soloist in the Beethoven Concerto in the [illegible]

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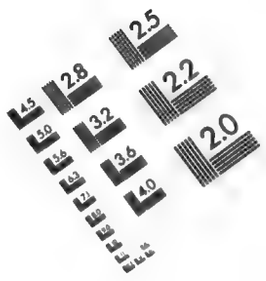

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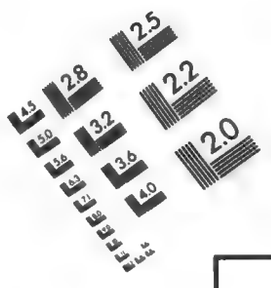

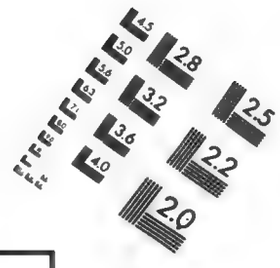

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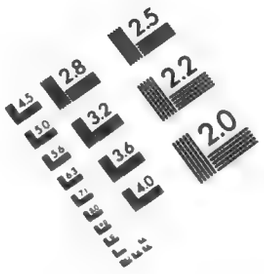

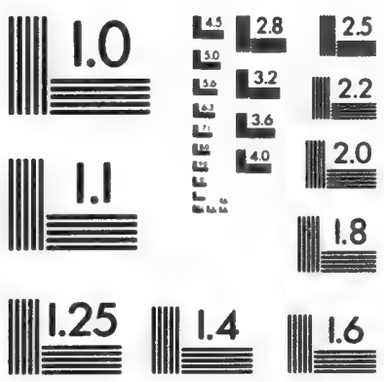

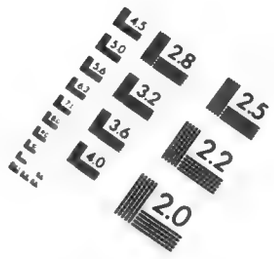

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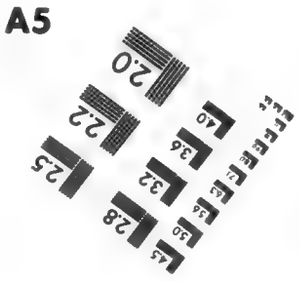

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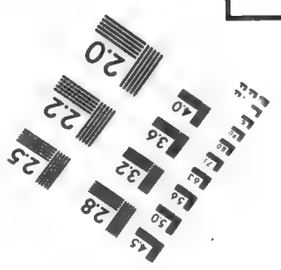
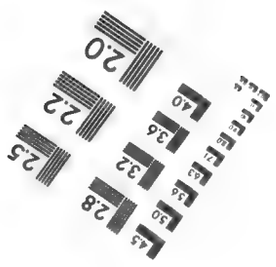


PRECISION[SM] RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119



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Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in *This Type*.

HOW TO GET THERE: **TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; BERKSHIRE MUSIC BARN, southeast of Tanglewood between Routes 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sharon, Conn., on Route 4 toward Amenia. JACOB'S PILLOW, off Jacob's Ladder section of Route 20 in the village of West Becket.**

Sunday

August 5

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphonic Ode — *Copland*
Violin Concerto — *Tchaikovsky*
Soloist: Zino Francescatti
Symphony No. 2 in C major — *Schumann*

Music Mountain

4:00—Berkshire Quartet. Virginia Morgan Robinson, harpist, assisting artist.

Quartet in A major (K. 464) — *Mozart*
Variations Pastorales — *Samuel-Rousseau*
Danses Sacree et Profane — *Debussy*
Quartet in C major, Op. 61 — *Dvorak*

Berkshire Music Barn

8:40—Sarah Vaughan and Trio

Avaloch

8:30—Steffen Zacharias' Theater Club. "Aria da Capo," "This Property Is Condemned" and "The Constant Lover."

Continuing: Malden Bridge Playhouse, 7:00. Final performance, "Tea and Sympathy."

Monday

August 6

Tanglewood

8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends — special tickets required)

Berkshire Playhouse

8:45—"The Good Fairy," with Deirdre Owens

Continuing: Avaloch, 8:30

Tuesday

August 7

Tanglewood

8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater

8:40—"Point of No Return"

Malden Bridge Playhouse

8:45—"The Seven-Year Itch"

Sharon Playhouse

8:40—"The Importance of Being Earnest"

Jacob's Pillow

9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "A Masque of Beauty and the Shepherd."

Continuing: Berkshire Playhouse, 8:45

Wednesday

August 8

Tanglewood

8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.

Violin Sonata No. 1 — *Faure*
Violin Sonata — *Ravel*
Violin Sonata — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

Thursday

August 9

Tanglewood

Tanglewood on Parade.

8:00—Student Orchestra, Opera Scenes, Chorus, Chamber Music.

8:45—Shed Concert.

Boston Symphony Orchestra. Conductor, Eleazar de Carvalho.

Overture: "The Russian Easter" — *Rimsky-Korsakoff*
Chorus No. 10 (Rasga o coracoa) — *Villa-Lobos*

Boston Pops Orchestra. Conductor, Arthur Fiedler.

La Boutique Fantasque — *Rossini-Respighi*
Piano Concerto in F — *Gershwin*
Soloist: Jesus Maria Sanroma
Bolero — *Ravel*

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 102 in B-flat major — *Haydn*
Symphony No. 6 — *Piston*
"Don Juan" — *Strauss*
"L'Apprenti Sorcier" — *Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

Saturday

August 11

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 1 Orchestra. Music Shed. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.

Festival Overture — *Freed*
Symphony No. 3 in F major — *Brahms*
Suite for Orchestra, Op. 9 — *Enesco*
Suite from "Der Rosenkavalier" — *Strauss*

South Mountain

3:30—John Corigliano, New York Philharmonic Quartet

Sonata for Violin and Piano — *Strauss*
Serenade for Violin, Viola and Cello — *Beethoven*
Piano Quartet in G minor, Op. 26 — *Brahms*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

August 12

Tanglewood

10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 3 ("Eroica") — *Beethoven*
"Die Meistersinger," Act 3 (opening and final scene) Chorus — *Wagner*
and Soloists: James Pease, Albert da Costa, Marguerite Willauer

New York Pro Musica Antiqua

3:30—Tudor and Elizabethan music
(At South Mountain Temple of Chamber Music, Pittsfield.)

Berkshire Music Barn

8:40—Modern Jazz Quartet and Chris Connors

Avaloch

8:30—Steffen Zacharias' Theater Club. "A Phoenix Too Frequent."

Music Mountain

4:00—Berkshire Quartet. Dorothy Eustis, pianist, assisting artist.

Quartet in D major (K. 575) — *Mozart*
Piano Quintet No. 2 — *Dohnanyi*
Quartet No. 1, Op. 7 — *Bartok*

Continuing: Malden Bridge Playhouse, 7:00

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100
AUG 4 1956

Final Concerts Aug. 8-10-11-12

Four concerts during the coming week—a recital on Wednesday evening (August 8) in the intimate Theater-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings (August 10 and 11) and Sunday afternoon (August 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Mass.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on Aug. 8, when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theater-Concert Hall, 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (August 11); and the Festival will conclude on Sunday afternoon (August 12) with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Lukas Foss' "Griffelkin," a children's opera, which will be performed by students of the Berkshire Music Center (August 6 and 7); Aaron Copland's Symphonic Ode, composed for the 75th anniversary of the Boston Symphony Orchestra, and the concert will conclude with the Symphony No. 2 in C Major by Schumann, performed in commemoration of the 100th anniversary of the composer's death.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 90,746
AUG 4 1956

Concert Today In Memory of Koussevitzky

Lenox, Aug. 3—Leonard Bernstein conducts the Boston Symphony Orchestra Saturday in the great Music Shed at Tanglewood. The Berkshire Festival concert is in memory of Serge Koussevitzky.

As one of the most illustrious pupils of the late conductor of the Boston Symphony, Mr. Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist.

Mr. Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C minor, K. 427, with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto; and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

The three vocal soloists in the portion of Mozart's Mass which will be sung are all former students at the Berkshire Music Center who have since gone on to distinguished careers in the concert and operatic fields.

Sunday afternoon, Dr. Munch returns to the podium in a concert which will bring the eminent violinist Zino Francescatti to the stage of the Shed as soloist in the Tchaikovsky Concerto. Dr. Munch will begin the concert with the Tanglewood premiere of Aaron Copland's Symphonic Ode, composed for the 75th anniversary of the Boston Symphony Orchestra, and the concert will conclude with the Symphony No. 2 in C Major by Schumann, performed in commemoration of the 100th anniversary of the composer's death.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 4 1956

Joe Petrovec

"Griffelkin," an opera by Lukas Foss (center), will be directed by Boris Goldovsky (left), with Mildred Allen (right) in the title role on Monday and Tuesday evenings at Tanglewood.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300
AUG 4 1956

Berkshires Tonight

Leonard Bernstein conducts the Boston Symphony Orchestra tonight in the Music Shed at Tanglewood, Lenox, in a concert in memory of Serge Koussevitzky.

As one of the most illustrious pupils of the former conductor of the Boston Symphony, Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist. Regularly he heads the department of orchestra and conducting at the orchestra's Summer music school at Tanglewood, the Berkshire Music Center.

Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C minor (K. 427), with the festival chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

LEGAL NOTICES

[221]

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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

Sunday

August 5

Tanglewood

10:00—Chamber Music, Dept. 1. Chamber Music Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphonic Ode — *Copland*
Violin Concerto — *Tchaikovsky*
Soloist: Zino Francescatti
Symphony No. 2 in C major — *Schumann*

Music Mountain

4:00—Berkshire Quartet. Virginia Morgan Robinson, harpist, assisting artist.

Quartet in A major (K. 464) — *Mozart*
Variations Pastorales — *Samuel-Rousseau*
Danses Sacree et Profane — *Debussy*
Quartet in C major, Op. 61 — *Dvorak*

Berkshire Music Barn

8:40—Sarah Vaughan and Trio

Avaloch

8:30—Steffen Zacharias' Theater Club. "Aria da Capo," "This Property Is Condemned" and "The Constant Lover."

Continuing: Malden Bridge Playhouse, 7:00. Final performance, "Tea and Sympathy."

August 12

Tanglewood

10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 3 ("Eroica") — *Beethoven*
"Die Meistersinger," Act 3 (opening and final scene) Chorus and Soloists: James Pease, Albert da Costa, Marguerite Willauer — *Wagner*

New York Pro Musica Antiqua

3:30—Tudor and Elizabethan music
(At South Mountain Temple of Chamber Music, Pittsfield.)

Berkshire Music Barn

8:40—Modern Jazz Quartet and Chris Connors

Avaloch

8:30—Steffen Zacharias' Theater Club. "A Phoenix Too Frequent."

Music Mountain

4:00—Berkshire Quartet. Dorothy Eustis, pianist, assisting artist.

Quartet in D major (K. 575) — *Mozart*
Piano Quintet No. 2 — *Dohnanyi*
Quartet No. 1, Op. 7 — *Bartok*

Continuing: Malden Bridge Playhouse, 7:00

Monday

August 6

Tanglewood

8:30—Dept. 4 Opera. "Griffelkin," by Lukas Foss. First stage performance. (Friends — special tickets required)

Berkshire Playhouse

8:45—"The Good Fairy," with Deirdre Owens

Continuing: Avaloch, 8:30

Tuesday

August 7

Tanglewood

8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater

8:40—"Point of No Return"

Malden Bridge Playhouse

8:45—"The Seven-Year Itch"

Sharon Playhouse

8:40—"The Importance of Being Earnest"

Jacob's Pillow

9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "A Masque of Beauty and the Shepherd."

Continuing: Berkshire Playhouse, 8:45

Wednesday

August 8

Tanglewood

8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.

Violin Sonata No. 1 — *Faure*
Violin Sonata — *Ravel*
Violin Sonata — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

Thursday

August 9

Tanglewood

Tanglewood on Parade.
:00—Student Orchestra, Ope
Chorus, Chamber Music.
:15—Shed Concert.
Boston Symphony Orches
ductor, Eleazar de Carval
Overture: "The Russian — *Rimsky*
Chorus No. 10 (Rasga o

Boston Pops Orchestra.
Arthur Fiedler.
La Boutique Fantasque — *Ross*
Piano Concerto in F
Soloist: Jesus Maria S
Bolero

Continuing: Jacob's Pillow
shire Playhouse, 8:45; W
Summer Theater, 8:
Bridge Playhouse, 8:45;
house, 8:40

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 4 1956

Joe Petrovec

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Free Press
SPRINGFIELD, Mass.
Weekly — Democrat
Circ. 7,100

AUG 4 1956

Final Concerts Aug. 8-10-11-12

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In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

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First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Oveture; the late Georges Enesco's Suuite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstratoins at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera.

LEGAL NOTICES

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

AUG 4 1956

Berkshires Tonight

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Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C minor (K. 427), with the festival chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 30,746

AUG 4 1956

Concert Today In Memory of Koussevitzky

Lenox, Aug. 3—Leonard Bernstein conducts the Boston Symphony Orchestra Saturday in the great Music Shed at Tanglewood. The Berkshire Festival concert is in memory of Serge Koussevitzky.

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The three vocal soloists in the portion of Mozart's Mass which will be sung are all former students at the Berkshire Music Center who have since gone on to distinguished careers in the concert and operatic fields.

Sunday afternoon, Dr. Munch returns to the podium in a concert which will bring the eminent violinist Zino Francescatti to the stage of the Shed as soloist in the Tchaikovsky Concerto. Dr. Munch will [illegible] with the [illegible] Aaron Copland [illegible] cycle, commemorating the [illegible] orchestra.

[illegible] No. [illegible] include [illegible] in C Minor [illegible]

[221]

Summer Calendar

o Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: **TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; BERKSHIRE MUSIC BARN, southeast of Tanglewood between Routes 7 and 183; SHARON PLAYHOUSE, just off Main Street in Sharon, Conn., on Route 4 toward Amenia. JACOB'S PILLOW, off Jacob's Ladder section of Route 20 in the village of West Becket.**

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August 6

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Tuesday

August 7

Tanglewood

8:30—Department 4 Opera. "Griffelkin," by Lukas Foss. (Friends—special tickets required)

Williamstown Summer Theater

8:40—"Point of No Return"

Malden Bridge Playhouse

8:45—"The Seven-Year Itch"

Sharon Playhouse

8:40—"The Importance of Being Earnest"

Jacob's Pillow

9:00—San Francisco Ballet. "Le Gourmand"; "Apollo"; "A Masque of Beauty and the Shepherd."

Continuing: Berkshire Playhouse, 8:45

Wednesday

August 8

Tanglewood

8:30—Chamber Music. Zino Francescatti, violin; Arthur Balsam, piano. Theater-Concert Hall.

Violin Sonata No. 1 — *Faure*
Violin Sonata — *Ravel*
Violin Sonata — *Franck*

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 2:30 and 8:40; Jacob's Pillow, 9:00

Thursday

August 9

Tanglewood

Tanglewood on Parade.

6:00—Student Orchestra, Opera Scenes, Chorus, Chamber Music.

8:15—Shed Concert.

Boston Symphony Orchestra. Conductor, Eleazar de Carvalho.

Overture: "The Russian Easter" — *Rimsky-Korsakoff*
Chorus No. 10 (Rasga o coracoa) — *Villa-Lobos*

Boston Pops Orchestra. Conductor, Arthur Fiedler.

La Boutique Fantasque — *Rossini-Respighi*
Piano Concerto in F — *Gershwin*
Soloist: Jesus Maria Sanroma
Bolero — *Ravel*

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40

Friday

August 10

Tanglewood

8:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 102 in B-flat major — *Haydn*
Symphony No. 6 — *Piston*
"Don Juan" — *Strauss*
"L'Apprenti Sorcier" — *Dukas*

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Williamstown Summer Theater, 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40.

Saturday

August 11

Tanglewood

10:00—Boston Symphony Orchestra, open rehearsal. Music Shed. Benefit orchestra pension fund.

3:00—Dept. 1 Orchestra. Music Shed. (Friends)

8:30—Boston Symphony Orchestra. Conductor, Pierre Monteux. Music Shed.

Festival Overture — *Freed*
Symphony No. 3 in F major — *Brahms*
Suite for Orchestra, Op. 9 — *Enesco*
Suite from "Der Rosenkavalier" — *Strauss*

South Mountain

3:30—John Corigliano, New York Philharmonic Quartet

Sonata for Violin and Piano — *Strauss*
Serenade for Violin, Viola and Cello — *Beethoven*
Piano Quartet in G minor, Op. 26 — *Brahms*

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40; Malden Bridge Playhouse, 8:45; Sharon Playhouse, 8:40; Jacob's Pillow, 4:00 and 9:00

Free Press
NGFIELD, Mass.
Democrat
Circ. 7,100

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l Concerts ug. 8-10-11-12

ncerts during the coming ecital on Wednesday eve- gust 8) in the intimate oncert Hall by violinist cescatti and pianist Ar- n, and three week-end n Friday and Saturday August 10 and 11) and ternoon (August 12) by 05-piece Boston Sym- estra in the giant Mu- ill conclude the 1956 Festival at Tanglewood lass.

ion, "Tanglewood on e annual gala for the the Berkshire Music summer school of mu- d by the orchestra in with its Berkshire certs, will be held on ugust 9), with simul- nstrations by all five and a gala evening ring the Boston Sym- stra conducted by rvalho and the Bos- by Arthur Fiedler, Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on Aug. 8, when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theater-Concert Hall, 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (August 11); and the Festival will conclude on Sunday afternoon (August 12) with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Oveture; the late Georges Enesco's Suuite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstratoins at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera.

L NOTICES

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154,300

AU 1956

Berk s Tonight

Leonard tein conducts the Boston S y Orchestra tonight in th c Shed at Tanglewood, Len concert in memory of Ser ssevitzky.

As one most illustrious pupils of t er conductor of the Boston hony, Bernstein has distingu himself in three fields since came to Tanglewood in 19 composer, conductor and Regularly he heads the de nt of orchestra and conduct the orchestra's Summer mu pol at Tanglewood, the Be Music Center. Bernstein heduled two works singul propriate for the occasion: ie and Gloria rom Mozart in C minor (K. 427), with stival chorus of Berkshire M enter students trained by Hu s and Lorna Cooke de Var ting. Soloists are Phyllis Cu rano; Eunice Alberts, contr d John McCollum, tenor. emainder of the program Fifth Symphony, Opus 10 rokofieff.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 90,746

AUG 4 1956

Concert Today In Memory o Koussevitz

Lenox, Aug. 3—Leonard stein conducts the Boston phony Orchestra Saturda the great Music Shed at T wood. The Berkshire Festiva cert is in memory of Serge sevitzky.

As one of the most illus pupils of the late conductor Boston Symphony, Mr. stein has distinguished hims three fields since he first ca Tanglewood in 1940, as com conductor and pianist.

Mr. Bernstein has sche two works singularly appro the occasion: the Kyri ia from Mozart's Mas inor, K. 427, with the F Chorus of Berkshire Musi ter students trained by Ross and Lorna Cooke de assisting. Soloists are Curtin, soprano; Eunice A contralto; and John McC tenor. The remainder of t gram is the Fifth. Sym Opus 100, by Prokofieff.

The three vocal soloists portion of Mozart's 'Mass will be sung are all form dents at the Berkshire Center who have since s to distinguished careers concert and operatic field

Sunday afternoon, Dr. returns to the podium in cert which will bring the violinist Zino Francescatti stage of the Shed as so the Tchaikovsky Concert Munch will begin the with the Tanglewood pr of Aaron Copland's Sym Ode, composed for the 75 versary of the Boston Sy Orchestra, and the conc conclude with the Symph 2 in C Major by Schuma formed in commemoratio 100th anniversary of the er's death.

[221]

Music

De Carvalho Triumphs at Tanglewood

By JAY C. ROSENFELD

THE RETURN of Eleazar de Carvalho to the podium of the Boston Symphony Orchestra last night in the Shed at Tanglewood had been anticipated with great eagerness by all who had last heard him conduct there five years ago.

As one of the late Serge Koussevitzky's most favored proteges, Tanglewood audiences had cometo know him as a conductor of talent and personal charm. The growth in his general musical grasp and conducting technique during his short absence from Tanglewood has been enormous.

Carvalho's program, except for the Ravel piano concerto in which his handsome young wife, Jocy

Jocy de Oliveira

de Oliveiro, was the soloist, was entirely ballet music. While this was both exciting and entertaining, so far as an appraisal of Carvalho was concerned, it showed but one side of him, but that was of a now mature and able conductor.

* * *

THE MAIN WORK of the evening was Stravinsky's burlesque "Petrouchka." He had started with a short scene from the ballet "La Kermesse" of a contemporary French composer new to Tanglewood, Henri Barraud, and then proceeded to three dances from De Falla's "Three Cornered Hat." This latter work, as "Petrouchka," was an inspiration of the now fabulous Diaghilev days in Paris when the famous Russian impresario and entrepreneur was scattering commissions around like embryo stars which were later to expand into musical planets.

* * *

BARRAUD'S SCENE was vivid and colorful, but without relief in orchestration, rhythm, or dynamics. Some of its sounded like the music we are accustomed to hearing with movies of pageantry. The De Falla was welcomed in its own right and, in addition, as a contrast in every aspect from the preceding agile bulkiness. "El Sombrero" was gay and witty, light and vivacious.

Carvalho played the entire "Petrouchka" in the revised version, done by the composer in 1947. The conductor was in easy command at all times and it was a joy to see the manner in which his indications to the orchestra conveyed the spirit of the music to the audience without excessive histrionic gyrations. Gone are the indications of the obvious details which, to an orchestra of the virtuosity and experience of the Boston Symphony are redundant, to say the least. Once settled temporarily but securely in a recurring pattern, Carvalho let the orchestra play and he seemed to enjoy those moments as much as those who came to listen. For he has now become a music maker and is no longer concerned only with elementary precision.

* * *

STRAVINSKY'S story got a dramatic and graphic performance. The orchestra played with exceptional bravura and the conductor pointed out several individuals whose assignments had been so ably discharged, notably pianist Bernard Zighera, whose depiction of the puppet's dance was bright and virile. Carvalho

Eleazar de Carvalho

got a well-deserved ovation and was recalled and "bravoed" in old-time Tanglewood style.

Ravel's concerto has a dance flavor, too. Except for the floating mood of the central slow movement, it is decidedly of American jazz influence. The petite Miss de Oliveira caught the impulse of the music very well but her physical resources limited her from giving the muscular effort by which the concerto comes to complete fruition.

The soloist was a pupil of Marguerite Long to whom the concerto is dedicated and who was its first performer, in Paris in January of 1932. If our memory serves us well, Carvalho was a more sensitive conductor of the accompaniment last night than was the composer himself on that historic occasion.

Berkshire Week in Review

Cold Weather Blues

BERKSHIRE COUNTY'S multi-million-dollar vacation industry has been growing every year since the war, but it is still dependent to a considerable extent upon the weather. That fact was underscored this week in a survey of the tourist trade at season's midpoint, which indicated that an unusually cool July had cut attendance at Tanglewood and put crimps in several other resort businesses around the county.

Tanglewood spokesmen cited the weather as the primary factor in the attendance slump, and pointed out that sales of reserved seats for individual concerts were unusually low as early as last June, when summer was still trying to make its belated appearance. Much the same story was told by tourist information booths up and down the Berkshires, which are quick to sense any change in the volume of transient traffic.

Outside Tanglewood's sphere of influence, however, the cool weather appeared to have less impact. In fact, activity is greater this year than last at all the county's other major cultural attractions: Jacob's Pillow, the Berkshire Playhouse, Williamstown Summer Theater and the Music Barn. And sports centers such as Eastover in Lenox and Jug End Barn in Egremont have been jam-packed since the Fourth of July.

Altogether, the summer tourist season to date was disheartening only to those who expected that it would advance automatically each year regardless of weather and other outside factors. To others, the record so far seemed proof that the county could make a go of it on its own merits, with very little help from the elements.

Miss Robinson Smith Plans Party for Munch, Francescatti

Dr. Charles Munch, conductor of the Boston Symphony Orchestra, and Zino Francescatti, the noted violinist, who will be the soloist at tomorrow afternoon's Tanglewood concert, will be guests of honor tomorrow at a party to be given by Miss Gertrude Robinson Smith at the Residence, her Stockbridge summer home, following the concert.

Mr. Francescatti, who lives in Monterey, will play the Tchaikovsky Concerto for Violin with Dr. Munch conducting tomorrow in the Music Shed.

He will give another performance in the Theater Concert Hall Wednesday evening in a chamber music recital of works by Fauvre, Ravel and Franck. He is donating his services for the concert to the Tanglewood Revolving Scholarship Fund.

Scholarships To Be Awarded In Name of Festival Founder

Board Members Pay Tribute to Miss Robinson Smith in Final Action Before Dissolving Organization

The scholarships established by the Berkshire Symphonic Festival Inc. for the Pittsfield Community Music School and the Berkshire Music Center will be known as the Gertrude Robinson Smith Scholarships, Laurence R. Connor, chairman of the finance committee of the organization, announced today.

This action was taken by the board members, following a recent meeting at Miss Robinson Smith's home, when the trustees voted to dissolve and granted $5,000 for scholarships to the Music Center and about $20,000 to the Community Music School.

The $5,000 grant to the Berkshire Music Center Revolving Scholarship Fund will be placed in an account to be known as the Berkshire Symphonic Festival Scholarship Fund, the income of which will be used for scholarships to be awarded to students of conducting. These scholarships will be known as the Gertrude Robinson Smith Scholarships.

Hope for Matching Funds

In making the grant to the Music Center, the Berkshire Symphonic Festival trustees expressed the hope that this amount will be matched by the Rockefeller Foundation grant and that this matching fund will become an integral part of the Berkshire Symphonic Festival Fund.

"This is proposed in order that the name of this great Festival, founded in our Berkshires, shall remain alive and be an inspiration for all students receiving scholarships," the trustees said.

The balance of the financial assets of the corporation, which may approximate $20,000, will be held in trust for the Pittsfield Community Music School at the Agricultural National Bank, with the bank president, along with two or more members of the board of the Community Music School, serving as trustees.

For Instrumental Students

In announcing the ways in which the board voted to distribute the funds today, the trustees expressed "the wish" connected with the $20,000 grant "that the board of the Pittsfield Community Music School be free to give one or more scholarships each year to those scholars they deem sufficiently talented and that they may decide quite freely when and how these students are to benefit. It would also be the wish that the board of the Pittsfield Community Music School award these scholarships to instrumental students and that these scholarships be known as the Gertrude Robinson Smith Scholarships.

"The board of trustees of the Berkshire Symphonic Festival wish this gift to be free of 'all strings' in order that with changing conditions in the years to come, the persons then in charge of the Community Music School may act and decide in accordance with then existing conditions. It is to be hoped that the total sum donated may be considered as capital and that only the income will be used for scholarships. Should any person or persons in the future care to make a financial addition to this fund, it may be accepted, provided the name of the scholarship fund is in no way changed.

Miss Robinson Smith was the prime mover behind the establishment of the Berkshire Symphonic Festival in 1934, and the organization's only president. The Berkshire organization first hired the Boston Symphony Orchestra, with the late Dr. Serge Koussevitzky as conductor, to give concerts here in 1936 at Holmwood, now the Foxhollow School, after operating the Festival for two years in an open horse show ring at the Dan Hanna Farm in Interlaken, now the Stockbridge School.

Built $100,000 Shed

The following year, when the Festival moved to Tanglewood, the Berkshire Symphonic Festival launched a drive for $100,000 to build the Music Shed at Tanglewood. Berkshire County residents gave a total of $57,724, of which $34,460 came from the summer residents of Lee, Lenox, Great Barrington, Pittsfield, Stockbridge and Williamstown. Festival trustees alone donated $36,110 of the total amount raised. Eighty-one per cent of the money collected came from donors within 50 miles of Stockbridge.

After the first Shed concerts in the summer of 1938, the Festival showed a profit which was divided between the Boston Symphony Orchestra and the Festival, marking the first time the BSO had received any sum over and above the regular fee.

Split $51,886 Profit

Before the outbreak of World War II, the Festival season in 1941 set a new attendance record at Tanglewood up to that time, and the net income of $51,886.83 was split between the Festival and BSO.

In 1945 the Berkshire Symphonic Festival Inc. ended its joint operation with the BSO at Tanglewood and gave to the Boston Symphony trustees the Music Shed. Since that time the Berkshire organization had been inactive, except for sponsoring the publication of a book, giving the history of the Festival, titled "Music Under the Moon," by John G. W. Mahanna, county editor of The Eagle.

Last month the trustees of the Festival voted to dissolve before Dec. 31, 1956, and wrote into the final record their "expression of appreciation and gratitude to Gertrude Robinson Smith, the president, for her imagination and foresight in organizing and establishing this great Festival, and for leading the Berkshire community to a richer cultural and economic life."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 4 1956

Bernstein Conducts In Berkshires Tonight

Leonard Bernstein conducts the Boston Symphony Orchestra tonight in the Music Shed at Tanglewood, Lenox. The Berkshire Festival concert is in memory of Serge Koussevitzky. As one of the most illustrious pupils of the former conductor of the Boston Symphony, Mr. Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist. Regularly he heads the department of orchestra and conducting at the orchestra's summer music school at Tanglewood, the Berkshire Music Center, and, this summer, is on leave of absence.

[222]

B. Eagle. Aug. 4

Bernstein To Conduct

Memorial to Koussevitzky At Festival Shed Tonight

TANGLEWOOD—Leonard Bernstein will be on the podium of the Music Shed tonight in his only appearance of the season with the Boston Symphony Orchestra. Tonight's concert will be in memory of Dr. Serge Koussevitzky, who for 25 years was conductor of the BSO. Mr. Bernstein, one of the most illustrious pupils of the late conductor, Dr. Koussevitzky, has distinguished himself in three fields since he first came to Tanglewood in 1940—as composer, conductor and pianist. This summer he has been on leave as head of the department of orchestra and conducting at the Berkshire Music Center.

Mozart's Mass

Mr. Bernstein has scheduled for tonight two works singularly appropriate for the occasion: The Kyrie and Gloria from Mozart's Mass in C minor, with the Festival chorus of the Music Center students, who have been trained by Hugh Ross, assisted by Lorna Cooke de Varon. Soloists will be Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

In his 25 years as conductor of the Boston Symphony Orchestra the late Serge Koussevitzky often conducted performances of Mozart's music and it was he who conceived the idea of the "Bach-Mozart" concerts by the chamber orchestra of Boston Symphony musicians which now traditionally precede the four weeks of Berkshire Festival concerts by the full Boston Symphony Orchestra.

Prokofieff's Fifth Symphony was given its premiere American performances under Dr. Koussevitzky's direction in November, 1945. By coincidence, when the score of the symphony arrived in this country, it turned out to be written on music manuscript paper which had been sent to Russia during the war by Dr. Koussevitzky when it became known that there was a shortage in Russia of such paper.

The three vocal soloists in the portion of Mozart's Mass which will be sung are all former students at the Berkshire Music Center who have since gone on to distinguished careers in the concert and operatic fields. Miss Curtin was a student at Tanglewood in 1946, 1948 and 1951; Miss Alberts studied there in 1941, 1946, 1947, 1950 and 1951, and Mr. McCollum was a student in the opera department in 1952 and 1953.

During the past season Mr. Bernstein has added to his many and varied activities that of television personality. His several appearances during the year on the "Omnibus" program were hailed enthusiastically by both press and public. He currently is completing work on two musicals which will be produced on Broadway in the fall. One is an opera, with libretto by Lillian Hellman, based upon Voltaire's "Candide." The other is called "East Side Story."

Tanglewood Premiere

Tomorrow afternoon Dr. Munch returns to the podium in a concert which will bring the eminent violinist Zino Francescatti to the stage of the Shed as soloist in the Tchaikovsky Concerto. Dr. Munch will begin the concert with the Tanglewood premiere of Aaron Copland's Symphonic Ode, composed for the 75th anniversary of the Boston Symphony Orchestra, and the concert will conclude with the Symphony No. 2 in C Major by Schumann, performed in commemoration of the 100th anniversary of the composer's death, July 29, 1856.

Mr. Francescatti, who lives in near-by Monterey, can trace a direct line of violin tradition from the legendary Paganini—his first teacher was his father who had studied violin with Sivori, who in turn had been the only direct pupil of Paganini. At five Francescatti made his first public appearance. At ten he created a profound impression in the Beethoven Concerto. At twenty he made his formal debut with an orchestra in Paris. Before coming to the United States in 1939, he was already famous throughout Europe and South America. His violin is the famous "Hart" Stradivarius, dated 1727, which is one of the finest examples of the great violin maker's art.

TOMORROW'S SOLOIST at the Berkshire Festival concert by the Boston Symphony Orchestra with Dr. Charles Munch conducting, will be Zino Francescatti, who will play Tchaikovsky's Violin Concerto. Mr. Francescatti, a summer resident of Monterey, is donating his services to the Tanglewood Revolving Scholarship Fund Wednesday evening in a chamber music recital in the Theater Concert Hall, Tanglewood.

Petrovec

STROLLING about the Tanglewood grounds following rehearsals this morning are Leonard Bernstein, former pupil of Dr. Serge Koussevitzky, who will conduct the BSO at tonight's concert in memory of the late musical director of the orchestra, and Mrs. Olga Koussevitzky, widow of the famed conductor and founder of the Berkshire Music Center.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

AUG 4 1956

DE CARVALHO BRILLIANT AT TANGLEWOOD

Presents Exciting Concert; Wife Makes Her North American Debut

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 3—There have been, during this season, some very fine concerts by the Boston Symphony Orchestra, but tonight we heard the most exciting concert to date. The conductor was the Brazilian genius Eleazar De Carvalho, who has not been here since five years ago when he was a student here. The soloist was his wife, Jocey De Oliverira, pianist, who was making her North American debut.

Colorful Performance

Listening to the playing tonight, we got the impression that just for a little while, Mr. Carvalho had gotten the members of the Boston Symphony to almost believing they were South Americans. For sheer color, rhythmic excitement and magnificent rhythms, they turned in performances which caught the audience as few others have this season.

The program opened with a stunning performance of "La Kermesse" from the ballet of the same name by Henry Barraud. He is a Frenchman, born in Bordeaux. The work is of the kind which rolls along at relentless pace, taking in all the resources of the orchestra on the way.

When someone like Carvalho undertakes to bring to the North American audiences dances from "The Three Cornored Hat" by De Falla, the result can be a triumph for both orchestra and conductor. So it was tonight. From the first suave, insinuating dance, to the last note of the brilliant, rhythmically exciting finale, Mr. Carvalho made his orchestra sing, speak, and shout to the intense enthusiasm of the audience.

Miss Oliverira, handsomely gowned in scarlet, chose to make her North American debut in the Ravel piano concerto. This work gave her ample opportunity to reveal her technical abilities, which are very considerable, and her interpretive gifts, equally considerable. She has a flexible technique, no great forcefulness, but her intelligent approach makes up for such deficiency. In the lengthy solo in the second movement, she revealed an ability to color phrases expressively and her tone, always pure, stood out against orchestral accompaniment. In the final presto, she lacked the power to make the sheer brilliance of the piano stand out, but it was playing so clean, so finely in vein, that, together with the orchestra, the movement came off with real brilliance. Her impact on the audience was instantaneous, even before her husband kissed her hand, and she was recalled a number of times so that she may feel she made a success.

Complete "Petrouchka"

The final work on the program was the complete "Petrouchka" by Stravinsky. One hears mostly an abbreviated version of the suite and it can be said that such an abbreviation would not have been out of place tonight. Stravinsky, in the days of "Petrouchka," had considerable to say, and said it at some length, but like many of his works, repeated hearings do not always excite the listener. Mr. Carvalho labored mightily over the four scenes and succeeded in adjusting them to a tremendously dramatic whole.

Tomorrow night Leonard Bernstein makes his only appearance with the orchestra, conducting the annual memorial concert in honor of Serge Koussevitzky. The program will open with the Kyrie and Gloria from the "Mass in C Minor" by Mozart and "Symphony No. 5" by Prokofieff, which Koussevitzky premiered in this country. Soloists for the mass will include Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCullum, tenor. The festival chorus prepared by Hugh Ross will also be heard.

Sunday afternoon Zino Francescatti will be heard in the Tschaikowsky violin concerto under the direction of Charles Munch. Continuing the celebration of the 100th anniversary of the death of Robert Schumann, his "Symphony No. 2 in C Major" will be played. The program will open with a "Symphonic Ode" by Aaron Copland, composed for the 75th anniversary of the Boston Symphony Orchestra.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 4 1956

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Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C minor (K. 427), with the festival chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

[223]

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SPRINGFIELD, Mass.
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AUG 4 1956

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Listening to the playing tonight, we got the impression that just for a little while, Mr. Carvalho had gotten the members of the Boston Symphony to almost believing they were South Americans. For sheer color, rhythmic excitement and magnificent rhythms, they turned in performances which caught the audience as few others have this season.

The program opened with a stunning performance of "La Kermesse" from the ballet of the same name by Henry Barraud. He is a Frenchman, born in Bordeaux. The work is of the kind which rolls along at relentless pace, taking in all the resources of the orchestra on the way.

When someone like Carvalho undertakes to bring to the North American audiences dances from "The Three Cornered Hat" by De Falla, the result can be a triumph for both orchestra and conductor. So it was tonight. From the first suave, insinuating dance, to the last note of the brilliant, rhythmically exciting finale, Mr. Carvalho made his orchestra sing, speak, and shout to the intense enthusiasm of the audience.

Miss Oliverira, handsomely gowned in scarlet, chose to make her North American debut in the Ravel piano concerto. This work gave her ample opportunity to reveal her technical abilities, which are very considerable, and her interpretive gifts, equally considerable. She has a flexible technique, no great forcefulness, but her intelligent approach makes up for such deficiency. In the lengthy solo in the second movement, she revealed an ability to color phrases expressively and her tone, always pure, stood out against orchestral accompaniment. In the final presto, she lacked the power to make the sheer brilliance of the piano stand out, but it was playing so clean, so finely in vein, that, together with the orchestra, the movement came off with real brilliance. Her impact on the audience was instantaneous, even before her husband kissed her hand, and she was recalled a number of times so that she may feel she made a success.

Complete "Petrouchka"

The final work on the program was the complete "Petrouchka" by Stravinsky. One hears mostly an abbreviated version of the suite and it can be said that such an abbreviation would not have been out of place tonight. Stravinsky, in the days of "Petrouchka," had considerable to say, and said it at some length, but like many of his works, repeated hearings do not always excite the listener. Mr. Carvalho labored mightily over the four scenes and succeeded in adjusting them to a tremendously dramatic whole.

Tomorrow night Leonard Bernstein makes his only appearance with the orchestra, conducting the annual memorial concert in honor of Serge Koussevitzky. The program will open with the Kyrie and Gloria from the Mass in C Minor by Mozart and Symphony No. 2 by Prokofieff with Koussevitzky premiered in this country. Soloists for the Mozart will be Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The Festival chorus prepared by Hugh Ross will also be heard.

Soloist accompanying Zino Francescatti will be heard in the Bach-Mozart concerto on a Chamber Music program in the Theater Concert Hall.

100th anniversary of the death of Robert Schumann, his "Symphony No. 2 in C Major" will be played. The program will open with a "Symphonic Ode" by Aaron Copland, composed for the 75th anniversary of the Boston Symphony Orchestra.

Bernstein Conducts In Berkshires Tonight

Leonard Bernstein conducts the Boston Symphony Orchestra tonight in the Music Shed at Tanglewood, Lenox. The Berkshire Festival concert is in memory of Serge Koussevitzky. As one of the most illustrious pupils of the former conductor of the Boston Symphony, Mr. Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist. Regularly he heads the department of orchestra and conducting at the orchestra's summer music school at Tanglewood, the Berkshire Music Center, and, this summer, is on leave of absence.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 4 1956

Berkshires Tonight

Leonard Bernstein conducts the Boston Symphony Orchestra tonight in the Music Shed at Tanglewood, Lenox, in a concert in memory of Serge Koussevitzky.

As one of the most illustrious pupils of the former conductor of the Boston Symphony, Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist. Regularly he heads the department of orchestra and conducting at the orchestra's Summer music school at Tanglewood, the Berkshire Music Center.

Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C minor (K. 427), with the festival chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

[22]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

AUG 4 1956

Carvalho Leads Orchestra In Major Festival Concert

Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony orchestra in Rio de Janeiro, was the guest conductor last night as the Boston Symphony orchestra performed in the music shed at Tanglewood. The concert opened the semi-final weekend of the Berkshire Music festival.

Wife Is Soloist

Mr. de Carvalho had as soloist on the program his wife, pianist Jocy de Oliveira. She made her North American debut in a performance of the Piano concerto in G-major by Ravel.

Also heard was a suite from the ballet, "La Kermesse," by Henri Barraud, being given its first Tanglewood performance; three dances from the ballet, "The Three Cornered Hat," by Manuel de Falla, and the complete score for Stravinsky's ballet, "Petrouchka."

Koussevitzky Memorial

The Festival continues this evening with Leonard Bernstein making his only appearance with the orchestra in the annual memorial concert for Serge Koussevitzky. The program will include the Kyrie and Gloria from the Mass in C minor by Mozart and Symphony No. 5 by Prokofieff, which Koussevitzky gave its premiere in this country. Soloists in the mass will include Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The festival chorus, prepared by Hugh Ross, will also be heard.

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PRINCIPAL SOLOISTS in tonight's performance of the Kyrie and Gloria from Mozart's Mass in C Minor, who will appear with the Boston Symphony Orchestra, Leonard Bernstein conducting are, left to right, Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. All are former students of the Berkshire Music Center at Tanglewood.

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Former Representative Daniel Casey's bid for a retroactive retirement pension covering the past two years would be considered a poor precedent and an unjustified exception to the state's retirement laws if it were not in a field consisting mainly of poor precedents and unjustified exceptions . . . Since he is probably the only man in the city with first-hand experience with an all-shuttle service, airport manager John A. Heaton's misgivings about the operation are worth attention . . . Last night's adequate crowd and the first real break in the weather look as if they will bear out the prediction for the biggest Tanglewood weekend this season . . .

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People living within their income aren't doing their duty to the boom.—*Pleasant Hill (Mo.) Times.*

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

AUG 4 1956

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By RAYMOND MORIN
Telegram Music Critic

LENOX—Last night's Berkshire Festival concert by the Boston Symphony, conducted by Eleazar De Carvalho, marked the American debut of the Brizilian pianist, Jocy De Oliveira.

Ravel's piano concerto was the vehicle chosen by Miss De Oliviera for this auspicious occasion. Incidentally, she is the wife of last night's conductor. Some 6000 persons responded most favorably to the balance of the program as follows Barraud's "La Kermesse," three dances from De Falla's "Three-Cornered Hat," and four scenes from Stravinsky's "Petrouchka."

It will never be said of Miss De Oliveira that "she plays like a man." Of course, the Ravel score isn't exactly a 'rip - snorter,' but it does have pretty expansive possibilities in sonority, especially in the first and third movements.

Tone Sounds Miniature

The pianist gave it a rather cautious performance. No question was raised in her interpretation that she was not cognizant of its most minute details. But coupled with the great resources of the Boston Symphony, her tone sounded miniature, and much of the time, suffocated.

Her best work appeared in the second movement, for the most part unaccompanied. Her tone, here, was sympathetic and controlled, and her approach more flexible and commanding.

Elsewhere, technique was satisfactory, at times forceful—but by and large, it was timed, placid, and unproductive pianism. She received considerable applause for her efforts.

Conductor at Peak

Carvalho and the orchestra were at peak performance. He is one of the younger set's most attractive conductors. Even in the most turbulent moments in the Falla and Stravinsky scores, he didn't strip gears. His directives were intelligent and undemonstrative.

The Barraud "Kermesse" (festival dance) is a dazzling piece of music. It's joyful, tangy, and moves at a fast clip. Last night, full vent was given to its ponderous fanfares, and it spent most of its time teeming with excitement. The percussion section was in fine fettle, with cymbals, xylophone and bells acting up to powerful rhythmic strokes in the balance of the orchestra.

Fullest Excitement

The orchestra played so well that the few blemishes that appeared in brass in the Falla music were something of a shock, slight as they were. Carvalho was at his level best in this music. It was all there—brusk, but sensitive rhythms, crystal pure solos in woodwinds (especially flutes) repeated melodies that held their interest and harsh pulses. The stentorean tones and almost violent rhythms of the "Final Dance" were thrilling to hear.

No less impressive was the Carvalho-orchestra treatment of the Stravinsky socre. It was anything but loosely contrived—even its ruggedness and brash harmonies were made pleasant—and the fullest excitement was engineered with brilliance.

Tonight, Leonard Bernstein will conduct the orchestra in Prokofieff's fifth Symphony, also the Kyrie and Gloria from Mozart's Mass in C Minor. Soloist will be Phyllis Curtin, soprano; Eunice Alberts, contrato; and John McCollum, tenor.

[224]

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Independent
Circ. 13,357

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[204]

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

AUG 4 1956

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By GEORGE W. STOWE

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FOR THE balletomanes and the Stravinsky fans the complete score of "Petrouchka" is something to treasure and this feeling was evidently shared by many in the Shed. Yet for those who could not visualize the stage action, there must have been some anti-climax in this experiment by Carvalho. without the dancers, scenery, and costumes one can too easily concentrate on the cliches which have been eliminated from the orchestral suite.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

AUG 5 1956

Events to Mark Final Week Of Berkshire Festival

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Another highlight of the week will be the stage premiere of Lukas Foss' three-act opera "Griffelkin" tomorrow and Tuesday nights in the Theater-Concert Hall, the composer conducting. Boris Goldovsky has staged the work as the season's major portion of the opera department.

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Another anniversary commission, Piston's Symphony No. 6, will feature the first of the final weekend concerts in the Shed Friday night, conducted by Munch. Pierre Monteux will conduct Saturday night and Munch will return Sunday afternoon for the last concert of the season, an all-Wagner one.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,804

AUG 5 1956

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 4 1956

Music Warms Large Audience At Tanglewood

France, Spain, Russia and South America were given an evening at Tanglewood last night, when Eleazar de Carvalho of Brazil conducted the Boston Symphony Orchestra in a program of more or less contemporary works.

A total of 9,006 people in the audience, slightly chilled by a brisk breeze, were warmed by the fiery flamenco rhythms of deFalla in three dances from "The Three Corner Hat."

Mr. de Carvalho's wife, Joey de Oliveira, warmed them still further with her entrance in a strawberry red dress and her pianistic technique in Ravel's Piano Concerto. This, too, had verve, a touch of the jazz idiom in rhythm and use of instruments. The pianist did not measure up to the color of her dress in much except technical efficiency, but the work itself is at best lacking in serious content. The second movement had some restful pastoral moments and subsided into a waltz tempo for solo piano then strings and woodwinds.

Stravinsky's "Burlesque" in Four Scenes," "Petrouchka" followed the intermission. Purely program and ballet music as it is, the music is full of effects, hurdy gurdys playing, merry-go-rounds grinding monotonously on, the sound of the crowds at the fair—from the fresh beginnings at the start of the day to the run down, worn out feeling that is the culmination of the life of a carnival's one day stand. Stravinsky is a master of these effects and makes every scene stand out vividly. Bernard Zighera was the piano soloist for this work.

Mr. de Carvalho is a rather quiet, unobstrusive sort of conductor, except for the fiery passages in the music of his own country or Spain. Then he is an inspiration and a dynamic body of rhythmic pulsations. Tonight's program will be conducted by Leonard Bernstein and will feature the Mass in C minor of Mozart.—F. M. R.

- NOVOYE RUSSKOYE SLOVO

ВОСКРЕСЕНЬЕ, 5 АВГУСТА, 1956 ГОДА

Вокруг театра

БОСТОНСКИЙ ОРКЕСТР В МОСКВЕ И В ЛЕНИНГРАДЕ

Бостонский симфонический оркестр предпринимает турнэ по тринадцати странам, включая СССР. В поездке, которая продлится пять с половиной недель, примут участие 106 музыкантов оркестра под управлением известного французского дирижера Шарля Мюнша.

Турнэ начнется немедленно по окончании 12 концертов Беркширского фестиваля в Тэнгльвуде, 12 августа.

В Западной Европе оркестр выступит в Вене, Штуттгарте, Мюнхене, Эдинбурге. Берне, Париже, Лондоне, Дублине, Лидсе и др. городах. В Шартре оркестр будет играть в знаменитом соборе.

Первое выступление сотоится в Корке, в Ирландии, 24 августа, последнее — в Лондоне 25 сентября.

Из двадцати семи концертов, десятью приглашен дирижировать Пьер Монте.

По приглашению советского министерства культуры оркестр даст по два концерта в Ленинграде и Москве. В СССР он пробудет от 5 до 10 сентября. Расходы по этой части поездки принимает на себя советское правительство. Советские самолеты доставят оркестр из Хелсинки в Ленинград и затем обратно из Москвы в Прагу.

КЛАВДИЯ ТАРАНОВА В ТЭНГЛЬВУДЕ

На Беркширском фестивале в Тэнгльвуде 31 июля состоялся оперный вечер. Поставлены были сцены из опер «Аида», «Фальстаф», «Дон Карлос» и др. В дуэте из второго акта «Аиды» в роли Амнерис выступила наша соотечественница Клавдия Таранова. Печать восторженно отозвалась об этом номере.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

AUG 5 1956

CONDUCTOR Pierre Monteux, who will lead some of the Boston Symphony concerts during its European tour is shown here at Tanglewood receiving his tickets from T. K. Hebert, district passenger manager of the Holland-America Line with Thomas D. Perry Jr., manager of the Boston orchestra. Members of the symphony will sail Aug. 14 on the SS Nieuw Amsterdam and will give a concert on board.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

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France, Spain, Russia and South America were given an evening at Tanglewood last night, when Eleazar de Carvalho of Brazil conducted the Boston Symphony Orchestra in a program of more or less contemporary works.

A total of 9,006 people in the audience, slightly chilled by a brisk breeze, were warmed by the fiery flamenco rhythms of deFalla in three dances from "The Three Corner Hat."

Mr. de Carvalho's wife, Joey de Oliveira, warmed them still further with her entrance in a strawberry red dress and her pianistic technique in Ravel's Piano Concerto. This, too, had verve, a touch of the jazz idiom in rhythm and use of instruments. The pianist did not measure up to the color of her dress in much except technical efficiency, but the work itself is at best lacking in serious content. The second movement had some restful pastoral moments and subsided into a waltz tempo for solo piano then strings and woodwinds.

Stravinsky's "Burlesque" in Four Scenes," "Petrouchka" followed the intermission. Purely program and ballet music as it is, the music is full of effects, hurdy gurdys playing, merry-go-rounds grinding monotonously on, the sound of the crowds at the fair—from the fresh beginnings at the start of the day to the run down, worn out feeling that is the culmination of the life of a carnival's one day stand. Stravinsky is a master of these effects and makes every scene stand out vividly. Bernard Zighera was the piano soloist for this work.

Mr. de Carvalho is a rather quiet, unobstrusive sort of conductor, except for the fiery passages in the music of his own country or Spain. Then he is an inspiration and a dynamic body of rhythmic pulsations. Tonight's program will be conducted by Leonard Bernstein and will feature the Mass in C minor of Mozart.—F. M. R.

- NOVOYE RUSSKOYE SLOVO

ВОСКРЕСЕНЬЕ, 5 АВГУСТА, 1956 ГОДА

Вокруг театра

БОСТОНСКИЙ ОРКЕСТР В МОСКВЕ И В ЛЕНИНГРАДЕ

Бостонский симфонический оркестр предпринимает турнэ по тринадцати странам, включая СССР. В поездке, которая продлится пять с половиной недель, примут участие 106 музыкантов оркестра под управлением известного французского дирижера Шарля Мюнша.

Турнэ начнется немедленно по окончании 12 концертов Беркширского фестиваля в Тэнгльвуде, 12 августа.

В Западной Европе оркестр выступит в Вене, Штуттгарте, Мюнхене, Эдинбурге. Берне, Париже, Лондоне, Дублине, Лидсе и др. городах. В Шартре оркестр будет играть в знаменитом соборе.

Первое выступление сотоится в Корке, в Ирландии, 24 августа, последнее — в Лондоне 25 сентября.

Из двадцати семи концертов, десятью приглашен дирижировать Пьер Монте.

По приглашению советского министерства культуры оркестр даст по два концерта в Ленинграде и Москве. В СССР он пробудет от 5 до 10 сентября. Расходы по этой части поездки принимает на себя советское правительство. Советские самолеты доставят оркестр из Хелсинки в Ленинград и затем обратно из Москвы в Прагу.

⁂

КЛАВДИЯ ТАРАНОВА В ТЭНГЛЬВУДЕ

На Беркширском фестивале в Тэнгльвуде 31 июля состоялся оперный вечер. Поставлены были сцены из опер «Аида», «Фальстаф», «Дон Карлос» и др. В дуэте из второго акта «Аиды» в роли Амнерис выступила наша соотечественница Клавдия Таранова. Печать восторженно отозвалась об этом номере.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

AUG 5 1956

CONDUCTOR Pierre Monteux, who will lead some of the Boston Symphony concerts during its European tour is shown here at Tanglewood receiving his tickets from T. K. Hebert, district passenger manager of the Holland-America Line with Thomas D. Perry Jr., manager of the Boston orchestra. Members of the symphony will sail Aug. 14 on the SS Nieuw Amsterdam and will give a concert on board.

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[22]

Wausau Daily Record-Herald (Wisconsin)

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GOFFREDO PETRASSI AND RICHARD HILLERT
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. . . Newsweek Photo

RECORD
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FEA
MONDAY, JULY 30, 195

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 104,780
AUG 5 1956

Attractions for Summer Travelers

ONE OF THE pleasantest things about the informal pace of summer living is a chance to make some of the trips that are prohibited by winter schedules and winter weather. Most of us during the summer do some vacation traveling, as well as weekend and one-day expeditions to interesting places. New England is rich in old houses, museums and historic spots that reward a stop when passing by or are well worth a special trip.

Maine travelers know Wiscasset as an old and interesting town, and on Aug. 15 Wiscasset Open House Day will be held from 11 a. m. to 5:30 p. m. Open to view will be old houses dating from 1763 and one modern house, old churches, the library, and the Lincoln County Court House. Also open will be the Lincoln County Jail, built in 1809, and the new Lincoln County Museum in the jailer's house. The musum, which features "things made by Maine people for use and pleasure during the last 200 years," is now open daily from 9-12 and 2-5 and Sunday from 2-5.

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INFORMATION OBSCURED

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MONDAY, JULY 30, 1956

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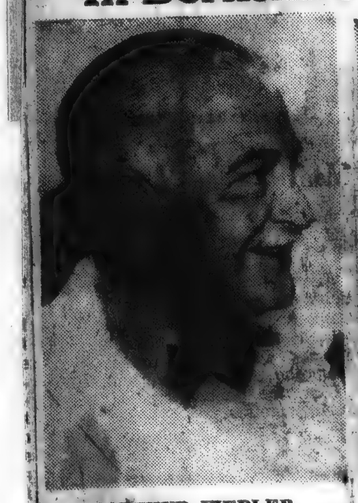
Record-Herald Photo

[illegible]

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
AUG 5 1956

In Berkshire Music Festival Concert at Tanglewood



ARTHUR FIEDLER

JESUS MARIA SANROMA

MARGUERITE WILLAUER

The Boston "Pops" Orchestra performs in "Tanglewood on Parade" in the Music Shed Thursday night, Aug. 9. Arthur Fiedler will conduct. Pianist Jesus Maria Sanroma will be soloist in Gershwin's Piano Concerto in F. On Sunday, Aug. 12, Marguerite Willauer, soprano, sings in a concert version of Act III of Wagner's "Die Meistersinger."

Sunday Republican
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11,104 IN TRIBUTE TO KOUSSEVITSKY AT TANGLEWOOD

Memorial Concert Draws Season's Peak Audience; Artists Excel

By WILLARD M. CLARK

Tanglewood, Aug. 4—The Berkshire Music Festival reached its peak audience tonight when 11,104 people crowded the shed and spacious lawns to hear the concert in memory of Serge Koussevitsky. Eeach year since his death, there has been such a memorial concert and each concert has been directed by Leonard Bernstein, protege of Koussevitzky and now one of the most significant figures in American music.

It was eminently appropriate that Mr. Bernstein should choose to present the Kyrie and Gloria from the "Mass in C Minor" by Mozart.

Favorite of Late Conductor

It contains some of the finest music ever written and was a favorite work of the great conductor. All the resources of the festival were on hand to pay tribute to the beloved founder of the festival. This year the festival chorus, directed by Hugh Ross, is exceptionally fine and the excellent soloists were Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum. Then there was the Boston Symphony Orchestra playing for Mr. Bern-

(Continued On Page 15A)

which permeates the finale was clearly realized. There were magnificent climaxes and moments of tenderness in the broad constructive scheme of this symphony. It is impressive in its rhythmic and melodic contrasts and there is melody aplenty for Prokofieff was a melodist at heart, even when writing with his tongue in his cheek.

An audience which had already given the performance of the Kyrie and Floria a tremendous ovation, unleashed its applause again after the symphony, and with reason.

Sunday afternoon at 2.30 p. m. Charles Munch will direct the orchestra in a program which will include the Tschiakowsky violin concerto with Zino Francescatti as soloist.

Robert Schumann's second symphony will be played in memory of the 100th anniversary of the composer's death. The program will open with a "Symphonic Ode" by Aaron Copland, a work revised for the 75th anniversary of the orchestra.

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Tanglewood Premiere

Walter Piston, left, eminent American composer, and Charles Munch, music director of the Boston Symphony Orchestra. Mr. Piston's Symphony No. 6 will receive its Tanglewood premiere on Friday night, Aug. 10, in the Music Shed. Dr. Munch will conduct.

NY Times
August 5

R THE WEEK

Arthur Fiedler with Jesus Maria Sanroma as piano soloist. Program follows:
(By Boston Symphony)
Russian Easter Overture. Rimsky-Korsakoff
Chorps No. 10 (Rasga o coracao) ..... Villa-Lobos
(By Boston Pops)
La Boutique Fantasque. Rossini-Respighi
Piano Concerto ..... Gershwin
Bolero ..... Ravel

FRIDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch.
Symphony No. 102 ..... Haydn
Symphony No. 6 (first Tanglewood performance) ..... Piston
Don Juan ..... Strauss
L'Apprenti Sorcier ..... Dukas

SATURDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Pierre Monteux.
Festival Overture ..... Freed
Symphony No. 3 ..... Brahms
Suite for Orchestra ..... Enesco
Suite from Der Rosenkavalier .. Strauss

NEXT SUNDAY, Aug. 12, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch; James Pease, bass; Albert Da Costa, tenor; Marguerite Willauer, soprano; Rosalind Hupp; Robert Nagy; John McCurdy, and the Berkshire Festival Chorus.
Symphony No. 3 (Eroica) ....Beethoven
Opening and final scenes from Act 3 of Die Meistersinger ..... Wagner

Berkshire Music Barn

TONIGHT, 8:40 P. M., Sarah Vaughn and Trio.

THURSDAY, 8:40 P. M., Concert for Connoisseurs.

SATURDAY, 4 P. M., Richard Dyer-Bennet, folk singer.

NEXT SUNDAY, Aug. 12, 8:40 P. M., Modern Jazz Quartet and Chris Connors.

CUMMINGTON

TODAY, 3 P. M., Cummington School of the Arts. Program of chamber music for string quartet.

IPSWICH

FRIDAY and SATURDAY, 8:30 P. M., Castle Hill. Martha Lipton, mezzo-soprano, assisted by Knickerbocker Chamber Players conducted by Herman Neuman. Program of classic arias and works for string orchestra.

PITTSFIELD

SATURDAY, 3:30 P. M., South Mountain. John Corigliano, violinist, and the New York Philharmonic Quartet in program of music of Strauss, Beethoven and Brahms.

MAINE

BLUE HILL

TODAY, 8 P. M., Kneisel Hall. A Beaux Trio program of Mozart, Beethoven and Brahms trios.

NEXT SUNDAY, Aug. 12, 4 P. M., Kneisel Hall. Szymon Goldberg, violinist.

HANCOCK

TODAY, 8:30 P. M., Forest Studio. Symphony orchestra conducted by Joseph Barone; Frieda Grey Masse, contralto; Katherya Blum, soprano; Samuel Lipman, pianist. Program consists of Act 3 from Orpheus by Gluck and the Schumann Piano Concerto.

NORTH BRIDGTON

MONDAY, 8:15 P. M., Bridgton Academy. Will Holt, ballad singer and guitarist.

VERMONT

MASSACHUSETTS

LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch; Kinzo Francescatti, violinist.
Symphonic Ode (first Tanglewood performance) ..... Copland
Violin Concerto ..... Tchaikovsky
Symphony No. 2 ..... Schumann

MONDAY and TUESDAY, 8:30 P. M., Theatre-Concert Hall. First staged performance of Griffelkin, a three-act opera by Lukas Foss, with libretto by Alastair Reid. Mr. Foss will conduct an orchestra composed of students of the Berkshire Music Center. Boris Goldovsky will stage the production, which will have a cast of 23, in addition to chorus and dancers.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, Chamber music by Zino Francescatti, violinist, and Artur Balsam, pianist.
Violin Sonata No. 1 ..... Faure
Violin Sonata ..... Ravel
Violin Sonata in A ..... Franck

THURSDAY, Tanglewood on Parade day. The main concert of the evening will be held in the Music Shed at 8:40, and will feature the Boston Symphony Orchestra conducted by Eleazar de Carvalho; The Berkshire Festival Chorus; and the Boston "Pops" Orchestra conducted by

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WORCESTER, Mass.
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Circ. 103,999
AUG 5 1956

Koussevitzky Memorial

Mozart, Prokofieff Works Feature Berkshire Concert

By RAYMOND MORIN,
Telegram Music Critic

LENOX—A concertized performance of the Kyrie and Floria from Mozart's C Minor Mass and a thrilling account of Prokofieff's Fifth Symphony were the works with which the Boston Symphony and Leonard Bernstein incited great enthusiasm from 11,101 persons last night at Tanglewood. The concert was in memory of Serge Koussevitzky.

The festival chorus of 200, students at the Berkshire Music Center, had been expertly prepared by Hugh Ross and Lorna Cooke De Varon. Soloists were Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor.

Completely Efficient

It was a question to whom the night belonged. In the Mozart, Mr. Bernstein was rather subdued but completely efficient in making his wishes known, and they were strictly in the interest of the Mozart Mass.

In the Prokofieff, his trademarks of style appeared in full force, but in justice it must be said that the symphony is almost vulnerable to exorbitances. The chorus sang exceedingly well in the Mozart. There was a silken quality in the sopranos and a fine body of tone from the male voices. The orchestra was relegated to its function of providing sensitive but firm backgrounds. Interims that placed it in a dominant role were beautifully executed and it is to the conductor's credit that instantaneous focus was placed on voices when words became the primary issue.

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In Berkshire Music Festival Concert at Tanglewood

ARTHUR FIEDLER

JESUS MARIA SANROMA

The Boston Pops Orchestra performs in "Tanglewood on Parade" in the Music Shed Thursday night, Aug. 9. Arthur Fiedler will conduct. Pianist Jesus Maria Sanroma will be soloist in Gershwin's Piano Concerto in F. On Sunday, Aug. 12, Marguerite Willauer, soprano, sings in a concert version of Act III of Wagner's "Die Meistersinger."

MARGUERITE WILLAUER

R THE WEEK

Arthur Fiedler with Jesus Maria Sanroma as piano soloist. Program follows:
(By Boston Symphony)
Russian Easter Overture.....Rimsky-Korsakoff
Choros No. 10 (Rasga o coracao).....Villa-Lobos
(By Boston Pops)
La Boutique Fantasque.....Rossini-Respighi
Piano Concerto.....Gershwin
Bolero.....Ravel

FRIDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch.
Symphony No. 102.....Haydn
Symphony No. 6 (first Tanglewood performance).....Piston
Don Juan.....Strauss
L'Apprenti Sorcier.....Dukas

SATURDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Pierre Monteux.
Festival Overture.....Freed
Symphony No. 3.....Brahms
Suite for Orchestra.....Enesco
Suite from Der Rosenkavalier.....Strauss

NEXT SUNDAY, Aug. 12, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch; James Pease, bass; Albert Da Costa, tenor; Marguerite Willauer, soprano; Rosalind Hupp; Robert Nagy; John McCurdy, and the Berkshire Festival Chorus.
Symphony No. 3 (Eroica).....Beethoven
Opening and final scenes from Act 3 of Die Meistersinger.....Wagner

Berkshire Music Barn

TONIGHT, 8:40 P. M., Sarah Vaughn and Trio.

THURSDAY, 8:40 P. M., Concert for Connoisseurs.

SATURDAY, 4 P. M., Richard Dyer-Bennet, folk singer.

NEXT SUNDAY, Aug. 12, 8:40 P. M., Modern Jazz Quartet and Chris Connors.

CUMMINGTON

TODAY, 3 P. M., Cummington School of the Arts, Program of chamber music for string quartet.

IPSWICH

FRIDAY and SATURDAY, 8:30 P. M., Castle Hill. Martha Lipton, mezzo-soprano, assisted by Knickerbocker Chamber Players conducted by Herman Neuman. Program of classic arias and works for string orchestra.

PITTSFIELD

SATURDAY, 3:30 P. M., South Mountain. John Corigliano violinist, and the New York Philharmonic Quartet, in program of music of Strauss, Beethoven and Brahms.

MAINE

BLUE HILL

TODAY, 4 P. M., Kneisel Hall. Allenert Trio. Program of Mozart, Beethoven and Brahms trios.

NEXT SUNDAY, Aug. 12, 4 P. M., Kneisel Hall. Joseph Fuchs, violinist.

HANCOCK

TODAY, 4:30 P. M., Forest Studio. Symphony orchestra conducted by Joseph Barone; Frieda Grey Masse, contralto; Katheryn Blum, soprano; Samuel Lipman, pianist. Program consists of Act 3 from Orpheus by Gluck and the Schumann Piano Concerto.

NORTH BRIDGTON

MONDAY, 8:15 P. M., Bridgton Academy. Will Holt, ballad singer and guitarist.

VERMONT

MASSACHUSETTS

LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch; Zino Francescatti, violinist.
Symphonic Ode (first Tanglewood performance).....Copland
Violin Concerto.....Tchaikovsky
Symphony No. 2.....Schumann

MONDAY and TUESDAY, 8:30 P. M., Theatre-Concert Hall. First staged performance of Griffelkin, a three-act opera by Lukas Foss, with libretto by Alastair Reid. Mr. Foss will conduct an orchestra composed of students of the Berkshire Music Center. Boris Goldovsky will stage the production, which will have a cast of 23, in addition to chorus and dancers.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, Chamber music by Zino Francescatti, violinist, and Artur Balsam, pianist.
Violin Sonata No. 1.....Faure
Violin Sonata.....Ravel
Violin Sonata in A.....Franck

THURSDAY, Tanglewood on Parade day. The main concert of the evening will be held in the Music Shed at 8:15, and will feature the Boston Symphony Orchestra conducted by Eleazar de Carvalho; The Berkshire Festival Chorus; and the Boston "Pops" Orchestra conducted by

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11,104 IN TRIBUTE TO KOUSSEVITSKY AT TANGLEWOOD

Memorial Concert Draws Season's Peak Audience; Artists Excel

By WILLARD M. CLARK

Tanglewood, Aug. 4—The Berkshire Music Festival reached its peak audience tonight when 11,104 people crowded the shed and spacious lawns to hear the concert in memory of Serge Koussevitsky. Eeach year since his death, there has been such a memorial concert and each concert has been directed by Leonard Bernstein, protege of Koussevitzky and now one of the most significant figures in American music.

It was eminently appropriate that Mr. Bernstein should choose to present the Kyrie and Gloria from the "Mass in C Minor" by Mozart.

Favorite of Late Conductor

It contains some of the finest music ever written and was a favorite work of the great conductor. All the resources of the festival were on hand to pay tribute to the beloved founder of the festival. This year the festival chorus, directed by Hugh Ross, is exceptionally fine and the excellent soloists were Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum. Then there was the Boston Symphony Orchestra playing for Mr. Bern-

(Continued On Page 15A)

which permeates the finale was clearly realized. There were magnificent climaxes and moments of tenderness in the broad constructive scheme of this symphony. It is impressive in its rhythmic and melodic contrasts and there is melody aplenty for Prokofieff was a melodist at heart, even when writing with his tongue in his cheek.

An audience which had already given the performance of the yrie and Floria a treniendous ration, unleashed its applause gain after the symphony, and ith reason.

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Walter Piston, left, eminent American composer, and Charles Munch, music director of the Boston Symphony Orchestra. Mr. Piston's Symphony No. 6 will receive its Tanglewood premiere on Friday night, Aug. 10, in the Music Shed. Dr. Munch will conduct.

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Koussevitzky Memorial

Mozart, Prokofieff Works Feature Berkshire Concert

By RAYMOND MORIN,
Telegram Music Critic

LENOX—A concertized performance of the Kyrie and Floria from Mozart's C Minor Mass and a thrilling account of Prokofieff's Fifth Symphony were the works with which the Boston Symphony and Leonard Bernstein incited great enthusiasm from 11,101 persons last night at Tanglewood. The concert was in memory of Serge Koussevitzky.

The festival chorus of 200, students at the Berkshire Music Center, had been expertly prepared by Hugh Ross and Lorna Cooke De Varon. Soloists were Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor.

Completely Efficient

It was a question to whom the night belonged. In the Mozart, Mr. Bernstein was rather subdued but completely efficient in making his wishes known, and they were strictly in the interest of the Mozart Mass.

In the Prokofieff, his trademarks of style appeared in full force, but in justice it must be said that the symphony is almost vulnerable to exorbitances. The chorus sang exceedingly well in the Mozart. There was a silken quality in the sopranos and a fine body of tone from the male voices. The orchestra was relegated to its function of providing sensitive but firm backgrounds. Interims that placed it in a dominant role were beautifully executed and it is to the conductor's credit that instantaneous focus was placed on voices when words became the primary issue.

Fine work was accomplished by the soloists. There was a slight uneasiness in both women's voices when technical passages became hazardous and exposed. But Miss Curtin's high tones soared securely over the fabric of full chorus, in duets and the trip with her fellow soloists.

Miss Alberts gave a splendid rendition of her difficult solo, the high range being confident and richly toned and an opulence emerging from the depths of her scale. The tenor was heard as a voice in the trio, but it was sufficient to establish a fine, ringing quality from Mr. McCollum, and a control of phrase and technical requirements.

The wisdom should also be pointed out of having the soloists stationed to the rear of the stage. Instead of tempering their solo status, it gave an admirable perspective to their basic function in the text—namely, to contribute to the religious theme and not dominate it.

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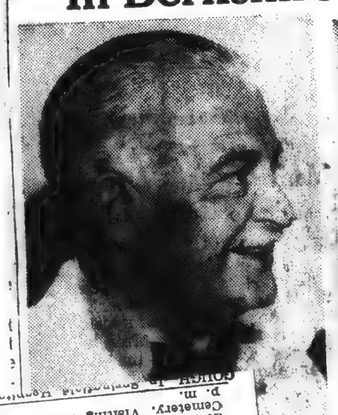

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MARGUERITE WILLAUER

(Continued From Page 1A)

stein as it used to play for Koussevitzky.

It was a stupendous performance, finely detailed and directed with consummate authority. The chorus singing was excellent. Particularly impressive was the "Cum Sancto Spiritu," a fully developed fugue which was sung with clarity and sense of spaciousness.

Soloists Excel

Miss Curtin sang with clarity and flexibility the taxing air in the "Christe Eleison" and Miss Alberts, singing better than we have heard her in many years, was admirable in the "Laudamus Te." The duet by the two women, "Dominus Deus," was the offering of two fine-voiced musicians. In the "Auaniam Tu Solus Sanctus," the women were joined by tenor John McCollum. There was impassioned choral singing in the Gloria, particularly the repeated utterance of "Miserere." The orchestra was in its best estate and Mr. Bernstein held all forces together, bending them to his will.

Prokofieff's "Symphony No. 5" was written in 1944 and its American premiere was given by Dr. Koussevitzky and the Boston Symphony Orchestra. Although Mr. Prokofieff insisted this was pure music, without program, he did say that "It is a symphony about the spirit of man."

Vivid Reading Given

Mr. Bernstein provided a vivid, authoritative reading, one in which the melodies were made clearly expressive and the underlying thought of brutal warfare which permeates the finale was clearly realized. There were magnificent climaxes and moments of tenderness in the broad constructive scheme of this symphony. It is impressive in its rhythmic and melodic contrasts and there is melody aplenty for Prokofieff was a melodist at heart, even when writing with his tongue in his cheek.

An audience which had already given the performance of the Kyrie and Floria a tremendous ovation, unleashed its applause again after the symphony, and with reason.

Sunday afternoon at 2.30 p. m. Charles Munch will direct the orchestra in a program which will include the Tschiakowsky violin concerto with Zino Francescatti as soloist.

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Bolero ..... Ravel

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Vacation and Travel Lands

By LEO "BUDDY" MARCEAU

Martha's Vineyard — People have been discovering Martha's Vineyard to their pleasure since 1602, when Bartholomew Gosnold found this idyllic island south of Cape Cod; 100 square miles of hills, dales, forests, sandy beaches, with a wealth of birds, wild flowers, and the wild grapes from which the island received its name.

Explorers who come now—arriving by steamer, ferry or plane from the mainland—still find miles of unspoiled beauty, but they also find every provision for satisfactory vacations: good harbors for sailing; miles of excellent beaches for swimming and swimming; world-renowned fishing; golf courses; bicycles, riding horses and cars to rent; and many good hotels, guest houses and restaurants.

Though millionaries and famous people have summer homes on the island, they fall into the informal Vineyard spirit. There's friendliness wherever you go. Many families come to the island year after year, but the first timers feel just as welcome. The easy, relaxed living is one reason airlines brings vacationers from all over the country to Boston and New York on their way to the Vineyard. Another reason is the wide choice of recreation.

Yachtsmen, and this includes many who rent boats, choose a narbor as headquarters, compete in races there sail their b[illegible]ts round the island. Edgartown, Oak Bluffs, Vineyard Haven and Menensha harbors all have sailing colonies.

Swimmers and sun-bathers head for the blue-green waters which wash the sandy beaches. Oak Bluffs has a public beach; the state beach between Oak Bluffs and Edgartown is six miles long, and South Beach, for surf bathers, runs for 20 miles along the southern coast.

Many anglers, and we are honored to be one of the judges, come to the Vineyard for the annual striped bass derby which will be held this year from Sept. 15 to Oct 15. During this period thousands visit the beaches ll around the island in an effort to beach "that big one". There is little sleep for the striped bass fisherman. It's the surf during the night and boats during the day.

Right now fishermen are getting mackerel and are going out after tuna, marlin, and blue fish, but it is the striped bass which has made the island known to fishermen around the world. The island is so set in the ocean currents that it has not one but four tides, and anglers move with the tides around the island. That's reason for "no sleep."

Oak Bluffs was a cluster of camp meeting tents a short hundred years ago. Tents were replaced with wooden cottages, ornate with scrolls, towers and cupolas in the style of the day. The big tent became a tabernacle set in a park, and is still a center of services, community sings, band concerts and church sales. The sings are held every Wednesday night. On Aug. 15 the annual Illumination Night takes place, with every house and tree on the winding streets and circles decorated with lighted Japanese lanterns.

August 2-25 is the week of the annual fair at West Tisbury, an old time fair with exhibits, cattle and poultry judging, handicrafts and games.

* * *

Here and There—Members of the Boston Symphony Orchestra will board a special flight of KLM Royal Dutch Airline at Boston, Aug. 14 for a six-week European concert tour at the close of the Berkshire Music Festival. The orchestra, under the direction of Charles Munch, is scheduled to perform in 13 countries. . . .Block Island, located mainland continues to capture the fishing headlines. Leo Garceau recently made news by catching what might be a record rod and reel striped bass weighing 61 ¾ pounds. . . .The fabulous east coast cities of South America—Rio de Janeiro, Santos, Montevideo and Buenos Aires are at their best in the spring. And it's spring south of the Equator when autumn winds start to blow in the United States . . . . .Florida is 600 miles south of the southern boundary of California and the southern tip of the state is 1700 miles north of the equator and misses being in the tropics by 100 miles. South America is east of Miami and Jacksonville is west of Maine, and directly beneath Cleveland, O Pensacola is directly beneat Chicago. . . . .Florida is reall in the Central Standard Tim zone, but for the past 50 year has used Eastern Standard Time The Gulf Stream flows throug the Straits of Florida at the rat of 14 cubic miles per hour, 50 times the hourly discharge of th Mississippi River at flood stage

Grand Manan, that island para dise in the Bay of Fundy, is on of New Brunswick's most unusu al tourist attractions. Champlain and Captain Kidd were among its callers, as was the late President Roosevelt. Accommodations on the island are as modern ate as its residents' way of life six or seven dollars a day wi house and feed you. One membe of the Royal Canadian Mounte Police keeps the peace on Gran Manan, and the island has n jail. . . .The Navajo Indians northwestern New Mexico be lieve a massive, craggy roc mountain that rises steeply fro the plains, is a huge bird whic brought the Navajos to the land far back in history, and the turned to stone. . . .Work is begin this month on a new $7 000,000 tourist center in Montre al, to be located at 15557 She brooke St. East. The centre building a tourist palace with th ground floor devoted to the Pro vince of Quebec and the secon floor accommodating display for each of the other Canadia provinces, is to cost $3,000,000. addition, there is to be a 100-roon motel, office building, shoppin center, convention hall, restaur ant, motion picture theater an a gasoline service station. There are to be swimming pools fo motel with sun courts.

The Scottish clans are gather ing on North Carolina's Grandfa ther Mountain Aug. 19, a day when McRae Meadow above the little resort of Linville will re semble a scene from "Brigadoon" as kilted dancers perform to the music of bagpipes. . . .Martha's Vineyard, that vacationland off Massachusetts, has had six names in the past, besides its present one, American Airlines reports. It was called Noe-pe by the Indians, meaning "island in the streams;" Straumey by Icelanders, meaning an island around which there are strong currents; n Luisa by an Italian navigator; La Soupconnuse by Samuel Champlain; Trexel, in honor of a Netherland island; and Isle of Chapawick. . . . .The Littleton National Bank of Littleton, N. H. announces are recent purchase of the Upland Terrace Hotel by a group of Florida hotel operators. The Upland Terrace, one of three generations of White Mountain Toronto, is adding 400 rooms with a 17-story wing that will bring yal New York hotel, operated by tain Vacation lore. . . . .New York's hotel men are sprucing up their premises in a dozen different ways to satisfy visitors during the annual festival. Hotels have spent more than 10 million dollars to modernize and improve their facilities and are spending this year. . . .The Rothe nation's most famous resort hotels, located in Bethleham, N. H. has a history covering the Canadian Pacific Railroad, in its present capacity up to 1600 rooms. This is at a cost of $10,000. . . . . .

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Final Week at Tanglewood Promises Brilliant Climax

Fiedler and De Carvalho to Conduct 'Tanglewood On Parade' Program Thursday, Sanroma Piano Soloist; Francescatti Violin Soloist Today

Lenox, Aug. 4—Four concerts during the coming week — a recital on Wednesday evening (Aug. 8) in the intimate Theater-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and thre week-end concerts on Friday and Saturday evenings (Aug. 10 and 11) and Sunday afternoon (Aug. 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed—will conclude the 1956 Berkshire Festival at Tanglewood.

Tomorrow afternoon at 2.30 Charles Munch will conduct the orchestra in Aaron Copland's "Symphonic Ode," Peter Tchaikowsky's violin concerto with Zino Francescatti as soloist, and Robert Schumann's second symphony.

"Parade" Thursday

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (Aug. 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fielder, with Jesus Maria Sanroma as piano soloist.

The sixth and final group of Festival concerts opens with the concluding event of the Wednesday evening chamber music series, when Francescatti and Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theater-Concert Hall, 8.30 p. m.)

Dr. Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (Aug. 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (Aug. 11); and the Festival will conclude on Sunday afternoon (Aug. 12) with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

New Piston Symphony

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (Aug. 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's "Festival" Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday with demonstrations at 6 p. m. by all departments—student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4 p. m. At 8.15 p. m. a gala concert will be played in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra, and concluding with the drawing of door prizes and waltzing on the lawn.

Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra and acting head this summer of the department of orchestra and conducting of the Berkshire Music Center, will conduct the Boston Symphony Orchestra on the first half of the program in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

Sanroma Soloist

Arthur Fiedler will conduct the Boston Pops Orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Piano Concerto in F.

A bonus for festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (Aug. 11), which Pierre Monteux will conduct and for which a nominal charge of $1 is orchestra's pension fund. The complete programs:

WEDNESDAY, AUG. 8 — 8:30 P. M.
Theater-Concert Hall—Chamber Music
Zino Francescatti, violin
Artur Balsam, piano
Violin Sonata No. 1 ..... Faure
Violin Sonata ..... Ravel
Violin Sonata in A ..... Franck

THURSDAY, AUG. 9
"Tanglewood On Parade"
4.00 p. m.—Special performance of opera, performance of opera, to be announced, Formal Gardens (For reserved seat and box patrons only)
6.00 p. m.—Student symphony orchestra, Music Shed
Student opera, Theater-Concert Hall
Student composition, Chamber Music Hall
7.00 p. m.—Picnic Supper, student chorus, Porch, Administration Building
8.15 p. m.—Music Shed
BOSTON SYMPHONY ORCHESTRA
Eleazar de Carvalho, Conductor
Overture ..... Rimsky-Korsakoff
Choros No. 10 ..... Villa-Lobos
Rasga o Coracao
(With Festival Chorus prepared by Hugh Ross)
BOSTON POPS ORCHESTRA
Arthur Fiedler, Conductor
Suite from "La Boutique Fantasque" ..... Rossini-Respighi
Piano Concerto in F ..... Gershwin
Soloist: Jesus Maria Sanroma
Bolero ..... Ravel
10.30 p. m.—Drawing for door prizes, Music Shed
11.00 p. m.—Waltzing on the lawn, by the Administration Building

FRIDAY, AUG. 10 — 8.30 P. M.
Music Shed—Boston Symphony Orchestra
Symphony No. 102 in B-Flat .... Haydn
Symphony No. 6 ..... Piston
Don Juan ..... Strauss
L'Apprenti Sorcier ..... Dukas
Charles Munch, Conductor

SATURDAY, AUG. 11 — 8.30 P. M.
Music Shed—Boston Symphony Orchestra
Festival Overture ..... Freed
Symphony No. 3 in F ..... Brahms
Suite for Orchestra, Opus 9 .... Enesco
Suite from "Der Rosenkavalier" Strauss
Pierre Monteux, Conductor

SUNDAY, AUG. 12 — 2.30 P. M.
Music Shed—Boston Symphony Orchestra
Symphony No. 3 in E-Flat. "Eroica" ..... Beethoven
Opening and final scenes from Act II of "Die Meistersinger" . Wagner
Soloists: James Pease, bass; Albert Da Costa, tenor; Marguerite Willauer, soprano; Rosalind Hupp, Robert Nagy; John MacCurdy.
Berkshire Festival Chorus of Berkshire Music Center students trained by James Aliferis
Charles Munch, Conductor

The final week of the Berkshire Music Center will see the school in almost continuous activity. Student concerts, open to the public through a voluntary contribution to the school's support, are as follows:

SUNDAY, AUG. 5 — 10 A. M.
Chamber Music Hall
Concert of Chamber Music by students of Dept. I

MONDAY AND TUESDAY, AUG. 6 AND 7 — 8.30 P. M.
Theater-Concert Hall
(Students of Dept. IV)
"Griffelkin," opera in three acts, by Lukas Foss of the Berkshire Music Center composition faculty. Libretto by Alastair Reid. Orchestra of Dept. I students conducted by the composer. Stage direction by Boris Goldovsky. First complete stage performance.

SATURDAY, AUG. 11 — 3 P. M.
Music Shed
Symphony orchestra concert by students of Dept. I
(Season's scholarships and prizes to be announced during concert)

SUNDAY, AUG. 12 — 10 A. M.
Theater-Concert Hall
Concert of Chamber Music by students of Dept. I

NY Herald Tribune
August 5, 1956.

Miss Olivera Is Soloist

Symphony at Tanglewood Conducted by de Carvalho

By Francis D. Perkins

LENOX, Mass., Aug. 4.—The Boston Symphony Orchestra began the next to the last week end of the Berkshire Music Festival yesterday evening in Tanglewood's Music Shed where Eleazar de Carvalho conducted and his wife, Jocy de Olivera, made her North American debut as soloist in Ravel's Concerto for Piano and Orchestra.

The Brazilian conductor devoted the rest of his program to music from twentieth century ballet scores, including part of a suite from Henry Barraud's 'La Kermesse," the familiar three dances from Manuel de Falla's "Three Cornered Hat," and virtually all of Stravinsky's "Petrouchka" music. The attendance for the cool, fair evening was 6,009.

First Appearance in 5 Years

Mr. de Carvalho is acting head of the Berkshire Music Center's Department of Orchestra and Conducting, but this was his first Festival appearance with the Boston Symphony in five years. Miss de Olivera, who was a pupil of Marguerite Long, has played both in her own country and in Europe where she first was heard last season.

Her playing was technically accomplished, musical in tone, well phrased, tasteful and revelant of detail. It had dynamic finesse and, as a rule, disclosure of mood. At certain moments span of color and volume might have been somewhat wider; the jazzier measures of the work seemed to need a slightly less refined, more assertive statement here and there; the meditative Adagio fared very well.

Orchestra Expressive

The orchestra under Mr. de Carvalho gave the soloist admirably well balanced, co-ordinated and expressively sympathetic co-operation. This concerto, now twenty-four years old, is nt a work which gives a comprehensive test of a pianist's expressive powers; its jazz yesterday seemed pale and the first movement had momentary suggestions of both the Russian and the Spanish works in the same program.

The conductor's interpretation revealed knowledge and authority, definite and clearly transmitted and executed ideas of phrase, volume and expression. Vitality and animation marked all three ballet scores. The third o fthe de Falla dances combined energy with some excess of weight, showing an emphasis of accent which slightly restricted the soaring of the dance melody.

Triumph on "Petrouchka"

Barraud's generally festive music has color and melodic appeal, although its dominating melody is a little overworked. Both the conductor and the orchestra were triumphant in the "Petrouchka" music, in rhythm, color and disclosure of the general atmosphere and the varying emotions of the music.

The usual suite of extracts from this score is familiar, but much of the rest is seldom heard on the concert stage and the whole memorable performance gave no hint of familiarity in its prevailing spirit and vividness of hue; it spoke eloquently for the conductor's understanding and the qualities of the Boston Symphony at its best.

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Boston Sunday Globe
August 5

"Ibsen Drama

Final Week at Tanglewood

Four concerts during the coming week—a recital on Wednesday evening in the intimate Theatre-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings and Sunday afternoon by the full 105-piece Boston Symphony Orchestra in the giant Music Shed—will conclude the 1956 Berkshire Festival at Tanglewood in Lenox.

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Friday, August 10—8:30 p.m.—Music Shed—Boston Symphony Orchestra: Haydn: Symphony No. 104 in B-flat; Piston, Symphony No. 6; Strauss: Don Juan; Dukas, L'Apprenti Sorcier, Conductor, Charles Munch.

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NY Herald Tribune
Sunday, August 5.

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THE NEW YORK TIMES, SUNDAY, AUGUST 5, 1956.

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Eleazar de Carvalho Returns After 5-Year Absence—Wife Is Piano Soloist

By ROSS PARMENTER
Special to The New York Times.

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The rest of the program consisted of ballet music. It opened with "La Kermesse," the first movement of a ballet of the same name by Henry Barraud. The other works were three dances from Falla's "The Three-Cornered Hat" and Stravinsky's "Petruchka."

Senhorita de Oliveira is a comely young lady with red-brown hair who looked like a young goddess in an off-the-shoulder red dress. She proved to be a sensitive performer with a musical and agreeable touch. But she was hardly equal to the particular concerto she played.

In the first movement, the slow, blue-like passages had a pleasant poignance, and her high treble playing in the latter part of the second movement sounded prettily above the rather grave orchestral scoring. But Senhorita de Oliveira did not have enough depth for the deceptively simple long piano solo that opens the slow movement. And she needed

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Senhor de Carvalho's accompaniment was exceptionally considerate, but even so there were hardly be heard.

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The tread was inclined to be a little heavy in "Petruchka," too, but this performance had more variety of effect and subtlety of color, and there were many brilliant instrumental passages. It also was received enthusiastically by the audience of 6,000. Then the listeners dispersed quickly under the bright stars toward the avenue of tall pines, for there was a little chill in the clear mountain air.

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HARTFORD, Conn.
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AUG 5

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The original program for tonight had promised Hindemith's "Mathis Der Maler," the Ravel, and the complete Stravinsky score for the ballet "Petrouchka." This sounded like one of the summer's best offerings, but for some unhappy reason, the Hindemith was replaced with "La Kermesse," from Henri Barraud's ballet suite of the same name, and three of the dances from "The Three Cornered Hat," in De Falla's score. The result was a salmagundi of the dance, and a poor exchange for the original billing.

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As a matter of fact, the first half of the program might have been written off anyway, for under the interpretation of Mr. de Carvalho it was dull and in the performance by the Boston Symphony Orchestra and the evening's soloist, it was lackluster. Jocy de Oliveira lacked the pianistic brilliance needed to give vitality and dash to the first and last jazz-type movements of the Ravel, and was completely uncommunicative in the beautifully transcendant, Chopinesque adagio. The orchestra swamped her frequently, and when she was audible, her pianism was awkward and her interpretation colorless.

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In the post-intermission stanza, things picked up a bit. The Stravinsky score for "Petrouchka" is a striking piece of musical business in all departments, and even if only approximated in the performance, still manages to fascinate. Mr. de Carvalho and the orchestra did more than approximate it, both in the reading and playing. The conductor went after it with drive and the orchestra served the music up with vehemence. I would not call it a stylish presentation, nor one that went very far into the poignance of the score, but in the crowd scenes and overall fire - works, it gathered up a reasonable amount of the color Stravinsky had in mind, and lined out the sheerly musical design incisively. Bernard Zighera was the pianist, and with all deference to the pretty Jocy and the fair sex in general, I'm afraid his contribution was the better keyboard offering of the evening.

T.H.P.

[229]

Boston Sunday Globe
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Ibsen Drama

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NY Herald Tribune
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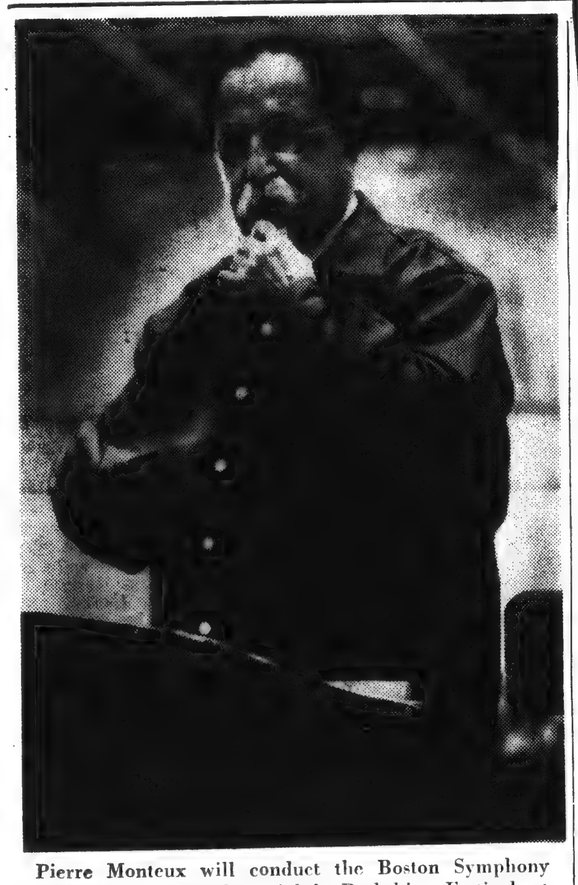

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T.H.P.

The opera by Lukas... Festival tomorrow a... score with Boris Gol... from the opera with... title role, John Fare... Constantine. The co... other conductors wh...

Charles Munch, dire... conduct this eve...

"GRIFFELKIN" FEATURED IN THE FINAL WEEK AT TANGLEWOOD

Joe Petrovec

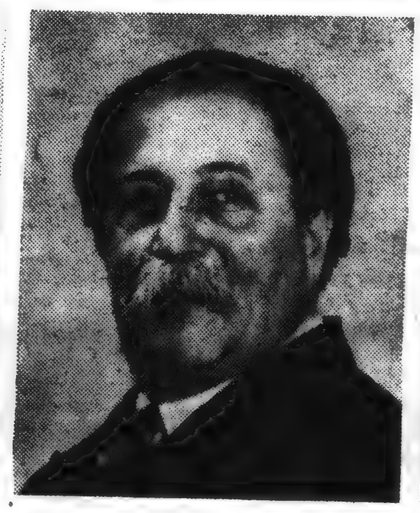
The opera by Lukas Foss will have its first stage production at Berkshire Festival tomorrow and Tuesday. Above, Mr. Foss, at right, discussing his score with Boris Goldovsky, who has staged the work. At right is a scene from the opera with, left to right, Malcolm Bernstein, Mildred Allen in the title role, John Parella, Virginia Babikian, Donald Henrickson and Spelios Constantine. The composer will conduct both performances. Below, four other conductors who will share assignments during festival's last week.

Clemens Kalischer

Charles Munch, director of Berkshire Festival, will conduct this evening, Friday and next Sunday.

Lenscraft Photos

Arthur Fiedler, who will lead the Boston "Pops" Thursday night.



Pierre Monteux, who takes over the baton on Saturday evening.

Egone, Boston

Eleazar de Carvalho, who will lead Boston Symphony Thursday.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

AUG 5 1956

Some of the summer theatre stars of the week.. Top, left to right, Pierre Monteux, conducting the Boston Symphony at the Berkshire Festival this week; and Peter Kelley as Larry in "Me and Juliet," at the South Shore Music Circus. In the centre, Hope Holiday, as Adelaide, in "Guys and Dolls," continuing at the North Shore Music Theatre. Bottom, left to right: Louis Edmonds as the Roman captain in "Androcles and the Lion," at Wellesley, and Chico Marx in "The Fifth Season," opening at the Boston Summer Theatre tomorrow night.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 56,950

AUG 6 1956

Copland Ode Is Odd

Francescatti Dazzles In Concerto at Tanglewood

By RAYMOND MORIN, Telegram Music Critic

LENOX — An ultra-modern work by Aaron Copland, coupled with sensible, romantic scores by Tchaikovsky and Schumann were yesterday afteroon's fare at Tanglewood, performed by the Boston Symphony Orchestra under Charles Munch, with Zino Francescatti as violin soloist.

The ultimate evidence of excellence at Tanglewood is an ovation for a soloist in which applause is generously shared by the members of the orchestra. This is what Francescatti received for his dazzling performance of the Tchaikovsky violin concerto.

Most Eloquent Performance

If one were to make a microscopic search for flaws, he could detect slight rhythmic disagreements in the final movement. But these would indeed be tiny blemishes in a performance by both soloist and orchestra that completely disposed of the difficult work in the most eloquent terms, both poetically and technically.

Some violinists beat their instruments black and blue in this concerto. It is, of course, loaded with the most exorbitant demands—even its most fervent emotions are somehow affixed to technical elaborations.

Francescatti played it in luscious, luminous tones, produced without physical stress or strain. Rarely have we seen a performance so confidently delivered. The bristling cadenza of the first movement was disposed of with aplomb. The awkwardly-positioned harmonics were reached with secure fingers and without exploring the near-vicinity of pitch.

The second movement sang lovingly, but unaffectedly, and in the finale, interest was unwavering between reflective sections and digital exhibitions.

One of Francescatti's most ardent fans was Fritz Kreisler, seated in the first row.

Modern Music

Much as we would like to say so, the hue and cry over more modern music on these programs was not abated by the inclusion of Copland's "Symphonic Ode". It probably did more harm than good.

Copland wrote it in 1929 in honor of the Boston Symphony's 50th anniversary. Yesterday's revision was for the same orchestra's 75th anniversary. Not having heard the original version, we can't compare the two, but a second revision is clearly in order—or a brave scrapping of the entire score.

Basically, it is an exercise in sounds, very few of which are downright pleasant. It moves through what the composer describes as five sections. They are indeed distantly related — wandering, filled with such surprises as sudden booms from timpani, clattering brasses, strings going their half-hearted and mysterious ways, and some infectious rhythms in the final section.

For the most part, it left us wondering what was going on —and we feel certain that we were not alone in this ignorance — what brought on what was happening, and what possible course it could follow.

Confused Along With Him

As Copland stated in the program notes: "It is not an ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say."

We found ourselves as confused as he is. As a listener within our hearing distance expressed it: "Only a great orchestra could get away with that."

The unfettered beauties of the Schumann Symphony No. 2 were welcomed solace. The orchestra played the work supremely well, and whether or not you consider it a great work didn't mar the pleasure of sympathetic ears. Yesterday there were 10,837 listeners.

The next major event at Tanglewood is tonight when Lukas Foss' opera, "Griffelkin" will be premiered before an audience of friends of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 6 1956

22,000 Attend Tanglewood's Concerts

Sunny skies and mild weather attracted nearly 22,000 people to the shed and surrounding lawns at Tanglewood Saturday evening and Sunday afternoon to hear the Boston Symphony Orchestra perform.

Under the inspired and energetic direction of Leonard Bernstein, the Saturday evening concert was in memory of Serge Koussevitsky. Each year since his death there has been such a memorial concert and each has been directed by Mr. Bernstein, protege of the late Koussevitzky.

The first selection of the evening was the Kyrie and Gloria from the "Mass in C Minor" by Mozart. Unaccepted for more than 100 years after it was first played in 1783, it has now taken its place with the best of Bach and Beethoven.

A favorite of the late conductor, the Mass was ably performed by the festival chorus under the direction of Hugh Ross with exceptional solos by Phyllis Curtin, soprano; Eunice Roberts, contralto, and John McCollum.

Mr. Bernstein exercised a perfect command over the superb Boston Symphony Orchestra, which gave a stupendous performance.

The second part of the evening concert was devoted to Prokofieff's "Sympthony No. 5," which was written in 1944, and first performed in this country by Dr. Koussevitzky and the Boston Symphony Orchestra.

The late Prokofieff, although he was a contemporary composer, seems to have written the Fifth Symphony in a modified contemporary form. Robert Magidoff, writing to the New York Times of his interviews with the composer, in Moscow, quoted Serge Prokofieff: "To write a symphony means to me to create a whole world," the writer said. Although he insisted that it was without program, he did say "it is a symphony about the spirit of man."

The audience acclaimed the work with applause that matched the powerful ending of the last movement, and with reason.

The Berkshire Festival Sunday afternoon concert, under the knowing direction of Charles Munch, featured the eminent violinist, Zino Francescatti, who won a standing ovation from an overjoyed audience for his performance of Tschaikowsky's violin concerto.

The program opened with a revised "Symphonic Ode" by Aaron Copland, which was revised for the Boston Symphony orchestra's 75th anniversary. The final work was Schumann's exquisite "Symphony in C Major," performed by the full orchestra.

This evening the opera department of the Berkshire Music center will offer the first stage performance of the opera, "Griffelkin" by Lucas Foss.

Transcript-Telegram (e
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 6 1956

DeCarvalho To Conduct Aug. 9 At Tanglewood

Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra on Thursday evening, Aug. 9, in the first half of the gala concert which will conclude this season's "Tanglewood on Parade", the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Chorus No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest - conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. In addition to his post with the Brazil Symphony Orchestra, Mr. de Carvalho is general director of the Juventude Musical Brasileira (Brazilian Musical Youth), a society which he founded in 1952.

This season Mr. de Carvalho also conducted the Boston Symphony orchestra in the Berkshire Festival concert of Friday, Aug. 3, and portions of the concerts by the student symphony orchestra of Department I on Thursday evenings.

On the second half of the "Tanglewood on Parade" concert, Arthur Fiedler and the Boston Pops orchestra will make their third consecutive "Tanglewood on Parade" appearance, playing a Suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero" and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

During the afternoon simultaneous demonstrations will be given of the work of all five departments — student symphony (Department I), chorus (Department II), original compositions (Department III), opera (Department IV), and the amateur division, or Tanglewood Study Group (Department V).

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 253,604

AUG 5 1956

Final Week at Tanglewood

Four concerts during the coming week—a recital on Wednesday evening in the intimate Theatre-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings and Sunday afternoon by the full 105-piece Boston Symphony Orchestra in the giant Music Shed—will conclude the 1956 Berkshire Festival at Tanglewood in Lenox.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on August 8, when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theatre-Concert Hall, 8:30 p. m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening; and the Festival will conclude on Sunday afternoon with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony, one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

"The "Tanglewood on Parade" festivities will commence on Thursday, with demonstrations at 6 p.m. by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4 p.m.

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a.m., which Pierre Monteux will conduct and for which a charge of $1 is made for the benefit of the Orchestra's Pension Fund.

Wednesday, August 8—8:30 p.m.—Theatre-Concert Hall—Chamber Music: Zino Francescatti, violin, and Artur Balsam, piano. Faure: Violin Sonata No. 1. Ravel: Violin Sonata. Franck: Violin Sonata in A.

Thursday, August 9—"Tanglewood on Parade": 4:00 p.m.—Special performance of opera, to be announced, formal gardens (for reserved seat and box patrons only). 6:00 p.m.—Student symphony orchestra, Music Shed. Student opera, Theatre-Concert Hall. Student composition, Chamber Music Hall. 7:00 p.m.—Picnic Supper—Student Chorus, Porch, Administration Building. 8:15 p.m.—Music Shed: Boston symphony Orchestra—Eleazar de Carvalho, conductor: Russian Easter Overture, Rimsky-Korsakoff; Choros No. 10, Rasga o Coracao, Villa-Lobos (with Festival Chorus prepared by Hugh Ross). Boston Pops Orchestra—Arthur Fiedler conductor: Suite from "La Boutique Fantasque", Rossini-Respighi; Piano Concerto in F, Gershwin. Soloist: Jesus Maria Sanroma. Bolero, Ravel. 10:30 p.m.—Drawing for Door Prizes. Music Shed. 11 p.m.—Waltzing on the lawns, by the Administration Building.

Friday, August 10—8:30 p.m.—Music Shed—Boston Symphony Orchestra: Haydn: Symphony No. 102 in B-flat; Piston, Symphony No. 6; Strauss: Don Juan; Dukas, L'Apprenti Sorcier. Conductor, Charles Munch.

Saturday, August 11—8:30 p.m.—Music Shed—Boston Symphony Orchestra: Freed: Festival Overture; Brahms: Symphony No. 4 in E minor; Enesco: Suite for Orchestra, Opus 9; Strauss: Suite from "Der Rosenkavalier". Conductor, Pierre Monteux.

Sunday, August 12—2:30 p.m.—Music Shed—Boston Symphony Orchestra: Beethoven: Symphony No. 3 in E-flat, "Eroica"; Wagner: Opening and final scenes from Act III of "Die Meistersinger." Soloists: James Pease, bass; Albert Da Costa, tenor; Marguerite Willauer, soprano; Rosalind Hupp; Robert Nagy, John McCurdy. Berkshire Festival Chorus of Berkshire Music Center students trained by James Aliferis.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

AUG 6 1956

DE CARVALHO CONCERT SET ON THURSDAY

Scheduled as First Half of 'Tanglewood On Parade' Program

Lenox, Aug. 5—Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra Thursday evening in the first half of the gala concert which will conclude this season's "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. At the end of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

This season Mr. de Carvalho also conducted the Boston Symphony Orchestra in the Berkshire Festival concert Friday and portions of the concerts by the student symphony orchestra of Department I on Thursday evenings.

On the second half of the "Tanglewood on Parade" concert, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive "Tanglewood on Parade" appearance, playing a suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero" and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

During the afternoon simultaneous demonstrations will be given of the work of all five departments — student symphony, chorus, original compositions, opera and the amateur division, or Tanglewood Study Group.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 216,173

AUG 5 1956

Post Tours Through New England

By ANNE C. HAMEL
Public Relations Department, ALA

The Berkshire Hills in the western part of Massachusetts are undoubtedly known best for the superb concerts given by the Boston Symphony Orchestra at Tanglewood. For that very reason tourists often overlook the many other attractions that the Berkshire area has to offer.

The Berkshires are another wonderful feature of the Bay State and if you've never seen them, an extended week end is actually all you need to make the 140-mile trip from Boston to the centre of the mountains and to visit the surrounding area.

About 25 miles before you come to Pittsfield on U. S. Route 20 is Jacob's Ladder, so-called because of the way the road rises over the hills. In this section of the Berkshire Valley you'll find Jacob's Pillow, the famous dance theatre founded by Ted Shawn. Here during the summer months you can see the world's greatest dancers. Continuing on to Lee and then to Stockbridge, you'll want to stop and see one of the presentations of the Berkshire Summer Playhouse. Other special attractions of Stockbridge include the Mission Museum House, built on Prospect Hill in 1739 for John Cargeant, first missionary of the Stockbridge Indians, and the Berkshire Garden Centre with its beautiful model gardens.

If you want to play at being Indian, be sure to stop at the Pleasant Valley Wildlife Sanctuary near Lenox. The Trailside Museum located here is the starting point for many of the interesting trails through the valley.

Just before you get to Pittsfield off U. S. 20 in the South Mountain Temple of Music which is famous for its summer chamber music concerts For the museum enthusiast is the Berkshire Museum in Pittsfield with its exhibits of art and natural history for all ages.

After Pittsfield your next stop will be the Greylock reservation. Here, Mount Greylock, the highest mountain in the State rises to an elevation of 3505 feet. Improved roads run to the top of the mountain from Lanesboro and North Adams, but these should be attempted only by experienced drivers. On the summit you can climb to the top of the 105 foot war memorial beacon and and get a breaktaking view of the four surrounding States.

U. S. 7 will eventually bring you to picturesque Williamstown, home of Williams College and the Adams Memorial Theatre, one of the finest summer theatres in the East.

The trip home along the Mohawk Trail is perhaps one of the most beautiful that you will ever take.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

AUG 6 1956

FRANCESCATTI BRIGHT STAR AT TANGLEWOOD

Noted Violinist's Performance Heard by Audience of 10,837

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 5—A perfect day, a fine program and a brilliant soloist attracted 10,837 people to the Berkshire Music Festival this afternoon. The parking lots looked as though each person had come in an individual car and long before the concert the areas were full.

Kreisler in Audience

Zino Francescatti was the bright star of the program. The eminent violinist provided a performance of Tschaikowsky's violin concerto that elicited a standing ovation. In this performance he was admirably assisted by the Boston Symphony players under the knowing direction of Charles Munch.

Francescatti's large, warm tone, his dazzling technique and his feeling for phrase, all mounted up to an elegant and exciting performance. Rarely have we seen an audience so moved.

In the audience was the great Fritz Kreisler, whose presence was almost as much of an attraction as Francescatti.

The program opened with a

Continued On Page 6

Republican (m)
WATERBURY, Conn.
Independent
Circ. 22,452

AUG 6 1956

Tanglewood Concert Set Thursday

Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra on Thursday evening in the first half of the gala concert which will conclude this season's "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer schol of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. In addition to his post with the Brazil Symphony Orchestra, Mr. de Carvalho is general director of the Juventude Musical Brasileira (Brazilian Musical Youth), a society which he founded in 1952. Recognized as a public utility in Brazil, sponsored by the Ministry of Education and Culture, the society in 1955 brought the musical education of some 75,000 Brazilian youngsters under its supervision. At the conclusion of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4300
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
AUG 6 1956

Miss Robinson Smith Entertains At The Residence, Stockbridge

Photos by Mahn

Among those at the event, attended by 125, were Mrs. Helen D. Lindsay of Sarasota, Fla., housegest of Mrs. William Penn Cresson of Chesterwood, Stockbridge; Leo Montileone of New York, who spent weekend with Mr. and Mrs. George K. Livermore of Stockbridge; Miss Mabel Choate and C. D. Jackson, both of Stockbridge. Party followed the concert.

Miss Robinson Smith greet George Szolsky of Sandisfield and Mr. and Mrs. Zino Francescatti of Monterey. Mr. Francescatti, noted violinist, was soloist at yesterday's Berkshire Festival concert, conducted by Dr. Munch. Party at Miss Robinson Smith's summer home, the Residence, Stockbridge, honored Dr. Munch and Mr. Francescatti.

At Miss Gertrude Robinson Smith's party, Dr. Charles Munch, BSO conductor, third from left, chats with Goffredo Petrassi, one of Italy's foremost composers, guest teacher of composition at Berkshire Music Center, left; Mrs. Massimo Freccia and Mr. Freccia of Washington, Conn. Latter is conductor of Baltimore Symphony.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908
AUG 6 1956

'Tanglewood on Parade' Offers Many Attractions

De Carvalho, Fiedler, Will Be Guest Conductors at Annual Gala Event, as Season Nears Close

Lenox, Aug. 6—Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra on Thursday evening, in the first half of the gala concert which will conclude this season's "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. In addition to his post with the Brazil Symphony Orchestra, Mr. de Carvalho is general director of the Juventude Musical Brasileira (Brazilian Musical Youth), a society which he founded in 1952. Recognized as a public utility in Brazil, sponsored by the Ministry of Education and Culture, the Society in 1955 brought the musical education of some 75,000 Brazilian youngsters under its supervision.

At the conclusion of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

This season Mr. de Carvalho also conducted the Boston Symphony Orchestra in the Berkshire Festival concert of last Friday, and portions of the concerts by the student symphony orchestra of Department I on Thursday evenings.

On the second half of the "Tanglewood on Parade" concert, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive "Tanglewood on Parade" appearance, playing a Suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero" and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

During the afternoon simultaneous demonstrations will be given of the work of all five departments—student symphony (Department I), chorus (Department II), original compositions (Department III), opera (Department IV), and the amateur division, or Tanglewood Study Group (Department V).

Tickets are now on sale at the box office at Tanglewood in Lenox, for "Tanglewood on Parade." A special afternoon performance of scenes from 20th Century operas will be given in the formal gardens at 4, to which holders of box seats only will be admitted. Seats may be reserved by telephoning Lenox 600.

[2-3]

Second Thoughts on Music

Portions of Five Operas Performed at Tanglewood

Single Acts From 'La Rondine,' 'The Trojans,' 'Aida,' 'Don Carlo' and 'Falstaff' Heard to Advantage; Full Orchestra at Peak

By WILLIARD M. CLARK

Lenox, Aug. 4—The quality of performance at the Berkshire Music Festival continues high. One of the strongest departments in the school is the opera department, presided over by Boris Goldovsky. This past week they offered acts from five 19th-century operas including "La Rondine" by Puccini; "The Trojans" by Berlioz and "Aida," "Don Carlo" and "Falstaff" by Verdi. One heard some excellent voices and saw staging, costumes and scenery that were both ingenious and handsome.

Quite the finest offering was the second act of "Don Carlo." John Parella, baritone, handled the difficult aria of King Phillip in a thoroughly artistic manner and the "Inquisitor" of John McCurdy provided some of the finest singing of the entire evening. Another splendid singer was Shirley Carter, who sang "O Don Fatale" in an exciting manner.

Singing Excels

Mr. Goldovsky is particularly fond of "The Trojans." In fact, he offered the American premiere of this opera. In the fourth act, sung in English he offered such fine singers as Marjorie McClung, soprano, and Robert Nagy, one the best tenors we have heard here.

The concerts by the Boston Symphony Orchestra have been consistenly fine and worthy of larger audiences, but weather has not been kind. Charles Munch directed the orchestra in a program which included the second "Leonore" overture and Petrassi's "Fifth Concerto for Orchestra" in the first half and concluded with the Symphony No. 4 in F minor by Tchiakowsky. The Petrassi opus was one of the works commissioned by the orchestra for its 75th anniversary. Mr. Petrassi is visiting composer at the Center this summer.

To this listener, the work was not an unqualified success. It has many fine moments but there is a lack of direction and focus. It just doesn't get any place. Had we not heard Bartok's "Concerto for Orchestra" the week before, it is possible Mr. Petrassi's work might have attracted more interest. Mr. Munch has a way with Tchaikowsky, a very personal way. His interpretations remain intimate while not lacking in vigor.

Memorial Elegy

The following night, Mr. Munch offered as his opening work an "Elegy in Memory of Serge Koussevitzky" by Howard Hanson. Lacking any great imagination, this is a sincere work with moments of grandeur. This was another of the commissioned works for the 75th anniversary. Mr. Hanson has been a significant figure among American composers for a long time and, through the Eastman School, has done more than his bit for the American composer.

It was Rudolf Serkin, pianist, who was the bright star of this concert. He drew more than 9000 people to Tanglewood, the largest audience thus far. His playing of Schumann Concerto in A minor was a truly magnificent achievement. It was far more a dramatic reading than we have heard before. It was continually exciting and gave the huge audience just about everything it wanted. Honegger's fifth symphony, a particular favorite with Mr. Munch, and Debussy's "La Mer," a work in which Munch is a supreme interpreter, made up the program.

Burgin Conducts

Sunday afternoon drew some 7000 people in spite of good weather. Some strange sort of planning resulted in concertmaster Richard Burgin conducting the orchestra in a program of Prokofieff, Hindemith and Mahler. The soloist was violinist Ruth Posselt. (Mrs. Burgin.) Sunday afternoon is a time when Tanglewood should get its largest crowd and it should see to it that such a crowd gets the best Tanglewood has to offer. Mr. Burgin has had a long and distingusihed career, but his drawing power as a conductor is not great. Neither do we feel that Mahler's first symphony or Hindemith's violin concerto are works to attract a Sunday afternoon audience, fine as both are.

The orchestra played its best for Mr. Burgin and Miss Posselt gave a superb performance of the Hindemith violin concerto. Prokofieff's "Romeo and Juliet" ballet suite is a glowing, brilliant work and it was played with an exciting concept. No fault can be found with this program or its performance: it just isn't the sort of program that will bring a large audience to Tanglewood on a Sunday afternoon.

"Tanglewood On Parade"

Don't forget "Tanglewood On Parade" on Thursday. There is no better opportunity to see the Berkshire concerts, chamber music and choral singing. In the evening the Boston Symphony orchestra with Festival chorus will be heard in the "Russian Easter" overture by Rimsky-Korsakoff and "Choros No. 10" by Villa-Lobos. The Brazilian conductor De Carvalho will conduct this portion of the program.

The second portion will be devoted to a real Boston "Pops" program including Gershwin's "Piano Concerto in F" played by Jesus Maria Sanroma. Ravel's "Bolero" and "La Boutique" as arranged by Resphigi, will also be heard. There will be encores. All this should make for a pleasant afternoon and evening at Tanglewood and the Berkshire Music Center will benefit.

In Berkshire Music Festival Concert at Tanglewood

ARTHUR FIEDLER

JESUS MARIA SANROMA

The Boston Pops Orchestra performs in "Tanglewood on Parade" in the Music Shed Thursday night, Aug. 9. Arthur Fiedler will conduct. Pianist Jesus Maria Sanroma will be soloist in Gershwin's Piano Concerto in F. On Sunday, Aug. 12, Marguerite Willauer, soprano, sings in a concert version of Act III of Wagner's "Die Meistersinger."

MARGUERITE WILLAUER

Tanglewood Topics

By WALTER ALFORD

Lenox, Aug. 4—Miss Gertrude Robinson Smith, of Glendale and New York, will be host to Dr. Charles Munch, music director, Boston Symphony Orchestra, and the distinguished violinist, Zino Francescatti, who makes his home in Monterey, Mass., at her summer home following the tomorrow afternoon Music Shed concert of the Boston Symphony Orchestra at Tanglewood.

* * *

Preparations are in full swing at Tanglewood's Berkshire Music Center for the day-long gala in which all five departments of the Boston Symphony's summer music school will be open for inspection by the public. "Tanglewood on Parade" this year will feature simultaneous demonstrations starting at 6.00 p. m. Thursday by the student symphony orchestra in the Music Shed, by chamber music students in the Chamber Music Hall, by the opera department (combining both active and associate divisions) in the Theater Concert Hall; and at 7.00 p. m. on the steps of the Main House, by the choral department.

* * *

Thursday's four student conductors will share the student symphony four-long program at "Tanglewood on Parade." David Wooldridge, of London, England, will conduct Smetana's Overture to "The Bartered Bride;" Kenneth Schermerhorn, of Schenectady, will lead the student aggregatiopn in Prokofieff's Classical Symphony. Clayton Westerman, of New York City, will be conductor for Franck's Symphonic Variations, with Joy Pottle of Los Angeles, as piano soloist; and Ibert's Escales will be led by Jean-Louis LeRoux, of Montevideo, Uruguay.

* * *

A dividend for holders of box seats and purchasers of reserved seats for the gala evening concert by the Boston Symphony Orchestra, led by Eleazar de Carvalho, and by the Boston Pops Orchestra, conducted by Arthur Fielder, at "Tanglewood On Parade" on August 9, will be a special program of scenes from 20th Century operas, given by students of Boris Goldovsky in the Formal Gardens of Tanglewood at 4 p. m. The program will include excerpts from Prokofieff's "The Love of Three Oranges," Debussy's "Pelleas and Melisande," Hindemith's "Mathis der Maler;" Richard Strauss' "Der Rosenkavalier."

* * *

Two government-sponsored visitors to Tanglewood during the forthcoming week are Professor Gilberto Vega, director of the Orchestra de la Guardia Nacional, Nicaragua, who will be staying at the home of Mrs. Jessie Beebe, 30 Merrian St., Pittsfield; and Claudio Carneyro, director of the Conservatory of Music in Oporto, Portugal, who will be a guest at the Hotel Wendell in Pittsfield.

* * *

The Tanglewood Study Group, of largely amateur musicians, will give a piano ensemble and chamber music demonstration at 1 p. m. Saturday, Aug. 11, in the Barn.

* * *

Roman Szulc, retiring as first timpanist of the Boston Symphony Orchestra at the age of 62, at the close of the Tanglewood season next week, was honored by his confreres of the orchestra at a luncheon to be held at Wheatleigh, residence of Tanglewood's male students, following the morning rehearsal yesterday. Dr. Charles Munch, the Boston Symphony's conductor, presented him with a gold watch as a token of gratitude for his 21 years with the orchestra. His successor is his pupil, Everett J. Firth, 26, of Boston, a member of the orchestra since 1954, who becomes first timpanist when the orchestra's tour of Europe commences in Cork, Ireland on August 24.

At the orchestra ceremony each member of the ensemble was presented with an engraved card attenting to his status in the Boston Symphony, signed by Henry L. Cabot, president of the Board of Trustees; and with bronze lapel buttons, a reproduction in miniature of the orchestra's 75th Anniversary medal. The orchestra committee consists of Gaston Dufresne, Stanley Benson, Paul Keany, George Zazofsky and Harry Dickson.

* * *

The opera indoors part of "Tanglewood on Parade" on August 9 will consist of four scenes: the final ones from Humperdinck's "Hansel and Gretel," and Tchaikowsky's "Eugene Onegin"; a portion of Act II of Vrdi's "A Masked Ball;" the duet from Puccini's "La Boheme," Act I. This concert by students of the active section of the opera department will be held in the Theater-Concert Hall from 6-7 p. m.

* * *

The season's final student symphony orchestra program will feature the presentation of prizes and awards to students of all departments of the Berkshire Music Center, presented at intermission by Aaron Copland, assistant director of the BSO summer music school at Tanglewood. The final concert, not as customary on a Thursday evening, is to be held Saturday, Aug. 11, at 3 p. m. in the Tanglewood Music Shed.

Final Week at Tanglewood Promises Brilliant Climax

Fiedler and De Carvalho to Conduct 'Tanglewood On Parade' Program Thursday, Sanroma Piano Soloist; Francescatti Violin Soloist Today

Lenox, Aug. 4—Four concerts during the coming week — a recital on Wednesday evening (Aug. 8) in the intimate Theater-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and thre week-end concerts on Friday and Saturday evenings (Aug. 10 and 11) and Sunday afternoon (Aug. 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed—will conclude the 1956 Berkshire Festival at Tanglewood.

Tomorrow afternoon at 2.30 Charles Munch will conduct the orchestra in Aaron Copland's "Symphonic Ode," Peter Tchaikowsky's violin concerto with Zino Francescatti as soloist, and Robert Schumann's second symphony.

"Parade" Thursday

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (Aug. 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fielder, with Jesus Maria Sanroma as piano soloist.

The sixth and final group of Festival concerts opens with the concluding event of the Wednesday evening chamber music series, when Francescatti and Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theater-Concert Hall, 8.30 p. m.)

Dr. Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (Aug. 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (Aug. 11); and the Festival will conclude on Sunday afternoon (Aug. 12) with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

New Piston Symphony

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (Aug. 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's "Festival" Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday with demonstrations at 6 p. m. by all departments—student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4 p. m. At 8.15 p. m. a gala concert will be played in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra, and concluding with the drawing of door prizes and waltzing on the lawn.

Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra and acting head this summer of the department of orchestra and conducting of the Berkshire Music Center, will conduct the Boston Symphony Orchestra on the first half of the program in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

Sanroma Soloist

Arthur Fiedler will conduct the Boston Pops Orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Piano Concerto in F.

A bonus for festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (Aug. 11), which Pierre Monteux will conduct and for which a nominal charge of $1 is orchestra's pension fund. The complete programs:

WEDNESDAY, AUG. 8 — 8:30 P. M.
Theater-Concert Hall—Chamber Music
Zino Francescatti, violin
Artur Balsam, piano
Violin Sonata No. 1 ..... Faure
Violin Sonata ..... Ravel
Violin Sonata in A ..... Franck

THURSDAY, AUG. 9
"Tanglewood On Parade"
4.00 p. m.—Special performance of opera, performance of opera, to be announced. Formal Gardens (For reserved seat and box patrons only)
6.00 p. m.—Student symphony orchestra, Music Shed
Student opera, Theater-Concert Hall
Student composition, Chamber Music Hall
7.00 p. m.—Picnic Supper, student chorus, Porch, Administration Building
8.15 p. m.—Music Shed
BOSTON SYMPHONY ORCHESTRA
Eleazar de Carvalho, Conductor
Overture ..... Rimsky-Korsakoff
Choros No. 10 ..... Villa-Lobos
(With Festival Chorus prepared by Hugh Ross)
BOSTON POPS ORCHESTRA
Arthur Fiedler, Conductor
Suite from "La Boutique Fantasque" ..... Rossini-Respighi
Piano Concerto in F ..... Gershwin
Soloist: Jesus Maria Sanroma
Bolero ..... Ravel
10.30 p. m.—Drawing for door prizes, Music Shed
11.00 p. m.—Waltzing on the lawn, by the Administration Building

FRIDAY, AUG. 10 — 8.30 P. M.
Music Shed—Boston Symphony Orchestra
Symphony No. 102 in B-Flat .... Haydn
Symphony No. 6 ..... Piston
Don Juan ..... Strauss
L'Apprenti Sorcier ..... Dukas
Charles Munch, Conductor

SATURDAY, AUG. 11 — 8.30 P. M.
Music Shed—Boston Symphony Orchestra
Festival Overture ..... Freed
Symphony No. 3 in F ..... Brahms
Suite for Orchestra, Opus 9 ..... Enesco
Suite from "Der Rosenkavalier" Strauss
Pierre Monteux, Conductor

SUNDAY, AUG. 12 — 2.30 P. M.
Music Shed—Boston Symphony Orchestra
Symphony No. 3 in E-Flat, "Eroica" ..... Beethoven
Opening and final scenes from Act II of "Die Meistersinger" ..... Wagner
Soloists: James Pease, bass; Albert Da Costa, tenor; Marguerite Willauer, soprano; Rosalind Hupp, Robert Nagy; John McCurdy
Berkshire Festival Chorus of Berkshire Music Center students trained by James Allferis
Charles Munch, Conductor

The final week of the Berkshire Music Center will see the school in almost continuous activity. Student concerts, open to the public through a voluntary contribution to the school's support, are as follows:

SUNDAY, AUG. 5 — 10 A. M.
Chamber Music Hall
Concert of Chamber Music by students of Dept. I

MONDAY AND TUESDAY, AUG. 6 AND 7 — 8.30 P. M.
Theater-Concert Hall
(Students of Dept. IV)
"Griffelkin," opera in three acts, by Lukas Foss of the Berkshire Music Center composition faculty. Libretto by Alastair Reid. Orchestra of Dept. I students conducted by the composer. Stage direction by Boris Goldovsky. First complete stage performance.

SATURDAY, AUG. 11 — 3 P. M.
Music Shed
Symphony orchestra concert by students of Dept. I
(Season's scholarships and prizes to be announced during concert)

SUNDAY, AUG. 12 — 10 A. M.
Theater-Concert Hall
Concert of Chamber Music by students of Dept. I

10 Top Records

(Selected from a poll of listening audiences)

Popular

"The Street Where You Live," V. Damone (Mercury).
"Allegheny Moon," Patti Page (Mercury).
"I Want You, I Need You," Elvis Presley (Victor).
"How Little We Know," F. Sinatra (Capitol).
"Whatever Will Be, Will Be," D. Day (Columbia).

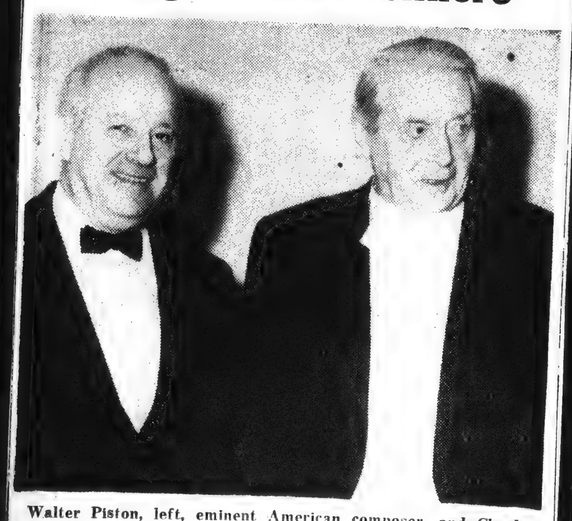
Classical

"Best-Loved Serenades," Boyd Neel Orchestra (Epic).
Concerto (Mendelssohn), David Oistrakh-Phila. Orch (Columbia).
Symphony No. 9 (Beethoven), Karajan conducting (Angel).
"Operatic Arias," Renata Tebaldi, soprano (London).
"Boston Pops Picnic," A. Fiedler conducting (RCA Victor).

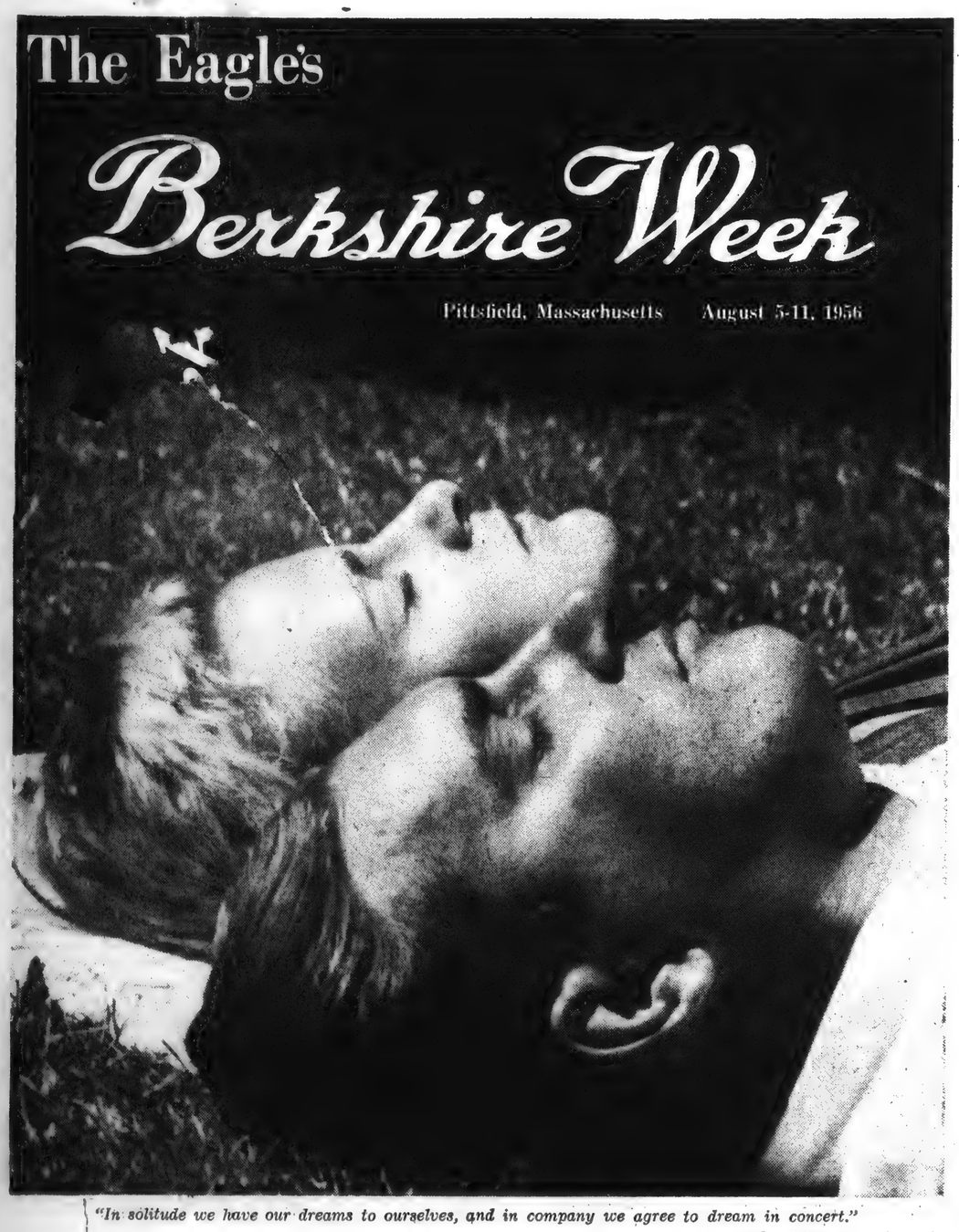
In Berkshire Concerts

A festival of early music by the New York **Pro Musica Antiqua** takes place at South Mountain Temple of Musica, Pittsfield, on four Sunday afternoons, Aug. 12, 19, 26 and Sept. 2. Seen in this picture are Russell Oberlin, Charles Bressler and Arthur Squires with musical director, Noah Greenberg, third from left.

Tanglewood Premiere



Walter Piston, left, eminent American composer, and Charles Munch, music director of the Boston Symphony Orchestra. Mr. Piston's Symphony No. 6 will receive its Tanglewood premiere on Friday night, Aug. 10, in the Music Shed. Dr. Munch will conduct.



"In solitude we have our dreams to ourselves, and in company we agree to dream in concert."
—Samuel Johnson

A Midsummer Day's Dream

Photos and Text

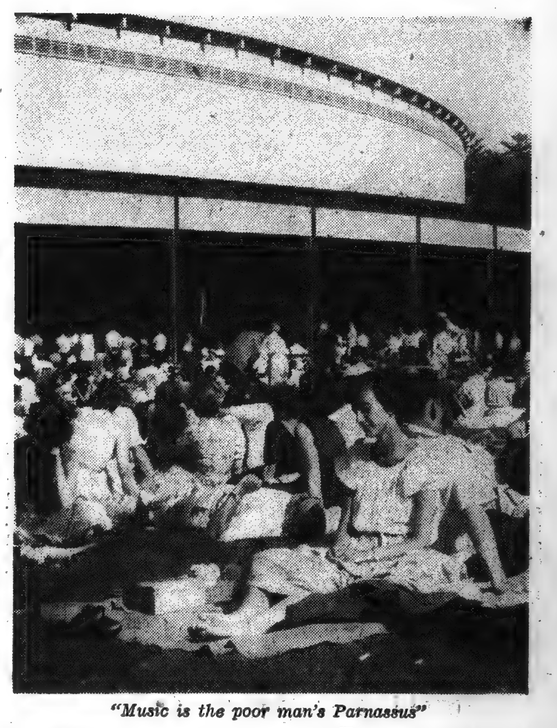
By William Tague

ONCE THE CONCERT has begun, a condition resembling coma, hypnosis, the effects of opium or simple sleep invariably seizes a large percentage of the prone and near-prone audience on the lawn at Tanglewood.

No respecter of age, sex or social standing, the phenomenon shuts the eyes of its victims from a few moments after the first wave of the conductor's baton until applause signals intermission and the spell is broken. The same thing happens during the concert's second half.

There are three major causes for this condition. In order of increasing frequency, we hope, they are: One, the listener has had a hard night and is sleeping it off; two, he or she is getting a sun tan and the sun is in his or her eyes. Three, the listener is a true lover of music whose eyes are closed to blot out all impressions except pure sound.

A fourth, much less common, cause is that the listener is a chronic daydreamer who finds that everything about Tanglewood aggravates this wonderful affliction.



"Music is the poor man's Parnassus"
—Emerson

"Rings on her fingers and bells on her toes,
And so she makes music wherever she goes."
—"Nursery Rhymes of England"

"Where there is music there can't be mischief."
—Cervantes

"Music is well said to be the speech of angels."
—Thomas Carlyle

"If music be the food of love, play on."
—Shakespeare

"Music is the eye of the ear."
—Thomas Draxe

Camera Angles: *Tanglewood's Gorgeous People*

By William Tague

TANGLEWOOD is a wonderful place for taking pictures. Its setting amid the lovely Berkshire scenery excites the pictorial photographer. Its music alternately soothes and excites photographers who enjoy music. What excites me, though, are the gorgeous acres of people, most of them absorbed in music and oblivious of the camera, who inhabit the great lawn around the Shed. One activity of these lawn habitués is portrayed on the cover of this issue. How the photographs were taken might be of interest to other photographers (also to the subjects, who were not conscious of being photographed).

Telephoto Lenses

My equipment consisted of a Leica Model II F camera and three telephoto lenses, 90 mm, 135 mm and 350mm. The latter lens is not a Leica product but a 15-inch Wollensak lens made for a Speed Graphic. It is mounted on a reflex housing and bellows attachment which permits focusing on a ground glass. A double cable release for simultaneously tripping the camera shutter and flipping the reflex housing's mirror out of the way completes this unorthodox, but effective rig. Closeups of faces can be made with it from 30 feet away. I usually shoot at 1/500 second to eliminate all chances of camera movement, but have taken sharp pictures at speeds as low as 1/50 second.

The cover pictures were taken last Sunday and I spent the whole concert roaming through the crowd on the lawn. I didn't hear the music. Quite a few other people were roaming around, too, on various quests, including three or four photographers. One of these was Wilbur E. Garrett of the National Geographic Magazine, who was using two new Leicas and color film. I was using an old Leica and black and white, Tri-X film as always. Getting back to the point, there is no objection to walking about in the crowd on the lawn unless you tread on someone. You can tiptoe quite near to a rapt listener or a couple wrapped up in themselves.

Telephoto lenses are by no means essential. They only make full-face studies easier. Used with discretion at close range, less expensive equipment is fully capable of similar results. For pictures of a group of people the telephoto lens is awkward, often impossible.

I have forgotten which pictures were taken with what lens. The majority, I recall, were taken with the 350 mm. I burned up six 20-exposure rolls of film, which may account for my losing track. The unpublished pictures in many instances were near-duplicates of the same subject taken at different angles and exposures. Others didn't fit in with the theme, but can be used later. Your picture may be in the collection if you were at Tanglewood last Sunday. Keep reading *The Eagle* and you may see yourself sometime.

Listening on the lawn at Tanglewood

Museum Shows Vickery Photos

MORE THAN average interest is reported by officials of the Berkshire Museum in the current exhibit of photographs by Charles H. Vickery. It opened Wednesday, and will remain on view all month.

Mr. Vickery is vice president of the E. D. Jones & Sons Co., and lives in New Lebanon, N.Y. He has exhibited at the Museum several times. The current show is comprised of 26 photographs, each 14 by 17 inches.

The subject is Haiti. All pictures were taken with a Leica, hand-held, since Mr. Vickery is opposed to the use of tripods, although he employs slow shutter speeds.

Regarded by camera fans as an expert in the field of 35 mm photography, Mr. Vickery works almost entirely in black and white. In taking the Haitian pictures, he used a wide-angle lens, a telephoto, and a normal lens.

Problems of contrast due to the strong sunlight in the semi-tropics require considerable skill in planning the pictures. However, the human subjects in his photographs are entirely unposed.

It Could Be Verse

And Quickly Settled

If you would visit us in haste,
To take the road you sort of turn like,
If distance you prefer erased,
We hope you wait, and take the Turnpike.

It's fine to speed in this green heaven,
Plus costs, it may be five times thirty.
The copse ain't green on U.S. 7,
The gate is run by Judge Alberti.

ALBERT M. JACKSON
Becket

Those Chromium Cars

Grunts From an Old Grouch

THE OLD GROUCH is plenty peeved because, so he says, he can't get an automobile that looks like an automobile for less than $27,000. "Used to be possible to get a car that looked like an automobile, not a canal boat," he growled. "It didn't have a set of chromium false teeth stuck out two feet in front of its radiator. It didn't have its tail lights elevated in contraptions that look like the rudder of an Eastern Airlines Silver Falcon. Its top wasn't so low that you couldn't get into the darn thing without knocking your hat off. (If you don't wear a hat you knock your head off.) It didn't have its driver's seat so low and its hood so high and wide that you could never see where your right front wheel is.

"It was painted a conservative color and it wasn't a 'two-tone job.' It wasn't raspberry pink and cream white, with magenta upholstery. It wasn't 'glacier blue.' It looked like a piece of machinery built to travel on land, not a chromium-plated canal boat painted up like a Jezebel or a Mexican sunset."

The Old Grouch heaved a great sigh. "Remember the old Packard twin-six, sleek and clean with its stylish shield design framing the radiator? Remember John Shepard in his, with the top down and the wind singing in his whiskers? When I see the present-day Packard looking like all the other bedizened canal boats, it fair makes me sick. It has tried to keep a hint of the old shield design in the upper lip of its chromium false teeth, but what a pathetic relic of the distinguished style which once characterized our high-grade automobiles in the days when they looked like automobiles and you could park 'em without smashing your right front fender."

"If you feel so strongly about it," somebody said, "why don't you get one of those cars you mention, which still look like automobiles? I suppose you mean a Rolls-Royce."

"There are 27,000 reasons why I don't, you poor idiot," grunted the Old Grouch.

Night and Day

DAY AND NIGHT this sixth issue of "Berkshire Week," summer supplement of The Eagle, represents a sort of round-the-clock operation by Bill Tague, our art director, chief photographer and camera columnist. For years he has itched to put into a group of pictures some of the off-beat things he has seen while the music played at Tanglewood. From this yen emerged our cover, picturing daytime dreamers who inhabited the lawns outside the Shed Sunday afternoon, creating "A Midsummer Day's Dream." For the back page, Tague focused on the music festival at Ellenville in New York's Catskills. On a recent picture-report trip there he found "A Midsummer Night's Dream" in production. It was staged in a tent, recalling Tanglewood's early days.

Fielding

Photo Trio

To wrap it all up, Tague's "Camera Angles" column (up above) tells how he took the Tanglewood shots. Some of his pictures, not used, were more intimate than printable; it is startling to see how an embrace on the grass in the view of thousands grows in intimacy and impact when reproduced in a photo.

Three other major pictorial contributions are by Vera V. Fielding and Bartlett Hendricks, both of Pittsfield, and by Clemens Kalischer of Stockbridge, the latter doing a second installment (Page 8A) of portraits of Berkshire "bigwigs," a photo gallery he produced in the 1955 "Berkshire Week."

Mrs. Fielding, who, like Mr. Hendricks is a star of the Berkshire Museum Camera Club, explored little-known Berkshire waterfalls to bring back pictures for William Annin's Page 3A article.

Bart Hendricks used both camera and typewriter for his report (Page 11A) on "a little visitor" who came from the New York Herald Tribune Fresh Air Fund to the Hendricks home on Fort Hill Avenue. Science curator of the Berkshire Museum, Bart had a big hand in the 1954 birth of "Berkshire Week," creating a series of "Backroad Berkshire" tours.

Biggest tour in the current issue is one reported on Page 4A by roving columnist Richard Happel. It was, he says, his roughest assignment in a series devoted to checking up on the natural wonders of the Berkshires. The thing that made it tough was finding snow in July. This, we insist, should have been child's play for a newsroom-sharpy whose regular job is finding ways to bring out the meaning in reporters' twisted sentences.

—R.B.K.

Fish Pond Maps Offered by State

FIFTY-SIX of the state's most popular fishing ponds have been mapped by the state Division of Fisheries and Game, including eight in Berkshire County and one just over the line in Hampshire County.

Maps show depths, access points and shorelines. On the back is descriptive information on stocking history, fish population and fishing outlook.

Limited quantities have been printed and a maximum of single copies of five different ponds will be furnished each person who sends in a stamped, self-addressed, legal-size envelope. It is essential that the name of the pond or ponds be stated.

Maps for Berkshire County show Windsor Pond; Greenwater Pond, Becket; Stockbridge Bowl; Pontoosuc Lake and Onota Lake, Pittsfield; Richmond Pond; North Pond, Florida; and Cheshire Reservoir. Near by in Hamshire County is Crooked Pond, also known as Plainfield Pond, in Plainfield.

Requests for maps may be addressed to the Information and Education Section, Fisheries and Game Field Headquarters, Westboro, Mass.

Millions in Diamonds

AMONG poor boys of the Berkshire area who made good, rather overlooked is Dr. Russel H. Conwell. Born on a Worthington farm in 1843, he earned about 11 million dollars before he died in 1925. One of his most famous lectures was "Acres of Diamonds" which he gave more than 6,000 times. It was a story he heard in Mesopotamia, of a farmer who sold his farm and set out to make a fortune in the diamond fields. He searched all his life in vain, then acres of diamonds were found on his old farm.

Rebuttal on 'Purple Cow'

FAME often is based on the least likely events. The late Gelett Burgess wrote 30 books before his death in 1951 at the age of 85. However he's best known as author of the four-line jingle, "The Purple Cow," selected as the name of the Williams College humor magazine.

Mr. Burgess after years of having "The Purple Cow" thrown at him, wrote this antidote:

Ah, yes, I wrote "The Purple Cow,"
I'm sorry now I wrote it.
But I can tell you anyhow
I'll kill you if you quote it.

The original "Purple Cow" was published in *The Lark* magazine in 1895 as follows:

I never saw a purple cow,
I never hope to see one;
But I can tell you, anyhow,
I'd rather see than be one.

History and Science

Berkshire Museum

On South Street, center of Pittsfield. Hours: Tuesday through Saturday, 10-5; Sunday, 2-5; closed Mondays. Free of charge except where noted. Permanent displays: Rooms on biology, minerals, birds and Berkshire County animals. "Animals of World in Miniature" room contains dioramas by Louis Paul Jonas. In "Hall of Man" is one of Robert E. Peary's North Pole sledges. Berkshire Room features large relief model of county. Historical Room (small charge to individuals, free to schools and camps) includes original "One Hoss Shay," made famous in poem by Oliver Wendell Holmes.

Crane Museum

Off Main Street (Route 9), Dalton, near Crane & Company office. Exhibits, housed in old stone mill, trace history of fine-paper making from Revolutionary times with emphasis on the manufacture of American currency paper and foreign bank notes. Open free of charge 2-5, Monday through Friday.

Mission House

On Main Street in center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Mondays through Saturdays from 10 to 12:30 and from 2 to 6; Sundays, from 2 to 6. Owned by Trustees of Reservations. Small admission charge.

Christian Science Monitor (e)
BOSTON, Mass.
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AUG 6 1956

B. Eagle

Bernstein at Tanglewood

By Jules Wolffers

Lenox, Mass.

There were, so to speak, two Leonard Bernsteins on the podium last Saturday evening for the 19th program of the current Berkshire Festival of the Boston Symphony Orchestra at Tanglewood. The first Mr. Bernstein was wholly admirable.

In a program dedicated to the memory of Serge Koussevitsky —founding genius of the Berkshire Music Center, and Mr. Bernstein's mentor and friend— the opening work was Mozart's great and glorious Mass in C minor, K. 427. Left in an incomplete state by the composer, the sublime expressiveness of the Kyrie and Gloria are sufficient to place the work alongside the greatest religious works of Bach and Palestrina.

The performance matched the music. The conductor brought all of his undoubted talent to bear on the music for results that were at once dramatic and lofty. Aided by splendid singing from the soloists—Phyllis Curtin, soprano, Eunice Alberts, contralto, John McCollum, tenor —and aided also by the fine response of the Festival Chorus, the conductor welded these forces into the glowing orchestral fabric for altogether superlative results.

Not the least factor in the success of the presentation was the way Mr. Bernstein immersed himself in the music. He devoted himself wholeheartedly to the score, and his directions were entirely in keeping with the nature of the work and the occasion.

The prolonged ovation at the end was a well-deserved tribute which the conductor shared generously with the orchestra, the soloists, and with Hugh Ross and Lorna Cooke deVaron, who trained the chorus.

* * *

After the intermission came the Prokofiev Symphony No. 5, where the other Bernstein took command. The work was not only conducted, it was acted, pantomimed, and danced. So extreme did Mr. Bernstein's platform behavior become that one could pay attention to the music only by resolutely turning away one's eyes from him. When one did so, it was apparent that the performance was excellent.

It was somewhat of a relief to return to Charles Munch for the Sunday afternoon program. Opening with Aaron Copland's Symphonic Ode, the conductor made the most of its exciting vigor and minimized the sections which falter somewhat in relation to the whole.

This work caused some comment this past season when it was learned that this 75th-anniversary commission turned out to be only a slightly revised version of the same work which the composer had presented as a 50th-anniversary commission. It now appears that the composer had first pleaded lack of time to write something new, but had been persuaded to rework the Ode which had not been heard again since its first performance. One can scarcely agree that Mr. Copland was well-advised, nor can one agree with the composer's own affection for the Ode which received only token applause from the audience yesterday in spite of Dr. Munch's skilled and careful reading.

* * *

The big surprise of the program was Zino Francescatti, who showed a virtuosity, zest, and enthusiasm not previously associated with his musicianly and impeccable violinism. Dazzling speed and acrobatic bowing help rather than hinder the Tchaikovsky Violin Concerto.

With all the violinist's good taste and refinement remaining unimpaired under the virtuostic onslaught, the result came close to a definitive utterance. Greatly supported by Dr. Munch's completely sympathetic and closely integrated accompaniment, the performance brought down the house.

Dr. Munch's reading of the Schumann Symphony No. 2 closed the program and the weekend. Only one more week of the festival remains before the orchestra departs on its European tour.

TEL. 5111

Young Musicians Present Concert For Hospital Sick

Pittsfield, Aug. 5 — Fifty students from the Berkshire Music Center at Tanglewood came to Pittsfield this afternoon and played a two hour concert of light classical music for the patients, Sisters of Providence and nurses at St. Luke's Hospital. The student musicians were led by composer-conductor Eleazar De Carvalho. The musicians set up on a lawn in the rear of the hospital adjoining Madonna Hall, so patients could be wheeled to the gallery to enjoy the music.

Rooming House Owners Report Trouble to Cops

Pittsfield, Aug. 5—Police were called upon for assistance from two local rooming house owners today for help in problems arising from rentals to Tanglewood concert goers.

Mrs. Frances Kraay, 422 West Housatonic St. called to say that two girls to whom she had rented rooms Saturday afternoon had never returned and she wondered what to do with the baggage. That problem was solved at short time later when the Misses Barbara McElray and Phyllis Weisberg of Albany, N. Y., came to police headquarters to seek aid in locating their rooming house. After attending the concert last night they couldn't find their lodgings, although they didn't tell the officers where they spent the night. The ladies and their luggage were quickly reunited.

Later today, Mrs. Franklin Scace of 1150 Barker Rd. told a slightly different tale. She rented rooms to three people who registered from Clark-Mills, N. Y., and they returned from the concert all right. However, when they left today Mrs. Scace found that they had taken two fancy feather pillows and cases valued at $20 each, according to the police report.

Music

2 Tanglewood Concerts Draw 22,000

By JAY C. ROSENFELD

TWENTY-TWO THOUSAND people heard two exhilarating concerts at Tanglewood over the weekend. Slightly over eleven thousand heard Leonard Bernstein conduct the Boston Symphony Orchestra and the Berkshire Festival chorus in a program of Mozart and Prokofieff Saturday night and just a few less than that number heard Charles Munch yesterday afternoon in a program of Copland, Tchaikovsky and Schumann.

Both concerts devoted a part of their programs to the memory of Serge Koussevitzky: Bernstein played a part of the Mozart C minor Mass, (K427) and the fifth Prokofieff symphony which the late Boston conductor had introduced to this country; Munch opened his program with the Ode that Copland wrote in 1929 for the Boston orchestra's 50th anniversary and then revised last year for the occasion of the orchestra's 75th anniversary.

* * *

COPLAND was called to the stage by Munch to acknowledge the applause the huge audience accorded his Ode but it appeared to us in some degree a succes d'estime. It is heavily orchestrated and reaches levels of proud triumph toward the end. The destination however, was not always clear and it was long arriving there. After a sustained episode of full power, Copland, surely a master of his metier, provides a contrast but asks the strings to apply mutes against a complete reed section playing without restraint. Such devices leave queries in the minds of listeners who have not been dulled by the excessive insistence on one idiom. The rhythmic pattern was extremely complex and Munch led to devote his main attention to his score.

The Tchaikovsky violin concerto with Zino Francescatti as soloist was a tremendous performance. The violinist and the conductor functioned as parts of the same operation.

Aaron Copland

Francescatti's tone was large and full, warm and sensitive, and his command of his instrument so complete that not a single note was slighted or given less than its exact value. His bow always seemed to have great reserves, and his conception was a genuine and thorough one. He seemed to play from inside the fiddle, if that were possible, instead of upon it. The terrifying difficulties were dashed off with clarity, dexterity and fire, and the canzona was melting in its warmth and appeal.

* * *

ONE MIGHT have debated the validity of the extreme speed he took in the finale but that in itself was no obstacle at all. The orchestra under Munch gave him most agile support. The heavy-heeled Russian dance of Tchaikovky in this version became a lighter, less meaningful piece of ballet music.

The final half of the program was devoted to the memory of Robert Schumann whose death occurred just a century ago. The two central movements of the second symphony are most characteristic. The scherzo has a light vivacity we commonly attribute to Mendelssohn; the adagio is a typical Schumann Lied of deep compassion. The Boston string section was brilliant and poetically lyrical in the respective movements. Munch struck extremely happy tempi in both cases. The first trio showed off the Boston reed choir in all its glory and it was an added pleasure to hear delicacy amidst two programs which were predominantly percussion and brass *a tutta forza*.

* * *

THE CHORUS. Saturday night had been trained by Hugh Ross and Lorne Cooke de Varon. They responded to Bernstein's intense and violent demands with great body of tone and often with effective climaxes. The soloists were placed at the back of the stage, on the top row of the bleachers and that location proved to be an excellent place from which to be heard. Phyllis Curtin, was in spendid voice and her solo was projected without effort. Mozart gives the soprano an unusual tonal range, descending to registers not commonly called upon. On the other hand, the contralto, Eunice Alberts, later has a solo which is operatic in its florid passages and poaches well into the territory of her soprano colleague. Miss Alberts encompassed her grateful assignment with extraordinary competence. Tenor John McCollum had but one allotment, and that only in concert with his two partners.

Bernstein was not content to let the Kyrie and the Gloria, the sections sung Saturday, remain conventionally sober and devout, an attitude in which Mozart, in this particular instance, gave him much abetment. The result was a fervid and excited Mass, more animated and fiery than normally expected of devotional music, but tonally glowing and pulsating.

* * *

KOUSSEVITZKY introduced the Prokofieff fifth symphony to Tanglewood less than a year after he had given it its first American performance in Boston, and he repeated it twice here thereafter. Bernstein kept demanding greater responses from the men of the orchestra, insisting on more volume, pleading for more intensity, begging for more warmth, appealing for more vibrancy. The methods he used by which he hoped to receive these boons were highly dramatic, emotionally graphic and physically shameless. When the strings had pressed their bows to the wood, and the wind expended their last puff of breath, Bernstein was not satisfied and asked for more. When it was apparent to all but Bernstein that it could not be forthcoming, it became apparent to the audience that he was conducting them and not the orchestra. The validity of this procedure has not been proven. That the audience approved of it is not debatable for they recalled him and gave him and overwhelming ovation.

* * *

PROKFIEFF'S symphony is highly impressive and entertaining music. It was war time, 1944, when Prokofieff was working on it and the Russians were still locked in combat with the Nazis and men were deeply troubled. Prokofieff gave it no program background but the moods of introspection and exaltation can be traced easily to the fury of the military struggle. Bernstein evoked these tempers vividly.

[237]

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

AUG 6 1956

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The festival now moves into its final week, with three special concerts in addition to the four regular programs.

The Opera Programs

Tonight and tomorrow night at 8:30 o'clock in the theater-concert hall the students of the Music center's Opera department will present the first complete stage performances of "Griffelkin," an opera in three acts by Lukas Foss. Mr. Foss is a member of the Music center composition faculty. Admission to those concerts will be by making a contribution to the school through its "Friends" organization.

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The Wednesday program will be the last in the weekly chamber music concerts, held in the theater-concert hall. Performing will be Mr. Francescatti and pianist Artur Balsam. Works by Favre, Raveland and Franck will be heard.

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Transcript-Telegram (e)
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Independent Republican
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Such a director is De Carvalho who has been active as a conductor in the Brazilian Symphony orchestra and was a member of the conducting faculty at the Berkshire Music center from 1947 to 1951.

Making her North American debut in the same performance was his wife, Jocey De Oliveira, piano soloist in Ravel's Piano Concerto.

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Appropriately dressed in a flame red gown for Ravel's concerto for Piano and Orchestra which is accented by jazz rhythms, Miss De Oliveira impressed the audience by her polished technique complimented by tonal shading thru the first movement, the reflective second, and the jazz rhythm of the third with effective orchestral assistance.

Rather wearying at times was a complete rendition of the four scenes of Stravinsky's "Petrouchka" which is commonly shortened for audience consumption altho De Carvalho directed the whole brilliantly. This work concluded the concert which opened with a fine performance of Barraud's ballet "La Kermesse."

Prince Rainier III [illegible] the Palace.

NY Herald Tribune 8/6

Boston Symphony Attracts Largest Week-End Crowd

By Francis D. Perkins

LENOX, Mass., Aug. 5—More than 20,000 persons heard the Boston Symphony Orchestra in this week end's Berkshire Festival concerts in the music shed at Tanglewood.

Last night's crowd, 11,104, marked the record thus far for this season's festival; today's gathering in the shed and on the lawn almost equaled this figure with 10,837. Warmer weather was one of the reasons cited for the increase in attendance over the previous two week ends of the festival's major series. The figure does not include the 6,000 present heard yesterday morning's public rehearsal.

Three Conductors

The week end offered an array of three conductors. Eleazar de Carvalho on Friday night was followed by Leonard Bernstein for last night's annual concert in memory of Serge Koussevitzky. Charles Munch conducted this afternoon, with Zino Francescatti as soloist in Tchaikovsky's violin concerto; Aaron Copland's revised Symphonic Ode and Robert Schumann's Second Symphony, in C major, completed the program. Yesterday's program consisted of contrasted works, the Kyrie and Gloria from Mozart's Mass in C minor (K. 427) and the Fifth Symphony of Serge Prokofiev.

Phyllis Curtin, soprano, Eunice Alberts, contralto, and John McCollum, tenor, were the soloists in Mozart's music with the festival orchestra and the chorus trained by Hugh Ross and Lorna Cooke de Varon. The Kyrie and the Gloria are among the parts of the C minor mass which Mozart actually finished; they are among his most eloquent and representative contributions to the literature of religious music—and indeed to music in general. Yesterday's performance did not suggest the operatic character sometimes ascribed to parts of Mozart's church works; it revealed the fugue at the end of the Gloria as a magnificent combination of compelling spontaneity and scholarship. The chorus sang this with clarity and brilliance. All details of the vocal and musical fabric had not seemed entirely clear at the start, but this impression soon faded. The soloists sang with expressive sympathy, and the general interpretation under Mr. Bernstein gave a sense of understanding and devotion.

One reason why Mr. Bernstein had chosen Prokofiev's Fifth Symphony for yesterday's program was that Dr. Koussevitzky had introduced it to America eleven years ago. Reheard, it revealed general individuality of style and a wide expressive span; it holds attention for most of its generous course, but there are episodes in which a particular musical idea seems slightly overdone; the higher end of the dynamic range is also rather overemphasized, although the adagio provides contrasted lyric meditation. Mr. Bernstein directed an admirable and revealing performance with notable communicativeness; he and the orchestra successfully prevented successive climaxes from neutralizing each other.

The orchestra also dealt laudably with Mr. Copland's ode at the beginning of today's concert under Mr. Munch. The work, first written for the Bostonians' fiftieth anniversary and revised for their seventy-fifth, was heard last season in both Boston and New York. Today it gave a sense of much vitality with ingenuity of structure and skill in its colorful scoring.

Mr. Francescatti was generally in good form for the Tchaikovsky Concerto, apart from a few measures; his tone had its customary ingratiating quality, fineness of texture and effortless fluency. He also displayed his well known technical prowess in a musicianly, sympathetic interpretation, but here and there in the work's more energetic moments there was room for somewhat more Russian color and savor. Mr. Munch and the orchestra gave the violinist well proportioned co-operation and closed the festival's semi-final week with a satisfying and persuasive performance of the Schumann Symphony.

Mr. Munch's selections besides the Schumann symphony were Aaron Copland's seventeen-minute Symphonic ode, which the Boston Symphony played during its winter concerts, and the Tchaikovsky Violin Concerto with Zino Francescatti as soloist.

In all of them Mr. Munch's leadership was rough-hewn, vigorous and authoritative. There was little let-down in the [illegible] except in the adagio of the Schumann. Mr. Francescatti played with a bold [illegible] technical virtuosity [illegible] the spirit of the [illegible]. He won an ovation from the vast throng and the men of the orchestra applauded as heartily as the audience.

NY Times 8/6

Music

Berkshire Programs Honor Composers

By ROSS PARMENTER
Special to The New York Times.

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[illegible]

American (e)
WATERBURY, Conn.
Independent
Circ. 40,485

AUG 6 1958

Record Crowd At Concerts At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 6 — The Berkshire Music Festival now going into its final week with the concerts to be presented Friday, Saturday and Monday completed its third week yesterday with the largest attendance this season. An audience of more than 10,800 yesterday afternoon brought the weekend total attendance for the three concerts to 27,950.

Zino Francescatti, violin soloist in Tchaikovsky's "Violin Concerto in D major," added to his laurels yesterday. There was no doubt about it in the thunderous ovation he received not only from audience but from the entire orchestra as well. His was a performance given a virtuoso's touch.

The entire week end was one of brilliant performances coupled with brilliant conducting with three conductors. Friday evening's audience had the rare treat of hearing the guest conductor, Eleazar De-Carvalho conduct a program of Falla, Ravel, and Stravinsky. The conductor's wife, Joey De Oliveira, gave a moving performance of the Ravel "Piano Concerto" in a program which included "Petrouchka."

Bernstein Conductor

Leonard Bernstein, conducting Saturday night in the annual memorial concert in memory of his teacher, Serge Koussevitsky, repeated the successes of former years. This concert as the corresponding one in other years, drew the largest audience of the year. More than 11,100 persons crowded the grounds and all of the parking facilities. As usual this was a brilliant performance which opened with the playing of Mozart's "Kyrie and Gloria" from the "Mass in C Minor." The Festival Chorus and soloists joined in this.

Prokofieff's "Symphony No. 5" in four movements completed what was one of the best performances of the season.

Yesterday's concert concluded with the performance of Schumann's "Symphony No. 2, in C Major," a number we have not heard here in previous seasons. The adagio espressivo third movement was hauntingly beautiful.

Final Week's Program

This last week of the festival will bring the additional evening of music with the opportunity to see different parts of the school here in operation. What has come to be looked forward to eagerly each year, "Tanglewood on Parade," will begin at 6 p. m. Thursday and run through to 11 o'clock. The program includes music of Villa-Iobos with the Berkshire Festival Chorus and with Mr. Carvalho as conductor. The second number of his first part of the program will be the Rimsky - Korsakoff overture to "The Russian Easter." Arthur Fiedler will conduct the Boston Pops orchestra in a typical Pop's program. Jesus Maria Sanroma will be soloist in the Gershwin "Piano Concerto in F." Ravel's "Bolero" will complete the program.

Wednesday evening Mr. Francescatti will give a concert in the music hall.

Charles Munch, who conducted this afternoon, will conduct Friday evening and the concluding concert Sunday afternoon.

Saturday evening Pierre Monteaux will conduct a program to include Brahms' "Symphony No. 3, in F major," Enesco's "Suite for Orchestra," and Strauss' "Suite from Der Rosenkavalier." Friday night's program will include music of Haydn, Piston, Dukas, and Strauss.

The final concert of this 19th season at Tanglewood will have Charles Munch as conductor in program of "Beethoven's "Eroica" and Act III of Wagner's "Die Meistersinger". The opening and final scenes will be presented with chorus.

SM

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

AUG 7 1956

Sanroma, Fiedler, De Carvalho Star In Annual "Tanglewood on Parade"

The gala concert by the Boston Symphony and Boston Pops Orchestras, which will climax this season's "Tanglewood on Parade" festivities on Thursday evening in the great Music Shed in Lenox, will bring back to Tanglewood piano virtuoso Jesus Maria Sanroma. He will play at the Berkshire Festival for the first time since 1942. With Arthur Fiedler conducting the Pops Orchestra, Sanroma will introduce into the Festival repertoire the Piano Concerto in F by Gershwin.

PIANIST Jesus Maria Sanroma will be soloist with Arthur Fiedler and the Boston Pops in Gershwin's Concerto in F at the annnual Berkshire Festival event, "Tanglewood On Parade" on Thursday night.

In addition to Sanroma's performance, the Pops portion of the concert will feature a suite from the ballet "La Boutique Fantasque," music by Rossini orchestrated by Respighi, and Ravel's "Bolero," all conducted by Arthur Fiedler.

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During the afternoon, simultaneous demonstrations will be given of the work of all five departments of the Berkshire Music Center—student symphony and chamber music, chorus, original compositions, opera and the amateur division or Tanglewood Study Group.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 7 1956

Holland-America Line

The Nieuw Amsterdam, which sails from Boston Aug. 14. On board will be some members of the Boston Symphony Orchestra, en route to Europe for the forthcoming concert tour which will take the full orchestra into 13 countries for 27 concerts. Sept. 5-10 is to be spent in the Soviet Union, with pairs of concerts being given in Leningrad and Moscow.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

AUG 7 1956

Sanroma, Fiedler, De Carvalho Star In Annual "Tanglewood on Parade"

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

AUG 8 1956

Boston Plans Send-Off for Symphony

Boston will give an official send-off to the Boston Symphony Orchestra Monday prior to the group's departure for an unprecedented tour of 14 different countries, including the Soviet Union.

Trustees of the orchestra along with conductor Charles Munch and former conductor Pierre Monteux will gather at the office of Mayor Hynes at 3 p. m. to receive the blessings of the city.

EBONY BATON

The mayor will present an official City of Boston flag to Munch to be flown at all concerts and an ebony baton encrusted with gold to be kept in the orchestra's museum as a memento of the tour.

The slogan of the symphony on its historic tour will be "International Good Will Through Music." The group will play in 19 foreign cities, starting in Cork, Ireland, on Aug. 24.

Dr. Munch and 79 of those making the tour are expected to leave by plane Monday evening. The rest will leave by ship the following morning. All are expected to leave London for home on Sept. 27.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

AUG 8 1956

Hub Symphony Gala Sendoff Set

The Boston Symphony Orchestra, which leaves Monday night for an extended concert tour of European and Iron Curtain countries, will receive a royal sendoff from the city before its departure.

Acting Mayor Edward J. McCormack, filling in for Mayor Hynes, will present Dr. Charles Munch, the conductor, with an official city flag to be flown at all concerts, an ebony baton, and copies of "Boston, America's Home Port," which will be presented to the mayors of the various cities in which the orchestra will appear.

The tour, which includes 19 cities in 14 countries, opens Aug. 24 with a concert at Cork, Ireland, and closes Sept. 25, with a performance before Queen Elizabeth in England.

DA COSTA AT TANGLEWOOD—Heldentenor Albert Da Costa of the Metropolitan Opera Company will sing the role of Walther in a concert version of "Die Meistersinger" and the final scene from Act III with the Boston Symphony Sunday afternoon. Da Costa, center, and his wife are shown being welcomed to Tanglewood by Thomas D. Perry Jr. in front of the huge shed where the concert will be held. Da Costa, a native of Amsterdam, made his Berkshire Festival debut on July 21.

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The program will conclude the festival for this year.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749

AUG 8 1956

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 264,020

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LD UNION, SPRINGFIELD, MASS., THURSDAY, AUGUST 9, 1956

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

AUG 8 1956

Joe Petrovec

Shown at Tanglewood are two new members of the Boston Symphony Orchestra [illegible] Press, percussionist (left), and Earl Hedberg, violist (center). Everett Firth (right) is elevated to the post of first timpanist upon the retirement of Roman Szulc.

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Berkshire Courier
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Christian Science
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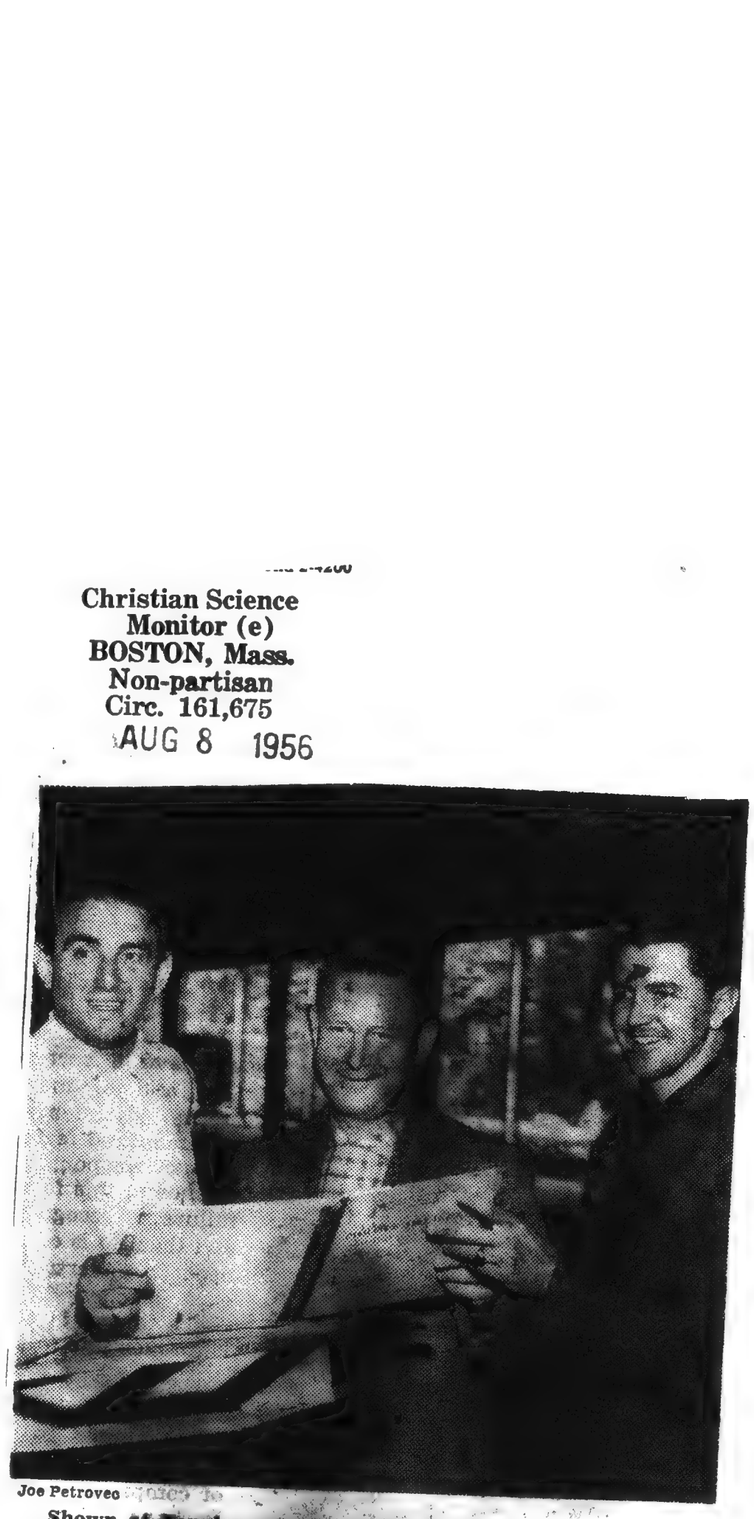

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Petrovec

THREE STUDENTS of the Berkshire Music Center opera department at Tanglewood have been selected to sing Sunday in the final concert of the Berkshire Music Festival with the Boston Symphony Orchestra. The opportunity to accompany the orchestra's presentation of Wagner's "Die Meistersinger" was granted after personal auditions by Music Director Charles Munch. Left to right are Robert D. Nagy, Rosaline Hupp, Dr. Munch, John McGurdy.

A Millstone for Tanglewood

To the Editor of THE EAGLE:

I have noticed reports recently that until this past weekend, attendance at Tanglewood has been running below average, with most of the blame falling on the weather.

Recently, Jay S. Harrison, writing in the *New York Herald Tribune*, contributes the suggestion that lack of initiative in repertoire may very well be keeping metropolitan area music lovers from making the long haul to Lenox.

As one who has journeyed to the Berkshires each of the past four summers for a weekend of Tanglewood, I should like to suggest a reason that may be at least as important as the above. In the Tanglewood area, a place to spend the night usually costs too much.

The going rate for a room in the area seems to be $4 and up per person, or $8 and up for double room. Certainly this would not be excessive if it included private bath, twin beds and other conveniences found in a motel or good inn or hotel. But $8 and up for double rooms of the type found in the Tanglewood area is reason enough for anyone who lives some distance away to think of looking for a musical weekend closer to home.

The room probably is in a private home—a circumstance as inconvenient to the owner as the visitor. The bed probably is a double one and, on at least one occasion for me, an extremely uncomfortable one. A private bath is unlikely.

Sometimes there are special inconveniences, such as, on another occasion, some very early-rising poultry just outside the window.

If the people in the Tanglewood area have extra rooms they want to rent to the festival visitors—fine. It's good for the festival, residents and tourists alike.

But they should remember that what they have to offer is not in the same league with a first-class hotel room, or sometimes even an average one, plus the fact that the visitor has to put out the cost of tickets, meals, gasoline and the wear and tear of a long trip.

In short, feelings probably would be better all around, and the Berkshires a more popular place in the summer, if the room prices in the area were more in line with the accommodations offered.

DAVID E. STEVENS.
118 Chestnut St.,
Montclair, N.J.

Wood Sculptures By Mrs. Speyer On View at Museum

An exhibition of wood sculptures by C. Torno Speyer entitled "Silent Musicians" may be seen at the Berkshire Museum throughout August.

Mrs. Speyer, whose husband is a member of the Boston Symphony Orchestra, is a native of Boston. She has studied art in Italy and sculpture under Miss Franc Epping in Lenox.

Her works have been shown in the Jury Show of the Boston Arts Festival, Independent Art Show at the Museum of Fine Arts in Boston, Brookline Library, Symphony Hall, Boston, and at Tanglewood.

The Lively Arts

By Milton R. Bass

AN 18TH century cat named Alexander Pope once laid down the lines

"Be not the first by whom the new are tried
Nor yet the last to lay the old aside."

This blueprint for a safe-and-sane Fourth has garnered millions of friends for Eisenhower, but it just causes trouble in the music business.

Tanglewood has been taking it on the chin from various quarters this season for "playing the same tired pieces over again," "rewarming chestnuts" and growing "haggard and worn." Critic Jay Harrison of the New York Herald Tribune wrote that "Tanglewood is in desperate need of an esthetic face-lifting." He is sick and tired of their "Brahms bursting in air."

On the other hand, there have been complaints of too much new and unknown stuff at Tanglewood this year. Fault was found with Richard Burgin conducting a Mahler symphony. It wasn't the quality of the music or Burgin's ability that drew the criticisms; it was just that some people felt neither is well enough known by the general public.

* * *

THE TANGLEWOOD audience, like the rest of the world, is made up of all kinds. There are people in it who make it a point to read "Moby-Dick" and hear Brahm's Symphony No. 2 once every year. There are others who have never read "Moby-Dick" and are hearing the Brahms for the first time. I would venture that most of the people who attend Tanglewood never go to symphony concerts in the winter and could hear Brahms played once a year for 10 years in a row without remembering that they had heard it before.

With critics and cognoscenti, however, it's an entirely different matter. You can easily see how Mr. Harrison would be fed to the teeth with Brahms, no matter how well it is played. I have reached that point with "When the Saints Go Marching In." Years ago I couldn't get enough of that New Orleans dirge and I owned seven different recordings of the number. Nowadays you can't get away from it. It's always the first request yelled out and nearly every jazz group uses it for the finale.

And the crowd goes crazy. Most of the people in the audience hear "Saints" maybe once or twice a year and the driving rhythm and bouncy beat gets them rocking in their chairs and joyously singing along with the band. But when you hear it played week after week, both summer and winter, it sort of slips down from your hit parade. You still enjoy it when it is played well, but you would just as soon hear something else.

* * *

THAT IS WHY so many people admire jazz played by Dave Brubeck or the piano percussions of John Cage or atonal symphonies or maybe just Moondog stroking his oo and trimba. When you become terribly familiar with anything, you feel like striking out in new directions even though you may get miserably lost in the wilderness.

A critic, however, is paid to report on what took place and give his opinion on and, if necessary, his interpretation of the events. If the Brahms is played poorly, speak up. But it is their business if they want to play Brahms. If the critic does not wish to hear what is being offered, let him turn in his omniscience and get a job on the turnpike. And six will get you two that he will find fault with the route that has been chosen by the engineers.

* * *

THE ONLY THING you can be sure of is that a large segment will not approve of the program picked by the management. If Tanglewood chose a straight classical program, the modernists would be up in arms. And it would be versa if they tried to spice things up with a little vice. More people complain about the frigidity of the air during the evening concerts than the coldness of the music. The warmth and grandeur of the great symphonies have protected them from the ravages of time. World premieres are fine in their place, but there are too few giants in the field to make them of world-wide importance.

Therefore, I never complain about what is being played on a program. But I do wish the "Saints" would go to the devil.

In Brief . . .

With the Boys' Club earmarked for a big expansion program in the indefinite future and the state now talking of a new armory here by fiscal '59, the omens for adequate basketball facilities in Pittsfield are at long last beginning to look extremely, and surprisingly, propitious . . . The state Senate vote yesterday to boost his gas probe appropriation from $1,500 to $20,000 would appear to mark the triumphant crossing of the last of an inordinately long series of hurdles for Pittsfield Representative Crawford . . . That influx of male guests at Eastover as a result of the publicity about its surplus of girls just goes to show how difficult it is to keep a nice deal secret . . .

One should keep one's fingers crossed in discussing Berkshire weather, but at this writing today's happy prognosis is for a dry and profitable contrast to last year's rain-drenched edition of Tanglewood on Parade . . . Berkshire tourist-home proprietors who are trying to crowd too much summer income into too little time—a practice far too common in resort areas—would do well to give thoughtful attention to complaint from visitor David E. Stevens in today's "Letters" column. The goose that lays the golden egg deserves better treatment than he often gets . . .

Public Events

Tonight

6:00 — Student Orchestra, Opera Scenes, Chorus, Chamber Music. Tanglewood, Lenox.

8:15—Shed Concert. Boston Symphony Orchestra. Conductor, Eleazar de Carvalho. Tanglewood.

8:40 — "Point of No Return." Williamstown Summer Theater.

8:45 — "The Good Fairy." Berkshire Playhouse, Stockbridge.

8:45 — "The Seven Year Itch." Malden Bridge (N.Y.) Playhouse.

Tomorrow

4:00 p.m. — San Francisco Ballet. Jacob's Pillow Dance Festival.

Berkshire Eagle - August 9, 1956

Marriage Intentions

George Francis Yannone, 10 Lake St., and Constance Marie Dillon, 198 Windsor Ave.

Stockbridge Bowl Assn. Plans Program

Lucas Foss To Preview New Piano Score; Four Will Be Cited

Nathan George Horwitt of Lenox and New York, president of the Stockbridge Bowl Assn., announces that the association will hold a program in the Tanglewood Barn Saturday afternoon from 4:30 to 5:30.

In the first part of the program Lukas Foss, a member of the composition faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival, will give a brief, informal exposition of his "Psalms for Chorus," a work commissioned from Mr. Foss by the association two years ago.

The "Psalms," scored at present for two pianos and chorus, will be orchestrated by the composer during the coming year and will receive its world premiere performance during the 1957 Berkshire Festival. It is a setting of three Psalms from the Old Testament, beginning with Psalm 121, "I Will Lift Up Mine Eyes Unto the Hills." In his exposition Saturday afternoon, Mr. Foss will illustrate some of the musical high lights of the score on the piano.

The second part of the program will honor four significant contributions to the Tanglewood and Stockbridge areas, with citations to the following:

Dr. Serge Koussevitzky — "for planting the seed of tomorrow's great music here." A silver bowl will be presented by the association to the conductor's widow, Mme. Olga Koussevitzky, of Lenox.

George E. Judd, former manager of the Boston Symphony Orchestra of Canonsville, N.Y.— "for distinguished service to Tanglewood and the association."

Dr. Anson Phelps Stokes, of Lenox, founder of the Stockbridge Bowl Assn.— "for inspiring an much public good."

Mrs. William Norton Bullard, of Lenox—"who gave a magnificent gift to preserve for all the good that flows from this area and Tanglewood."

In commenting on the commission to Lukas Foss, Mr. Horwitt hoped that it would "prove an inspiration to other communities to support and endow the growing musical culture throughout the land."

Reception To Aid Israel Realizes $26,000

Plouffe

Discussing the program for the sale of State of Israel Bonds in Pittsfield at a reception at Seranak given by Madame Serge Koussevitzky are, left to right, Madame Koussevitzky, Albert A. Levin, prominent Cleveland attorney, and Mrs. Henry de Sola Mendes of Blantyre, Lenox reception chairman.

More than $26,000 worth of State of Israel Development Bonds were sold yesterday at a cocktail reception at the home of Madame Serge Koussevitzky, Saranak, Lenox.

Mrs. Henry de Sola Mendes of Lenox was chairman for the reception, initial event of the Pittsfield 1956 Israel bond campaign.

Cleveland Attorney Speaks

The speaker was Albert Arthur Levin of Cleveland, Ohio. Mr. Levin described one of his recent trips to Israel and Morocco, and spoke of the prevailing conditions in the young and only middle eastern democracy. He told of the economic development being achieved through bond dollars and explained that only through the continued support of Americans can Israel hope to maintain her present march of progress. Mr. Levin said that he wished everyone could witness the happenings in and around Israel, and, in that way, all would realize the deep need to encourage "America's only real friend in the Middle East."

Mr. Levin is a prominent attorney, investor, and communal leader. He is a member of the board of governors of the State of Israel Bond Organization, president of the Cleveland Zionist District, and is a member of the national cabinet and the executive committee of the United Jewish Appeal. Mr. Levin also is a member of the Cleveland Jewish Community Federation board and is co-chairman of its welfare fund campaign.

Hostesses for Reception

Hostesses for the reception were Mrs. Morris Taylor, Mrs. Stanley M. Shapiro, and Mrs. Jay C. Rosenfeld.

The State of Israel bond issue is the central source of investment capital for Israel's program of economic stability. Proceeds derived through the sale of Israel Bonds are making possible the growth of industry and agriculture, the expansion of irrigation, the construction of roads, harbors and railways, the increase of electric power, and the exploitation of natural resources.

MUSIC

ALFRED W. BURKE

Eleazar de Carvalho as guest conductor. His was one of the true successes of this season as the curtain calls he received easily exceeded the usual number regarded necessary for a top evening.

He has a powerful style, mixed with a pace which blends the entire picture into a setting definite from the viewpoint of the listener. His approach to Stravinsky's "Petrouchka" was something of a wonder in modern interpretation.

Guest Soloist

Guest soloist Jocy de Oliveira made the Ravel Piano Concerto something more than an instrumental study in this style. Best moments were experienced in the final movement. One might say that this was a feeling of jazz without the sometime common medium that invades the interpretive color.

Leonard Bernstein scored an overwhelming success on Saturday evening. His style of expressive demand and the feeling that he completely loses himself in the music seemed to dominate the picture more than ever.

His reading of the Kyrie and Gloria from Mozart's "Mass in C minor" was truly superb. His ability to blend the excellent Festival chorus soloists, Phyllis Curtin, Eunice Alberts and John McCollum into a living pattern of great musical intention was ever noticeable.

Prokofieff's "Symphony No. 5" received a sound and correct reading. Possibly the gift of the conductor made much of this modern composition. However, one felt that his ability reaches its height in the true classic school.

Charles Munch returned to the podium for the Sunday program. It can be said that the team of Mr. Munch and the guest soloist Zino Francescatti joined forces for possibly the finest team score of the entire festival. The delicacy of feeling for Tchaikovsky's "D Major Violin Concerto" by the conductor, and the almost flawless technical virtuosity of the soloist gave this beloved work one of its truly great readings.

Copland's "Symphonic Ode" and the "Symphony No. 2 in C Major" by Schumann were pleasant to experience. However, the moments given over to the violin score overshadowed everything else on the program.

corps de ballet to the music of Rossini, Mozart, Bach, and Virgil Thompson.

The concerts at the Berkshire Festival covering the days of last Friday, Saturday and Sunday, provided the thousands in attendance with much in the way of variation and expression, both classical and modern.

Friday's concert presented

Composer Conducts Opera

'Griffelkin' by Lukas Foss Presented at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 7.—Lukas Foss' "Griffelkin," which was first presented by the National Broadcasting Company's television Opera Theatre last November, had its first non-TV performance last night in Tanglewood's Theater-Concert Hall as the major 1956 production of the Berkshire Music Center's Opera Department.

The composer conducted. Boris Goldovsky, head of the department, staged the work and Mildred Allen sang the title role of the ten-year-old devil who gets a twenty-four hour pass to the upper world as a birthday present and is then permanently banished from Hell for having done a good deed.

Yesterday's audience of Friends of the Berkshire Music Center was the first to hear "Griffelkin" in full, since it was slightly condensed for the TV production. The impression made in both cases was much the same. The story told in Alastair Reid's libretto and Mr. Foss' pleasant score should have a natural appeal for children, but can also be treated on a more adult angle. The work is not planned for any particular age group, but it seemed valid too naive for the sophisticated opera-goer, while suggesting that a youthful audience might find it discursive here and there.

Mr. Foss' music has melodic fluency but not enough melodic salience. Varying to some extent in dramatic communication, it is expressively dramatic, both the vocal and orchestral writing are idiomatic and well proportioned. Its various influences, however, are not completely fused; the score sometimes lingers, and the music for the opening infernal scene needed rather more diabolic spice. In tender episodes there was emotional persuasion, but at times a slight excess of sentiment. The ensemble measures in which Griffelkin is threatened with jail showed both scholarship and humor; more of the latter might have been welcome.

The music seemed generally well shaped for the text, but of this one could not be always sure, since the standard of diction was well below the Tanglewood's usual operatic level. Regina Sarfaty, as the Devil's Grandmother, was among those who san with verbal clarity in an interpretation which had definite personality. Diction was one of the matters in which the production missed the professional atmosphere which has marked some its predecessors. It sometimes added a naivete of its own to that of the opera itself. Even with due allowance for stage limitations, the sets did not always give a definite sense of locale, and the costumes were not always convincing.

The general vocal standard, however, was commendable. Miss Allen's Griffelkin, with a pleasing voice, played the role with considerable charm, although a little more impishness might have been in order. Others with prominent assignments in the populous cast, which included two stone lions (presumably those from our Public Library), were Shirley Carter, Ted Puffer, Abby-Maria Byers, Elaine Quint, Marjorie McClung, John Parella, Malcolm Bernstein and Spelios Constantine. The student orchestra played sensitively under Mr. Foss' leadership.

Sptfld Union Aug 8

Bowl Association To Give Citations At Saturday Rite

Pittsfield, Aug. 9—Four persons who have made contributions to the Tanglewood and Stockbridge areas will be cited by the Stockbridge Bowl Association Saturday afternoon at the Tanglewood barn.

Prior to the citations, Lukas Foss, a member of the faculty of the Berkshire Music Center, will give a brief exposition of his musical work, "Psalms for Chorus," which will be world premiered at Tanglewood in 1957. The meeting will be held from 4.30 to 5.30.

Those to be honored are the late Dr. Serge Koussevitsky, whose widow will receive a silver bowl; George E. Judd, former manager of the Boston Symphony orchestra; Dr. Anson Phelps Stokes, founder of the Stockbridge Bowl Association; and Mrs. William Norton Bullard, a benefactor of the area.

IN THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season by the Boston Symphony—Thursday, Aug. 9, at 6: The annual "Tanglewood on Parade" program, including offerings by the various student departments of the Berkshire Music Center, a lawn party, a concert by the Boston Symphony (conducted by Eleazar de Carvalho) and the Boston Pops (conducted by Arthur Fiedler, with Jesús-María Sanromá, piano), door prizes, and waltzing on the lawn. For the benefit of the Berkshire Music Center. . . . ¶ Friday, Aug. 10, at 8:30: Charles Munch conducting; no soloists. . . . ¶ Saturday, Aug. 11, at 8:30: Pierre Monteux conducting; no soloists. . . . ¶ Sunday, Aug. 12, at 3:30: Charles Munch directing a Beethoven-Wagner program, with Marguerite Willauer, soprano; Albert Da Costa, tenor; James Pease, bass; and the Festival Chorus. (Tanglewood, Lenox, Mass.)

CASTLE HILL CONCERTS—Final performances of the season—Friday and Saturday, Aug. 10-11: Martha Lipton, [illegible] and the [illegible] (in Sweden)

[illegible] 102/62

T 11, 1956

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

AUG 5 1956

Tanglewood Topics

By WALTER ALFORD

Lenox, Aug. 4 Miss Gertrude Robinson Smith, of Glendale and New York, will be host to Dr. Charles Munch, music director, Boston Symphony Orchestra, and the distinguished violinist, Zino Francescatti, who makes his home in Monterey, Mass., at her summer home following the tomorrow afternoon Music Shed concert of the Boston Symphony Orchestra at Tanglewood.

* * *

Preparations are in full swing at Tanglewood's Berkshire Music Center for the day-long gala in which all five departments of the Boston Symphony's summer music school will be open for inspection by the public. "Tanglewood on Parade" this year will feature simultaneous demonstrations starting at 6.00 p. m. Thursday by the student symphony orchestra in the Music Shed, by chamber music students in the Chamber Music Hall, by the opera department (combining both active and associate divisions) in the Theater Concert Hall; and at 7.00 p. m. on the steps of the Main House, by the choral department.

* * *

Thursday's four student conductors will share the student symphony hour-long program at "Tanglewood on Parade." David Wooldridge, of London, England, will conduct Smetana's Overture to "The Bartered Bride;" Kenneth Schermerhorn, of Schenectady, will lead the student aggregatiopn in Prokofieff's Classical Symphony. Clayton Westerman, of New York City, will be conductor for Franck's Symphonic Variations, with Joy Pottle, of Los Angeles, as piano soloist, and Ibert's Escales will be led by Jean-Louis LeRoux, of Montevideo, Uruguay.

* * *

A dividend for holders of box seats and purchasers of reserved seats for the gala evening concert by the Boston Symphony Orchestra, led by Eleazar de Carvalho, and by the Boston Pops Orchestra, conducted by Arthur Fielder, at "Tanglewood On Parade" on August 9, will be a special program of scenes from 20th Century operas, given by students of Boris Goldovsky in the Formal Gardens of Tanglewood at 4 p. m. The program will include excerpts from Prokofieff's "The Love of Three Oranges," Debussy's "Pelleas and Melisande," Hindemith's "Mathis der Maler;" Richard Strauss' "Der Rosenkavalier."

* * *

Two government-sponsored visitors to Tanglewood during the forthcoming week are Professor Gilberto Vega, director of the Orchestra de la Guardia Nacional, Nicaragua, who will be staying at the home of Mrs. Jessie Beebe, 30 Merrian St., Pittsfield; and Claudio Carneyro, director of the Conservatory of Music in Oporto, Portugal, who will be a guest at the Hotel Wendell in Pittsfield.

* * *

The Tanglewood Study Group of largely amateur musicians, will give a piano ensemble and chamber music demonstration at 1 p. m. Saturday, Aug. 11, in the Barn.

* * *

Roman Szulc, retiring as first timpanist of the Boston Symphony Orchestra at the age of 62, at the close of the Tanglewood season next week, was honored by his confreres of the orchestra at a luncheon to be held at Wheatleigh, residence of Tanglewood's male students, following the morning rehearsal yesterday. Dr. Charles Munch, the Boston Symphony's conductor, presented him with a gold watch as a token of gratitude for his 21 years with the orchestra. His successor is his pupil, Everett J. Firth, 26, of Boston, a member of the orchestra since 1952, who becomes first timpanist when the orchestra's tour of Europe commences in Cork, Ireland on August 24.

At the orchestra ceremony each member of the ensemble was presented with an engraved card attesting to his status in the Boston Symphony, signed by Henry L. Cabot, president of the Board of Trustees; and with bronze lapel buttons, a reproduction in miniature of the orchestra's 75th Anniversary medal. The orchestra committee consists of Gaston Dufresne, Stanley Benson, Paul Keany, George Zazofsky and Harry Dickson.

* * *

The opera indoors part of "Tanglewood on Parade" on August 9 will consist of four scenes: the final ones from Humperdinck's "Hansel and Gretel," and Tchaikowsky's "Eugene Onegin"; a portion of Act II of Vrdi's "A Masked Ball;" the duet from Puccini's "La Boheme," Act I. This concert by students of the active section of the opera department will be held in the Theater-Concert Hall from 6-7 p. m.

* * *

The season's final student sympaony orchestra program will feature the presentation of prizes and awards to students of all departments of the Berkshire Music Center, presented at intermission by Aaron Copland, assistant director of the BSO summer music school at Tanglewood. The final concert, not as customary on a Thursday evening, is to be held Saturday, Aug. 11, at 3 p. m. in the Tanglewood Music Shed.

'Griffelkin' Charms Tanglewood Audience

By D. E. RITZ

Whimsy is one of the most precarious commodities in the world but when it is of the Lukas Foss' "Griffelkin" variety, it is sure-fire delightful.

* * *

THE OPERA department of the Berkshire Music Center presented the three-act opera at the Theatre-Concert Hall at Tanglewood Monday night and last evening before an audience that chuckled and applauded its approval of the tale of 10-year-old devil straight from hell and his efforts to turn the world into a duplicate.

But the blue sky, human love and finally the commission of a good deed are his undoing. Griffelkin couldn't even remember "a third of the curse," which he had been sworn on a pitchfork to perform, and he sorrowfully concluded that "the worst of the world as far as I can see is that it is as wicked as me."

In a hell-court Griffekin is udged a complete failure and is ossed back to the world as a ittle boy. The Devil's grandnother and companions conlude: "We'll tell your story in ell as a warning."

* * *

MR. FOSS directed the performance of "Griffelkin" which was staged by Boris Goldovsky, head of the music center's opera department with settings by Robert O'Hearn and costumes and make-up by Leo Van Witsen.

Alastair Reid is responsible for the fine rhymed libretto and lighting and technical direction were by Tom DeGaietani.

We know a number of people who would like the prescription for the potion which Griffelkin sprinkled on the lions, statues and toys to bring them to life. The concoction also worked in reverse and could turn a human into a statue—most handy stuff!

* * *

THE MUSIC is delightful, not easy, and accompaniment calls for a 56-piece orchestra. The cast includes 23 principal roles and 32 to portray the various toys, children and devils.

Mr. Goldovsky in a brief before the opera speech stated that "Tanglewood is the place where the artists have their heart's desire" and "where unfamiliar territory can be explored." He concluded that "I don't think I've ever staged anything in Hell before — I think I did it from memory."

The settings were fantastic in their beauty with the flames from a pit forming a background for scenes in hell. Devils with appropriate tails greeted the "terrible morning" and recited their misdeeds of the night in report to spider-backed Devil's grandmother. Griffelkin had done "nothing at all" in the morning because it was his birthday and grandmother ordered a celebration with "quick, quick, light the fire, sweep the floor and wipe the cobwebs fr the table."

* * *

A DEVIL'S CHORUS was most effective.

But Griffelkin had a hard time in the world in spite of his bottle of dark magic. The children pulled his tail and when he threatened them they even refused to believe that a young devil existed until he brought the statue and the lions to life. The lions' duet was excellent and the postbox's solo was most clever. The dancing dolls and toys were delightful and all in all whimsy was in full sway.

But such a hard time did the three poor housewives have and the policeman and their complaint. "Exhausted," opens the final act.

The throes of a devil learning to cry as "something is happening, something is changing within my skin" are a bit on the pathetic side but all ends on a note of happiness as Griffelkin is welcomed into an earth family.

* * *

"GRIFFELKIN" was commissioned by the National Broadcasting Co. and given a coast-to-coast network performance on Nov. 6, 1955.

Monday and last night were its first stage performances anywhere. Our own pleasure in the whimsy of the music and theme and the fine musicianship of its composer was obviously shared by all in the Monday evening audience.

In a day when stage productions, both theater and opera, are given over largely to the various problems which mankind creates out of his own pure cussedness, it is a relief to meet some of the deviltry of a folk tale.

Opera: Lukas Foss Work

'Griffelkin' Staged at Berkshire Festival

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 6 — Lukas Foss' "Griffelkin," a fantasy opera which was commissioned and presented by the N. B. C. Television Opera Theatre last November, received its first stage performance Monday night. It was presented by the opera department of the Berkshire Music Center. The work is the department's major production of the season.

The opera itself, though, is not a major work. In fact, in listening to it, an adult had an uncomfortable feeling that he was not the best judge of its effectiveness. Although it has a score that is highly sophisticated in its instrumentation, it is essentially an entertainment for children.

•

It tells the story of Griffelkin, a devil who was sent into the world on his tenth birthday to turn the earth into hell. Instead, he falls in love, does a good deed, is tried by his fellow devils, found wanting and turned into a mortal child. In the world, his pranks include bringing stone lions to life, setting toys to dancing and turning a toyman into stone.

Much of the music was charming and delicate and it was nearly always clever. But much of it, too, was difficult to sing, and so the words were lost. And because of its delicacy of texture, much of the effect of the music was lost in a production that was perhaps a little too over-active.

•

The composer was in the pit, and he led with precision and lightness of touch. Passages that stood out for their particular charm were the music written to define the young devil's emotion when he first saw the sky, the rippling music written for the fountain to sing, the [illegible] music for the dolls and the chase music when the old gossips and a Keystone cop were chasing Griffelkin around the stage.

It is in the third act that Griffelkin first feels [illegible] grief, and there is music of considerable poignance here. In fact, it is at this point that the work comes more into the adult world. Here, too, the production achieved repose and the singing was at its best. But in the finale there was a return to some of the archness that made the first act seem almost too coy.

•

Robert O'Hearn designed the settings, and Leo Van Witsen designed the costumes. These visual effects were among the most happy parts of the production. There was inventiveness, too, in Boris Goldovsky's staging, especially in the ladder that was seen first leading up from hell and then as its top end appeared on earth as Griffelkin emerged.

The title role was sung by Mildred Allen, a 24-year-old soprano with a small but pretty voice, who also was small enough in stature, though she did not succeed very well in giving the illusion of being a boy. Regina Sarfaty was the devil's grandmother. Elain Quint was the girl, Abby-Maria Byers was the boy, Marjorie McClung was the mother, Ted Puffer sang the amusingly written part of the letterbox, and Malcolm Bernstein and Spelios Constantine were the two lions.

Mildred Allen as Griffelkin

GRIFFELKIN, opera in three acts by Lukas Foss; text by Alastair Reid; staged by Boris Goldovsky; conducted by the composer. At the Tanglewood Theatre-Concert Hall, Lenox, Mass.

Devil's Grandmother ..... Regina Sarfaty
Griffelkin ..... Mildred Allen
A Statue ..... Shirley Carter
A Letterbox ..... Ted Puffer
A Boy ..... Abby-Maria Byers
A Girl ..... Elaine Quint
The Mother ..... Marjorie McClung
Policeman ..... John Parella
Shopkeeper ..... Donald Henrickson

Spfld Union, Aug. 10.

'TANGLEWOOD ON PARADE' IS BIG SUCCESS

Over 9000 Persons Contribute $24,850 for New Record

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 9—More than 9000 people took a musical holiday today and spent it at Tanglewood, making the annual "Tanglewood on Parade" one of the most successful in the history of the Berkshire music festival. At intermission time it was stated that the gross take for the day was $24,850, a record. In 1954 some 10,000 people paid a gross of $24,066 and in 1955, when it rained, a total of 6637 persons paid a gross of $15,952.

This has been a perfect day with blue skies, a gentle breeze and a warm sun. When the gates opened at 3.30 there were hundreds waiting to get in and from then on there was a steady stream of visitors loaded with

Continued On Page 5

lunch boxes, blankets, pillows and the usual picnic paraphrenalia.

Notable today was the tremendous number of teen-agers. It seemed doubtful if any camp within 50 miles had a youngster left in it. They all seemed to have a wonderful time, doing everything but listening to the music. Most of the time they were either seeking food or eating.

The Berkshire Music Center gave a quite complete view of its various ramifications. Boris Goldovsky, director of the opera department, and his assistants were particularly in evidence. First there were opera scenes in the formal gardens. These scenes were from "Pelleas and Melisande" by Debussy, finely sung by Elaine Quint and Harold Johnson; a scene from the third act of Prokofieff's "The Love of Three Oranges," staged with real imagination by James Lucas; an excerpt from "Mathis Die Maler" by Hindemith and finally the trio from the third act of "Die Rosenkavalier" admirably sung by Mary Jane Paul, Annabelle Bernard, Nancy Lee Williams and Malcom Bernstein. It was very, very hot in the formal gardens for there was no shade, but the audience stayed to the end, perhaps realizing that the singers were more uncomfortable than they.

Singers Cheered

Later, in the theater, there were scenes from "Hansel and Gretel," "The Masked Ball," "Eugene Onegin" and "La Boheme." Soprano Polyna Zagaretou of Boston and tenor Robert Nagy from Lorain, O., were cheered after their singing of the first act duet from "La Boheme."

While these scenes were going on in the theater, there was a fine concert by the student orchestra in the shed. We were fortunate enough to hear Joy Pottle, pianist, play the Franck "Symphonic variations for piano and orchestra" under the direction of Jean-Louis La Roux who hails from Montevideo.

Miss Pottle comes from Los Angeles and she is a pianist of unusual capabilities. Another fine soloist was Ayrton Pinto, violinist from Rio de Janeiro, who gave good account of himself in the Romanza from thhe Wieniawski concerto for violin and orchestra. Kenneth D. Schermerhorn, one of the finest of student conductors, was on the podium.

Not to be outdone by the operatic and orchestral forces, the Tanglewood choir, headed by Hugh Ross and assisted by James Aliferis and Lorna Cooke de Varon, put on a concert in front of the Manor House. It attracted a very large audience, one which was attentive and appreciative. We found particularly enjoyable the singing of "Coeurs Desoleux" by De Pres, conducted by Horance Fishback from North Dakota, and the "Beggar's Canon" by Offenbach, conducted by Miss De Varon.

Shed Filled

Every set in the huge shed was filled when the evening concert began. The conductor of the Boston Symphony orchestra was Eleazar de Carvalho. He chose to open with the "Russian Easter" overture by Rimsky-Iorsakoff. This choice had sentimental cause. In 1946, Mr. De Carvalho arrived in the United States, unknown and speaking no English. He arrived at Tanglewood and sought out Serge Koussevitzky. He was told all places in the conducting department were filled. He begged for an audition and Koussevitzky gave him one. Without rehearsal or score, he conducted the Rimsky-Korsakoff opus. The result — he was accepted and for the next four years remained here as an assistant.

He gave an impressive reading of this colorful score and followed it with a dramatic and compelling performance of "Choros No. 10" by Villa-Lobos, during which he had the able assistance of the festival chorus. This young man is one of the most able interpreters of the works of Villa-Lobos for he understands the rhythmic qualities and colorations of the composer's music.

I think the huge audience in the shed and on the lawn had been waiting for the appearance of Arthur Fiedler and the Boston Pops Orchestra. Through the years, the "Pops" has built up an audience of its own, faithful and ever growing. Fiedler knows what his listeners want and he sees that they get it. Thus he opened his program with a stunning performance of the Respighi arrangements of Rossini's "La Boutique" and followed that up with Gershwin's "Piano Concerto" with Jesus Maria Sanroma as soloist. Mr. Sanroma has been an interpreter of Gershwin's music for many years and one heard tonight a lusty performance, but one in which the salient characteristics of the music were made known. The program proper closed with Ravel's "Bolero" a performance which gradually verged on the hysterical, but was mightily effective. There were plenty of encores and everyone went home happy after a musical holiday they will not soon forget.

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Sept. 16 Mus. Aug. 10.

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By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 9—More than 9000 people took a musical holiday today and spent it at Tanglewood, making the annual "Tanglewood on Parade" one of the most successful in the history of the Berkshire music festival. At intermission time it was stated that the gross take for the day was $24,850, a record. In 1954 some 10,000 people paid a gross of $24,066 and in 1955, when it rained, a total of 6637 persons paid a gross of $15,952.

This has been a perfect day with blue skies, a gentle breeze and a warm sun. When the gates opened at 3.30 there were hundreds waiting to get in and from then on there was a steady stream of visitors loaded with

Continued On Page 5

lunch boxes, blankets, pillows and the usual picnic paraphrenalia.

Notable today was the tremendous number of teen-agers. It seemed doubtful if any camp within 50 miles had a youngster left in it. They all seemed to have a wonderful time, doing everything but listening to the music. Most of the time they were either seeking food or eating.

The Berkshire Music Center gave a quite complete view of its various ramifications. Boris Goldovsky, director of the opera department, and his assistants were particularly in evidence. First there were opera scenes in the formal gardens. These scenes were from "Pelleas and Melisande" by Debussy, finely sung by Elaine Quint and Harold Johnson; a scene from the third act of Prokofieff's "The Love of Three Oranges," staged with real imagination by James Lucas; an excerpt from "Mathis Die Maler" by Hindemith and finally the trio from the third act of "Die Rosenkavalier" admirably sung by Mary Jane Paul, Annabelle Bernard, Nancy Lee Williams and Malcom Bernstein. It was very, very hot in the formal gardens for there was no shade, but the audience stayed to the end, perhaps realizing that the singers were more uncomfortable than they.

Singers Cheered

Later, in the theater, there were scenes from "Hansel and Gretel," "The Masked Ball," "Eugene Onegin" and "La Boheme." Soprano Polyna Zagaretou of Boston and tenor Robert Nagy from Lorain, O., were cheered after their singing of the first act duet from "La Boheme."

While these scenes were going on in the theater, there was a fine concert by the student orchestra in the shed. We were fortunate enough to hear Joy Pottle, pianist, play the Franck "Symphonic variations for piano and orchestra" under the direction of Jean-Louis La Roux who hails from Montevideo.

Miss Pottle comes from Los Angeles and she is a pianist of unusual capabilities. Another fine soloist was Ayrton Pinto, violinist from Rio de Janeiro, who gave good account of himself in the Romanza from thhe Wieniawski concerto for violin and orchestra. Kenneth D. Schermerhorn, one of the finest of student conductors, was on the podium.

Not to be outdone by the operatic and orchestral forces, the Tanglewood choir, headed by Hugh Ross and assisted by James Aliferis and Lorna Cooke de Varon, put on a concert in front of the Manor House. It attracted a very large audience, one which was attentive and appreciative. We found particularly enjoyable the singing of "Coeurs Desoleux" by De Pres, conducted by Horance Fishback from North Dakota, and the "Beggar's Canon" by Offenbach, conducted by Miss De Varon.

Shed Filled

Every set in the huge shed was filled when the evening concert began. The conductor of the Boston Symphony orchestra was Eleazar de Carvalho. He chose to open with the "Russian Easter" overture by Rimsky-Iorsakoff. This choice had sentimental cause. In 1946, Mr. De Carvalho arrived in the United States, unknown and speaking no English. He arrived at Tanglewood and sought out Serge Koussevitzky. He was told all places in the conducting department were filled. He begged for an audition and Koussevitzky gave him one. Without rehearsal or score, he conducted the Rimsky-Korsakoff opus. The result — he was accepted and for the next four years remained here as an assistant.

He gave an impressive reading of this colorful score and followed it with a dramatic and compelling performance of "Choros No. 10" by Villa-Lobos, during which he had the able assistance of the festival chorus. This young man is one of the most able interpreters of the works of Villa-Lobos for he understands the rhythmic qualities and colorations of the composer's music.

I think the huge audience in the shed and on the lawn had been waiting for the appearance of Arthur Fiedler and the Boston Pops Orchestra. Through the years, the "Pops" has built up an audience of its own, faithful and ever growing. Fiedler knows what his listeners want and he sees that they get it. Thus he opened his program with a stunning performance of the Respighi arrangements of Rossini's "La Boutique" and followed that up with Gershwin's "Piano Concerto" with Jesus Maria Sanroma as soloist. Mr. Sanroma has been an interpreter of Gershwin's music for many years and one heard tonight a lusty performance, but one in which the salient characteristics of the music were made known. The program proper closed with Ravel's "Bolero" a performance which gradually verged on the hysterical, but was mightily effective. There were plenty of encores and everyone went home happy after a musical holiday they will not soon forget.

[244]

Francescatti and Balsam Play Tanglewood Concert

By [illegible] ROSENFELD

THE [illegible] Wednesday evening [illegible] music concert of the [illegible]wood season was played last night in the Theater-Concert Hall by Arthur Balsam, pianist, and Zino Francescatti, violin.

The entirely French program consisted of the sonatas of Gabriel Faure, Maurice Ravel and Cesar Franck, and served to show succinctly the course of that country's music in the last three quarters of a century.

Strangely enough, the sonata of Faure antedated that of his older colleague and fellow-organist, Franck, by a decade. Faure's sonata was his first chamber work, written soon after he took off his uniform as soldier in the Franco-Prussian War; Franck's sonata was the last but one of his chamber works written at the close of his career, much as Ravel waited for an analagous time to devote himself to this combination.

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A MORE satisfying performance would have been difficult to imagine. The two artists are so thoroughly imbued with perception of their material and so highly endowed with capabilities to express it that a more fortuitous circumstance can rarely take place.

The Ravel sonata is the least commonly played, probably, for two reasons: Fiendish difficulty and a not particularly ingratiating appeal. In the years directly after the first World War, American jazz had permeated French music so deeply that many Frenchmen writing music in those days either unconsciously fell in line or, at least, considered it the path to new musical development. It was then known as rag-time. Some Negro bands stayed on after the war and were welcomed in Parisian night spots. Josephine Baker was at the peak of her fame. Ravel was inoculated and this sonata is a prime exhibit of his essay in this area. The rhythms are directly derived from jazz and the scooping approach with which he slides into some notes is best realized on the violin.

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THE FAURE and Franck are both replete with melody and ingenious expansion. The artists of the evening possibly exceeded the native fastidious elegance of these by their urgently dramatic rendition, but no one could really complain of that. Their tonal accomplishments were consistently of rare beauty and the execution of such movements as the Faure scherzo was a feat of galvanic virtuosity. Faure can be distinctly sentimental. Last night he was presented with all the best aspects of his music prominently emphasized.

Franck's sonata is one of the most popular works of its kind. The cyclic type of construction unifies and links the four movements for the pleasure of the scholar but its hold on popular ears derives from its invention and its effective tessitura. Franck knew just where on the instruments certain phrases would sound best. The piano chords in the opening movement with the suave supplications in the violin are Elysium to performers, and the cadenzas of the Fantasia are equally happy terrain.

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THE ARTISTS were recalled time after time and were virtually begged for an encore but they wisely refrained. We cannot imagine any additional effort that would have sent us home more gratified with our memories of the evening and we cannot think of any morsel that would have fitted as an additional final coda to such a program. The evening had been full and complete and a bonus to the audience was no more in order than if an actor should step forward after one Shakespeare play and recite a soliloquy from another. This custom has been breached in all the other programs of this series and we were deeply and inwardly pleased that finally what, in our opinion, is the proper procedure was adhered to.

'Griffelkin' Is Given on TV ... May 1956
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There is no question—if opera
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Peter Herman Adler and Samuel
Chotzinoff, director and pro-
ducer of the NBC-TV Opera
Theater, will demand a major
share of the credit.

'Griffelkin' Slated for Berkshires

By FRANCIS D. PERKINS

For its principal production of the summer, the Berkshire Music Center's unconventionally minded opera department will stage Lukas Foss's "Griffelkin" on Monday and Tuesday nights, Aug. 6 and 7, in the Theater-Concert Hall at Tanglewood, Lenox, Mass. This three-act work, with a libretto by Alastair Reed, was commissioned by the National Broadcasting Company, and first telecast by the NBC-TV Opera Theater on Nov. 6, 1955.

Mr. Foss will conduct the Tanglewood performances of "Griffelkin," which will be its first stage representations outside of television. They will be staged by Boris Goldovsky, head of the department. As usual, admission will be open only to contributing members of the Society of the Friends of the Berkshire Music Center. Full information about the twenty-five or more programs in the Center's 1956 schedule may be obtained by writing to the Friends' office at Tanglewood.

But to his [illegible] learns that much of humanity is embroiled in a condition called love, which deviltry cannot penetrate. Slowly, he is converted to the view that affection and existence are one and the same, and in a moment of weakness he commits a good deed—he restores the health of a mother whose brood has befriended him. For this, Griffelkin is banished from hell and is also made to become an ordinary little boy. In short, he comes to understand that nothing in the nether-world offers to

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TICKET OFFICE • Phone Lenox 600
Baldwin Piano RCA Victor Records

apout.

NY Times May 6

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The program for the composers' chamber music program in the Chamber Music Hall Friday afternoon at 4:30 follows:

Quintet for strings and piano.
Lothar Klein, Minneapolis, Minn.

Sonata for violin alone (1963).
Jose Serebrier, Montevideo, Uruguay
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Sonata variations for violin and piano (1955) Michael Sahl, New York, N.Y.
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String Quintet (1955).
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Die Meistersinger, Act III, Wotan's Farewell Wagner
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Seymour Lipkin, conductor.
*Intermission.

Suite from the Firebird Stravinsky
Eleazar de Carvalho, conductor.

The Ship of Death, second movement. Wilding-White
David Wooldridge, conductor, London, England, and the Tanglewood Choir.

*—At intermission, Aaron Copland, assistant director of the Berkshire Music Center, and head of its composition department, will announce the season's awards and scholarships.

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Trio in C Minor Brahms
Noriko Oka, Tokyo, Japan, violin.
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Judies Yaeger, Riverdale, N.Y., piano.

Dover Beach for mezzo-soprano and string quartet Barber
Shirley Carte, Los Angeles, Calif., mezzo-soprano.
Nancy Cirillo, Brooklyn, N.Y., violin.
Laura Hochheimer, Vineland, N.J., violin.
Midhat Serbagi, Jamaica Plain, viola.
Edward Klein, Sharon, 'cello.

Octet Schubert
Arvid Lextrom, Poughkeepsi, N.Y., clarinet.
Ruth Moss, Newport News, Va., bassoon.
Edwin Thayer, Weymouth, French horn.
Betty Crossley, Grinnell, Iowa, violin.
W. Sanford Allen, Brooklyn, N.Y., violin.
Robert Glazer, Chicago, Ill., viola.
David Spinks, Albany, N.Y., 'cello.
David Bethe, Appleton, Wis., string bass.

R. S. T.

Tanglewood Gala Is Held Tonight

"Tanglewood on Parade," the annual gala held for the benefit of the Berkshire Music Center, will take place tonight with the Boston Symphony Orchestra in the giant Music Shed at Lenox.

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Springfield Union, Aug. 8, 1956.

Final Concerts Of Tanglewood Season Slated

Lenox, Aug. 7—The final concert of the Wednesday evening chamber music series in the 1956 Berkshire Festival will be played Wednesday by violinist Zino Francescatti and pianist Artur Balsam in the Theater-Concert Hall at Tanglewood.

Mr. Francescatti, who is making the second of two appearances at this summer's festival, is donating his services for the benefit of the revolving scholarship fund of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

The program of sonatas for violin and piano will include the Sonata No. 1 by Faure and the Sonatas by Ravel and Franck. Mr. Francescatti lives in nearby Monterey.

On Thursday is "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, with festivities commencing with a performance — for box holders and purchasers of reserved seats —of scenes from 20th century operas in the formal gardens at 4. Starting at 6 p. m., there will be simultaneous demonstrations by the student symphony orchestra, chorus, composition, and opera departments of the music school.

The evening concert features Eleazar de Carvalho conducting the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

On the second half of the program Arthur Fiedler conducts the Boston Pops Orchestra in a suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero," and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

Remaining tickets for Wednesday's concert, for "Tanglewood on Parade," for the final weekend festival concerts by the full Boston Symphony Orchestra, and for the open rehearsal Saturday morning when Pierre Monteux will rehearse his Saturday concert of music by Freed, Brahms, Enesco and Richard Strauss, are now on sale at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawns will be on sale the day of each concert.

[245]

B. Eagle Aug. 9.

Music

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'Griffelkin' Is Given on TV For Its World Premiere

NY Herald Tribune Nov. 1955

By Jay S. Harrison

Lukas Foss' three-act opera, "Griffelkin," commissioned by the NBC-TV Opera Theater, received its world premiere by that royal organization yesterday afternoon at 4. The work, I imagine, is destined to be discussed and discussed again; for the opera is based on a fairy tale that accounts jointly for its obvious successes and equally manifest failures.

"Griffelkin"—though its composer and librettist, Alastair Reid, asserts it to be sewn with adult, philosophical implications—is a children's opera. Its story, its staging, its entire viewpoint, in fact, are geared in the direction of the young in age. And, while the young in spirit, too, may warm to its appeal, "Griffelkin's" intellectual apparatus seems essentially designed for an audience whose level of sophistication has not been tarnished by the facts of life.

The opera's tale, in a condensation that confessedly robs it of its spell, deals with a young devil, age ten, who receives as a birthday gift, the right to visit the human world. Before his departure from hell, however, he is cautioned that he must be nasty and horrid and mean, and he begins his pilgrimage in precisely that frame of mind. Armed with a vial of magic elixir, he arrives in New York, causes mute statues to sing, stone lions to bellow and stuffed toys to dance. Wreaking havoc is his pleasure and he wreaks it with a vengeance.

But to his chagrin, Griffelkin learns that much of humanity is embroiled in a condition called love, which deviltry cannot penetrate. Slowly, he is converted to the view that affection and existence are one and the same, and in a moment of weakness he commits a good deed—he restores the health of a mother whose brood has befriended him. For this, Griffelkin is banished from hell and is also made to become an ordinary little boy. In short, he comes to understand that nothing in the nether-world offers to a child the solace of companionship, the ability to shed tears and the desire to be kind.

As for the opera itself, its main defect is that Mr. Foss has not quite mirrored the wide-eyed naivete of the plot, nor has he supplied it with music of consistent interest. For the most, his idiom is easily accessible, being largely diatonic with a coating of the chromatic, and his orchestral support is ingenious to a fault. But the tunes provided the singers do not stick in the mind; neither are they blithe, crisp or airborne. That they are reminiscent of many men—Stravinsky, Copland, Menotti and Hindemith, to name a few—is no tragedy, but it did appear to me that the melodic-harmonic structure of the piece failed to suggest the full tenderness of the subject.

In addition, "Griffelkin" in its present state is too long. The danger of using fairy tales for music is obvious in that their basic conceit dissipates itself in a few moments; the new opera is no exception. Labored whimsy is no whimsy at all, and there are stretches where Mr. Foss works with a heavy hand.

Still, "Griffelkin" is by no means lacking in enchantment. Several of its airs and ensembles are wildly poetic and beautifully tooled. Children, I suspect, will adore the work and NBC should make it a point to produce it frequently for them. With all its lapses from grace, "Griffelkin" is a charmer. And it does have heart.

The presentation, it need scarcely be added, was excellent. Adelaide Bishop in the title role was an utterly superb and twittering gamin, and Mary Kreste made the Devil-Grandmother a striking portrait. Rose Geringer as a girl, Andrew McKinley as a chatterbox mailbox and Lee Cass as a policeman all contributed, by means of ringing tones, heavily to the enterprise.

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Midhat Serbagi, Jamaica Plain, viola.
Edward Klein, Sharon, 'cello.

Octet Schubert
Arvid Lextrom, Poughkeepsi, N.Y., clarinet.
Ruth Moss, Newport News, Va., bassoon.
Edwin Thayer, Weymouth, French horn.
Betty Crossley, Grinnell, Iowa, violin.
W. Sanford Allen, Brooklyn, N.Y., violin.
Robert Glazer, Chicago, Ill., viola.
David Spinks, Albany, N.Y., 'cello.
David Bethe, Appleton, Wis., string bass.

R. S. T.

Tanglewood Gala Is Held Tonight

"Tanglewood on Parade," the annual gala held for the benefit of the Berkshire Music Center, will take place tonight with the Boston Symphony Orchestra in the giant Music Shed at Lenox.

TANGLEWOOD—Lenox, Mass.
LAST WEEK
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
TOM'W. AUG. 9 (6 to 11)
"TANGLEWOOD ON PARADE"
Res. $3, $4, $5; Adm. $2.50
FESTIVAL CONCERTS — FRI. AND SAT. EVES., SUN. AFT.
TICKET OFFICE • Phone Lenox 600
Baldwin Piano RCA Victor Records

Springfield Union, Aug. 8, 1956.

20 THE SPRINGFIELD

Final Concerts Of Tanglewood Season Slated

Lenox, Aug. 7—The final concert of the Wednesday evening chamber music series in the 1956 Berkshire Festival will be played Wednesday by violinist Zino Francescatti and pianist Artur Balsam in the Theater-Concert Hall at Tanglewood.

Mr. Francescatti, who is making the second of two appearances at this summer's festival, is donating his services for the benefit of the revolving scholarship fund of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

The program of sonatas for violin and piano will include the Sonata No. 1 by Faure and the Sonatas by Ravel and Franck. Mr. Francescatti lives in nearby Monterey.

On Thursday is "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, with festivities commencing with a performance — for box holders and purchasers of reserved seats —of scenes from 20th century operas in the formal gardens at 4. Starting at 6 p. m., there will be simultaneous demonstrations by the student symphony orchestra, chorus, composition, and opera departments of the music school.

The evening concert features Eleazar de Carvalho conducting the Boston Symphony Orchestra in, Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

On the second half of the program Arthur Fiedler conducts the Boston Pops Orchestra in a suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero," and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

Remaining tickets for Wednesday's concert, for "Tanglewood on Parade," for the final weekend festival concerts by the full Boston Symphony Orchestra, and for the open rehearsal Saturday morning when Pierre Monteux will rehearse his Saturday concert of music by Freed, Brahms, Enesco and Richard Strauss, are now on sale at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawns will be on sale the day of each concert.

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Opera: 'Griffelkin' Has Premiere on N.B.C.-TV

Fantasy Is Marked by Charm, Tenderness

By HOWARD TAUBMAN

THE N. B. C. Opera Theatre made another substantial contribution to television and to opera yesterday afternoon. It presented the world première of "Griffelkin," an opera by Lukas Foss with a libretto by Alistair Reid.

"Griffelkin" is a fantasy for children and adults. It has a good deal of charm and a touch of tenderness, both in the text and music, and is put together with affection and craftsmanship. The work easily could become popular in the nation's far-flung opera workshops.

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The idea for "Griffelkin" was planted in Mr. Foss quite a few years ago, when he was 10. Commissioned to write an opera by the N. B. C. Opera Theatre several years ago, he sought a librettist and was referred to Mr. Reid, a teacher at Sarah Lawrence College. Since the composer was teaching at the University of California at Los Angeles, the collaborators did their work with the help of the mails. It took about sixty letters to get the libretto finished.

Griffelkin is the youngest of a brew of devils—a shy, unmalevolent devilkin, akin in spirit to the nonbelligerent Ferdinand the Bull. On his tenth birthday, Griffelkin gets a day in the world. Equipped with a magic vial, he is instructed to raise a little hell. The poor, little devil ends up by doing a good deed. His punishment is banishment to the world forever, and there minus his tail, horns and big ears he becomes a normal little boy.

Adelaide Bishop portrays the title role in "Griffelkin"

In the course of his bedeviling day on earth, Griffelkin encounters a statue, a letterbox, a couple of lions and a crowd of toys, all of which he brings to life with his magic. He also meets a girl and boy whose mother dies. With his last drop of magic fluid, Griffelkin restores the mother to life, thereby ruining his standing as a devil.

This "miracle play," as Mr. Foss says it might be called, begs for poetry and music. Mr. Reid has provided a literate libretto, and Mr. Foss has composed resourceful music. The latter knows all the forms and has filled his score with such things as a ballad, a waltz, a canon, duets, choruses and some arias.

The piece moves, and the orchestra is full of gay and fanciful comment, written with sureness of effect and telling transparency. In the second act, Mr. Foss achieves something more touching—a mood and an emotion that touch the heart.

But "Griffelkin" is not all that it could be. In the prologue and first act, it does not get off the ground, as if the magic liquid held it earthbound. In the first act, for example, Griffelkin asks for something stupendous to set off a parade of the toys, but he is answered with tame music.

Music by Foss Shows Resourcefulness

The N. B. C. Opera Theatre gave the piece a delightful production. Using all the flexibility that television makes possible, the expert staff assembled by Samuel Chotzinoff, producer, brought freshness and imagination to the work. Many of the players seen on the home screen were actors and dancers with the off-screen voices synchronized so well that one could not tell that two performers were doing the work of one.

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Adelaide Bishop in the title role did all her acting and singing; she made Griffelkin an affecting little devil, and she sang attractively. Rose Geringer, as the little girl, and Oliver Andes, as her brother, were heart-warming in song and action. Andrew McKinley, as the voice of the letterbox; Mignon Dunn, as the voice of the statue; Paul Ukena and Chester Watson, as the voices of the lions; Lee Cass as a policeman; Mary Kreste as the devils' grandmother, and Alice Richmond, as the mother, did good work.

Kirk Browning's direction, Peter Herman Adler's conducting, Rouben Ter-Arutunian's sets and Robert Joffrey's choreography and staging were all admirable. The N. B. C. Opera continues to be the outstanding exception to television's indifferent attitude toward music.

. Alan J. Blau, on England and f Pittsfield; Col. Wilde and Mrs. Lenox; Miss s Marion Kemp Arthur W. Per-; Howard Bes-. and Mrs. Zino terey. Sokolsky, Ons; uski, Lakeville, Mrs. George E. , N.Y.; Mrs. yringham; Mrs. and Mrs. Julian Mrs. Robert C. itown; Dr. and Mul' lvr l,

Lawrence Selkowitz Is Music Producer For Opera Recording

Lawrence E. Selkowitz, a former Pittsfield resident, was Voice of America music producer for the recording of Lukas Foss' opera, "Gri[illegible]"

NY Herald Trib.

OCTOBER 30, 1955

An Opera Made for TV

JAY S. HARRISON

At eight, an age when most boys are impairing their parents' sanity, Lukas Foss was composing an opera based on a libretto by his mother. Next Sunday that work, "Griffelkin," brand new in every note and word, will receive its world premiere as the first presentation of the NBC-TV Opera Theater's seventh season. To act as consultant for the production, Mr. Foss, now thirty-three and an associate professor at U. C. L. A., recently arrived in town and found a spare moment to discuss his latest venture.

Collaboration by Mail

"Griffelkin," he began, "has been on my mind since I heard the story as a child. Of course, the trouble about writing an opera when you're eight is that by the time you start Act 2 you've outgrown Act 1 by several sizes. That's why my first version remained a fragment. I also made operatic attempts when I was eleven and again at fourteen, because with me setting words has always been a preoccupation. While I'm doing it I feel possessed—I take it as a kind of personal mission.

"Anyway, Peter Herman Adler, artistic director of the NBC Opera Theater, has had his eye on me since my 'Jumping Frog of Calaveras County' made a success. Luckily when he asked me for a work for his television series I mentioned the Griffelkin plot, and both he and I saw in it more than a simple children's fairy-tale. In fact, the two of us were sure that it could be lifted into the realm of adult fantasy. That's when he, on behalf of NBC, commissioned me to go ahead. When I happened to mention this to Hugh Ross, the choral conductor, he brought me together with the poet Alastair Reid—brought me together, that is, by correspondence."

Fifty letters later the initial draft of the libretto was completed and it was only then that composer and writer met for the first time. To hear Mr. Foss tell it, the United States mails are ideally suited for close collaboration. "Absolutely," he said. "In correspondence we treated each other with the natural respect that grows out of anonymity. We only began to have differences of opinion after we came face to face. Today we are very much on speaking terms." Mr. Reid, who was also present at our meeting, offered an aside: "On, shouting terms, he means."

"At any rate," continued Mr. Foss, "Alastair has been wonderful in taking the naive, little story and building it into something that is profound but not pretentious. It's not moralistic in a preachy way, but it does have a moral. No one can fail to see that."

A Child Devil

Actually, "Griffelkin" deals with a child-devil who, on his tenth birthday, receives a gift in the form of a trip to the Earth. Armed with a bottle of magic liquid he arrives in New York City where, on applying the elixir to the Statue of Liberty and the stone lions protecting the 42d St. Library, the former sings an aria and the latter roar a duet. Here, however, the story takes a serious turn. Griffelkin, who has set out to change the world into an image of Hell, finds his pursuit perverted by several sympathetic encounters with the human condition. He even commits a violation of his own devilhood by performing a good deed, whereupon he is straightway cut off from his home and his colleagues-in-evil. Griffelkin is then put on trial, found guilty and as punishment made to forego his devilish power and become a normal human being.

"The point," Mr. Foss remarked, "is that we take the wonders of our daily life for granted. Devils can't and don't. Through Griffelkin we get a fresh view of what a miracle something simple like a blue sky really is. Humanity changes him from a demon child to a happy one. I guess you'd say that my opera should be subtitled 'The Rake's Regress.'"

Problems of TV

As for the problems encountered in writing an opera for television, both Mr. Foss and Mr. Reid agreed that there were many but that they were in no way overwhelming. As Mr. Foss commented, "If an opera is good, it's good on TV or off. And don't forget, 'Griffelkin' was not only designed with TV in mind. It's written for the stage—if it works there it will work anywhere. The NBC production uses about eighty-one minutes of my music which runs to about 100 altogether. In other words, it's a full-length opera—my first."

At this point Mr. Reid, a teacher of literature at Sarah Lawrence College, took over the thread of Mr. Foss' narrative. "You see," he observed, "after realizing the immense ingenuity of the NBC television staff we stopped worrying about specific technical details. Those men—they can do anything. As a result, we were left to concentrate on the quality of the opera as a whole. We went after a simple clarity not for the sake of the medium on which it was to be shown but because the opera itself demands clarity; its magical quality, for example, had to be handled with extreme care.

Two Years' Hard Work

"Then, too, Lukas is very exacting as far as word arrangements go. Though my libretto is metrical and stanzaic all the lines were devised so as to be divisable into adaptable musical phrases. And if my text was not satisfactory to him, Lukas would frequently send me, in his own unpoetic words, the verbal rhythm he wanted in a certain passage and leave it to me to find a precise, though literate, duplicate. That, I assure you, is difficult. It took us a full two years of hard, hard work to bring 'Griffelkin' round to its present form."

So much for its background. In any case, "Griffelkin" should be well worth the attention of anyone who even remotely considers himself an opera fancier. Its composer, who came to this country via Germany and Paris at the age of fifteen, won a Pulitzer scholarship at twenty, became the official pianist of the Boston Symphony Orchestra at twenty-one, was awarded a Guggenheim Fellowship at twenty-three, the Prix de Rome at twenty-six and, at thirty, a position at U. C. L. A. formerly held by Arnold Schoenberg. That, moreover, is only a partial listing of the honors accorded him. If "Griffelkin" is in want of any further recommendations, they are not visible to the present writer.

Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer, Isadore Freed's Festival Overture, the late Georges Enesco's Suite for Orchestra, No. 2, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstrations at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4:00 p. m. At 8:15 p. m. a gala concert will be played in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra, and concluding with the drawing of door prizes and waltzing on the lawn. Eleazar de Carvalho, Artistic Director and Permanent Conductor of the Brasil Symphony Orchestra and acting head this summer of the department of orchestra and conducting of the Berkshire Music Center, will conduct the Boston Symphony Orchestra on the first half of the program in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross. Arthur Fiedler will conduct the Boston Pops Orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Piano Concerto in F.

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a. m. (August 11), which Pierre Monteux will conduct and for which a nominal charge of $1.00 is made for the benefit of the Orchestra's Pension Fund.

Evening concerts at Tanglewood are at 8:30 p. m.; the Sunday afternoon performance is at 2:30 p. m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale the day of performance.

ZINO FRANCESCATTI, an outstanding attraction at the 1954 Berkshire Festival, and soloist in the Tchaikovsky Violin Concerto this past Sunday, also donates his services to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, the Boston Symphony's summer music school, in a chamber music recital (with Artur Balsam at the piano) of works by Faure, Ravel and Franck tomorrow, Wednesday, August 3, at 8:30 p.m. in the Theatre Concert Hall.

Francescatti, Pianist Balsam On Chamber Program Tonight

TANGLEWOOD—The final concert of the Wednesday evening chamber music series in the 1956 Berkshire Festival will be played tonight by violinist Zino Francescatti and pianist Artur Balsam in the Theater Concert Hall.

Mr. Francescatti, who is making the second of two appearances at this summer's Festival, is donating his services for the benefit of the Revolving Scholarship Fund of the Berkshire Music Center. The program of sonatas for violin and piano will include the Sonata No. 1 by Faure and the Sonatas by Ravel and Franck.

Mr. Francescatti, who lives in nearby Monterey, first came to the United States in 1939 after great successes in Europe and South America. Ever since, he has been one of the most popular figures on the American concert stage, appearing annually in recital and with orchestra in most of our principal cities. He plays the famous "Hart" Stradivarius, dated 1727, which is one of the finest examples of the great violinmaker's art.

Tomorrow is Tanglewood on Parade, the gala benefit for the Berkshire Music Center. Festivities commence with a performance—for boxholders and purchasers of reserved seats—of scenes from 20th century operas in the formal gardens at 4 p.m. Starting at 6 p.m. there will be simultaneous demonstrations by the student symphony orchestra, chorus, composition, and opera departments of the music school. The evening concert features Eleazar de Carvalho conducting the Boston Symphony Orchestra. On the second half of the program Arthur Fiedler conducts the Boston Pops Orchestra. The Piano Concerto in F by George Gershwin will be played by Jesus Maria Sanroma.

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Berkshire Festival Concludes Final Concerts August 8-10-11-12

"Tanglewood on Parade" On Thursday Evening A Highlight

Four concerts during the coming week - a recital on Wednesday evening (August 8) in the intimate Theatre Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings (August 10 and 11) and Sunday afternoon (August 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed - will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Mass.

In addition, "Tanglewood on Parade", the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9) with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on August 8, when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theatre-Concert Hall, 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (August 11); and the Festival will conclude on Sunday afternoon (August 12) with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Margueriite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstrations at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4:00 p. m. At 8:15 p. m. a gala concert will be played in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra, and concluding with the drawing of door prizes and waltzing on the lawn. Eleazar de Carvalho, Artistic Director and Permanent Conductor of the Brazil Symphony Orchestra and acting head this summer of the department of orchestra and conducting of the Berkshire Music Center, will conduct the Boston Symphony Orchestra on the first half of the program in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross. Arthur Fiedler will conduct the Boston Pops Orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer or 1942, playing Gershwin's Piano Concerto in F.

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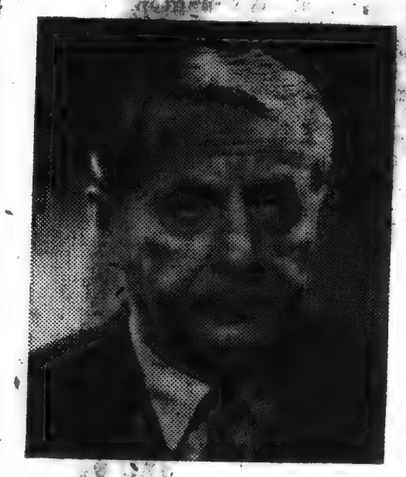

CHARLES MUNCH, Music Director for the past seven years of the Boston Symphony Orchestra, conducts concerts by the Symphony at the annual Berkshire Festival in the hills of Western Massachusetts at Tanglewood, during the six-week season, July 4-August 12, 1956. Mr. Munch is also director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its 14th session.

ZINO FRANCESCATTI, an outstanding attraction at the 1954 Berkshire Festival, and soloist in the Tchaikovsky Violin Concerto this past Sunday, also donates his services to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, the Boston Symphony's summer music school, in a chamber music recital (with Artur Balsam at the piano) of works by Faure, Ravel and Franck tomorrow, Wednesday, August 8, at 8:30 p.m. in the Theatre Concert Hall.

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Mr. Francescatti, who lives in nearby Monterey, first came to the United States in 1939 after great successes in Europe and South America. Ever since, he has been one of the most popular figures on the American concert stage, appearing annually in recital and with orchestra in most of our principal cities. He plays the famous "Hart" Stradivarius, dated 1727, which is one of the finest examples of the great violinmaker's art.

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More Boxholders Are Listed for Tanglewood Benefit

Additional boxholders for Tanglewood on Parade tomorrow have been announced by Miss Gertrude Robinson Smith, chairman of the box committee.

They are Mr. and Mrs. Alvin G. Fox, Mr. and Mrs. Alan J. Blau, Mr. and Mrs. Simon England and Donald B. Miller of Pittsfield; Col. and Mrs. H. George Wilde and Mrs. Charles Bassett, Lenox; Miss Mabel Choate, Miss Marion Kemp and Mr. and Mrs. Arthur W. Percival, Stockbridge; Howard Bessette, Sheffield; Mr. and Mrs. Zino Francescatti, Monterey.

Also, George Sokolsky, Otis; Mrs. Scoville Firuski, Lakeville, Conn.; Mr. and Mrs. George E. Judd, Cannonsville, N.Y.; Mrs. Sidney Howard, Tyringham; Mrs. John Talbot, Mr. and Mrs. Julian K. Sprague and Mrs. Robert C. Sprague, Williamstown; Dr. and Mrs. William J. Mulligan, Brookline; and Mrs. Alvan T. Fuller, Little Boar's Head, N.H.

Tickets Available

Box seat tickets, which may be purchased individually, still are available.

Grounds will open at 4 in the afternoon. Holders of box and reserved seats are invited to an opera by students of the Berkshire Music Center. At 5:45, simultaneous sessions of each of the center's departments will be in operation at various points on the grounds. The main concert will be at 8:15 in the Shed, when both the Boston Symphony Orchestra and Boston Pops Orchestra will play.

Tanglewood on Parade is a benefit for the center, the Boston Symphony Orchestra's summer school of music, now in its 14th year.

Lawrence Selkowitz Is Music Producer For Opera Recording

Lawrence E. Selkowitz, a former Pittsfield resident, was Voice of America music producer for the recording of Lukas Foss' opera, "Griffelkin," last weekend at Tanglewood. The Voice of America recorded the opera for use in overseas broadcasts. Interviews and commentaries of the opera and concerts will be in three languages in addition to English.

Mr. Selkowitz is the son of Mrs. Gussie Selkowitz of 19 Seymour St. and the late Peter Selkowitz.

Representing the foreign sections were Edward Vergara, Italian music commentator and music critic for the Italian service; Ivon Shidlof of the French service; and Edgar Hodge, representing the Latin-American section.

Harold Boxer, musical director and executive producer in charge of music production, is project coordinator.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047

AUG 10 1956

Zino Francescatti Pleases Huge Tanglewood Audience

Tchaikowsky, Schumann Highlight Sunday's Concert

Tchaikowsky's Violin Concerto and the Second Symphony of Robert Schmann highlighted the Berkshire Music Festival concert of the Boston Symphony Orchestra, Sunday afternoon, August 6, at Tanglewood, Lenox, Mass., with Charles Munch as conductor.

The program opened with a Symphonic Ode by Aaron Copland, and the composer, himself, took a bow with Dr Munch after its performance. To this reviewer, at least, the ode did not make itself felt musically until the last passage. Mr Copland, in the program notes, spoke about letting the music give out its own meaning without too much written explanation. This is an admirable idea, but in this case, more explanation would have helped.

Zino Francescatti was soloist in the violin concerto, a virtuoso whose technical and emotional achievement on Sunday was a delight to the ear. In the cadenza, his exquisite playing was particularly in evidence. Dr Munch muted the orchestra slightly throughout to give the soloist full expression, which gave the concerto a beautifully proportioned performance.

The program ended with Schubert's Second Symphony, a wonderfully joyous creation by that master of melody. The third movement with its gentle, yet sweeping rhythms, was especially well-performed.

By the huge crowds in attendance at Tanglewood, the musicianship of Dr Munch and the Boston Symphony are well-appreciated.

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Musical Events In New England Of Wide Interest

"Tanglewood on Parade" in the program tonight in the Berkshire Music Festival near Lenox, Mass. This event with a full program, all departments of the Berkshire Music Center functioning simultaneously in programs, in various places on the grounds, will bring the Boston Pops Orchestra under Arthur Fiedler in concert, along with the full Boston Symphony under Eleazar de Cavallo, young South American conductor. That concert will be in the Great Music Shed.

Final "Tanglewood" programs of 1956 will take place Friday and Saturday nights and Sunday afternoon in The Shed. Dr. Charles Munch, director of the Orchestra and of the Music Center, will conduct Friday night and Sunday afternoon; Pierra Monteux, one-time conductor of the Boston and, like Dr. Munch, long known here and in Europe music programs, will conduct the Saturday night concert. Maestro Monteux will lead some of the concerts when The Boston makes its European tour this month and next. Among engagements will be those in the Edinburgh Festival and in Russia. The orchestra will fly to Europe next week.

The combined Composers' Conference and Chamber Music Center will open its 11th annual session Sunday and continue through Aug. 26 on Bennington College campus, Bennington, Vt. These annual sessions were founded in 1946 by Alan Carter, now director and musical director of the Vermont State Symphony Orchestra, one of the first of its kind in the nation.

Among staff members this summer are Robert Bloom, oboeist, member of the Bach Aria Group and soloist with major recording orchestra; Earl Rogers of New York, tenor; Roger Goeb, composer and staff member for six years in Bennington and Theodore Songin, composer and critic. There will be a Chamber Music Center for amateurs. Among the Center's staff are Max Pollikoff, violinist; George Grossman, viola and Carl Stern, cellist. The Conference aims to give composers opportunity to hear their music played by experts. Amateur players have opportunity to join others in performance of chamber compositions.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

AUG 7 1956

Tanglewood 'On Parade' Thursday

The concert by the Boston Symphony Orchestra and the Boston Pops Orchestra which will climax this season's "Tanglewood on Parade" festivities Thursday evening in the Music Shed at Tanglewood, Lenox, Mass., will bring back to Tanglewood the piano virtuoso, Jesus Maria Sanroma. With Arthur Fiedler conducting the Boston Pops Orchestra, Mr. Sanroma will introduce into the Berkshire Festival repertoire the Piano Concerto in F by Gershwin.

For years Mr. Sanroma was official pianist of the Boston Symphony Orchestra and with Serge Koussevitzky conducting he played the American premieres of many outstanding contemporary works for piano and orchestra, among them Honegger's Concertino, Stravinsky's Capriccio, Piston's Capriccio, Ravel's G major Concerto, and the Hindemith Concerto which was written especially for him.

Carvalho And Fiedler

The Boston Pops portion of the "Tanglewood on Parade" concert will feature also a Suite from the ballet "La Boutique Fantasque," with music by Rossini orchestrated by Respighi, and Ravel's "Bolero," all conducted by Mr. Fiedler.

On the first half of the concert Eleazar de Carvalho will conduct the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10, called "Rasga o Coracao," with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, head of the chorus department.

During the afternoon, simultaneous demonstrations will be given of the work of all five departments of the Berkshire Music Center.

DE CARVALHO TO LEAD BSO AT "TANGLEWOOD ON PARADE"

Jewish Advocate — Thurs. Aug. 9

Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra this evening, August 9, in the first half of the gala concert which will conclude this season's "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. In addition to his post with the Brazil Symphony Orchestra, Mr. de Carvalho is general director of the Juventude Musical Brasileira (Brazilian Musical Youth), a society which he founded in 1952.

At the conclusion of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

On the second half of the "Tanglewood on Parade" concert, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive "Tanglewood on Parade" appearance, playing a Suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero" and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

During the afternoon simultaneous demonstrations will be given of the work of all five departments — student symphony (Department I), chorus (Department II), original compositions (Department III), opera (Department IV), and the amateur division, or Tanglewood Study Group (Department V).

Tickets are now on sale at the box office at Tanglewood in Lenox. Reserved seats are $4 and $3, and unreserved general admission is $2.50. A special afternoon performance of scenes from 20th Century operas will be given in the formal gardens at 4 p.m. to which holders of box seats only ($5) will be admitted.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 94,124

AUG 7 1956

Final Events Starting At Tanglewood

Final events in the fifteenth annual Berkshire Music Festival will be held at Tanglewood, Lenox, Mass., this week.

Thursday, the yearly gala, "Tanglewood On Parade", featuring work by the students at the Berkshire Music Center, and a concert by the Boston Symphony Orchestra and Boston Pops Orchestra, will be held. Afternoon events begin at 4 o'clock, evening at 6.

The last three main concerts by the Boston Symphony begin Friday night at 8:30 o'clock, when Charles Munch will conduct Haydn's Symphony No. 102, Piston's Sixth Symphony, Strauss' "Son Juan" and Dukas' "Sorcerer's Apprentice."

Monteux on Saturday

Pierre Monteux will lead the orchestra Saturday night in Freed's "Festival" Overture, Brahms' Third Sympony, Enesco's Suite For Orchestra, Opus 9, and Strauss "Rosenkavalier" Suite.

The final concert of the season will be Sunday afternoon at 2:30 when Mr. Munch conducts Beethoven's "Eroica" Symphony and the third act of Wagner's "Meistersinger", with James Pease, Albert da Costa and Marguerite Willauer as soloists.

Parrot to Attend GOP Convention

ST. JOSEPH, Mo. (AP)—A parrot which can say "Vote for Ike" has been granted special permission to travel by regular railway coach to the Republican National Convention in San Francisco.

The parrot, Mickey, 27 years old, is owned by city assessor and Mrs. Jake Neighbor. They will accompany their pet to the national convention.

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,684

AUG 9 1956

—The Stroller—

An appeal to pet owners who are concluding their summer vacations was made today by Carlton E. Buttrick, president of the Animal Rescue League of Boston, in regard to pet abandonment. Mr. Buttrick urged the public who have unwanted animals, to contact their nearest animal humane organization so the unwanted pet may be humanely put to rest.

When an animal is left behind, it becomes a stray, and a neighborhood nuisance. In many instances an animal that has been abandoned, will prey on wild life as the only means of subsistence. It is not only careless but cruel to leave a pet behind—especially after it has enjoyed the friendship and companionship of a good home.

If an animal should stray from home just prior to the owners return trip home, Mr. Buttrick suggests the owner contact the police station in the immediate area where the animal was lost. In many instances an animal is reported as being found, and the police can in turn notify the owner of the described animal.

Should an animal be found, its finder is urged to make contact with the local police in the immediate area, or with the nearest humane organization. Such an animal might be a child's pet, and your co-operation will end needless worry, and further upset.

—o—

You will have your last chance the weekend of August 10 to 12, to enjoy the enchantment of the Berkshire Music Festival at romantic Tanglewood.

According to the Massachusetts Department of Commerce, the August 10th weekend performance will bring to a close the 14th successful season of the famous Berkshire Music Festival, now known throughout the world.

The enchanting combination of fine music and breathless rolling vistas of the Berkshire Hills has caused the Festival to be described as "one of the great cultural institutions of our time."

Make it a point to enjoy one or all three of the final programs by the Boston Symphony Orchestra. Friday, at 8:30 P.M., the Boston Symphony will present a program of Haydn, Piston, Strauss and Dukas. Saturday, at 8:30 P. M., compositions by Freed, Brahms, Enesco and Strauss will be featured. Sunday's program begins at 2:30 P. M. and will feature selections by Wagner.

Beautiful Tanglewood is located in Lenox on Route 7, in the heart of the Berkshire Hills. Main east-west Routes 2-9-20, all connect with Route 7.

[247]

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 6 1956

Three Composers' Works Are Played At Tanglewood

Sunday afternoon a throng of 10,837 music-lovers, their appetites whetted by near-perfect weather and a promise of well-ordered fare by the Boston Symphony Orchestra, converged on the Music Shed and the invitingly spacious grounds at Tanglewood for the twentieth program in the current Berkshire Festival Series.

Two romantic composers shared the program with one contemporary composer, Aaron Copland whose Symphonic Ode, commissioned by the Boston Symphony Orchestra and the Koussevitsky Memorial Foundation and dedicated to the memory of Natalie and Serge Koussevitsky, opened the program.

As an hors d'oeuvre Mr. Copland's Ode was given its rightful place; packed with interesting material which was overwhelmed by erractic and repetitous rhythmic figures, wandering melodic lines, even the harmonic effects were, unless instrumentally padded, pallid and merely dissonant; the percussion and brass instrumentation was deliberate and quite exciting, but one's interest tended to lag long before the clipped conclusion. Mr. Copland appeared on stage to receive with Mr. Munch the audience's approval and appreciation.

The piece de resistance of the afternoon was undoubtedly Zino Francescatti's playing of Tschaikowsky's violin concerto. A dedicated violinist since a small boy, Mr. Francescatti was resplendent in his deeply felt and technically perfect interpretation of this magnificently rich work. With his "Hart" Stradavarius he imparted a glowing singing tone to the nostalgic Andante; his bowing producing smooth-flowing phrases breathing gently with subtle changes, his virtuosity breathtaking at all times; the finale was necessarily brilliant and swift, the repartee between soloist and orchestra deftly handled. Mr. Munch led this superior orchestra in a perfect complement to the violinist's style and composer's intent, preserving a skillful and well-balanced unity.

The audience recalled Mr. Francescatti many times with vigorous and vociferous applause.

After such rich fare, Schumann's Symphony No. 2 was a bountiful but rather somber finish; however intermission tempered the contrast, and this commemorative performance was well-received. Mr. Munch and the orchestra reflected well the complex emotional and constructive gamut inherent in its fertility of melody and design, and were particularly expressive in the mobile and exultant finale.

The audience's impetuous response to this easily assimilated fare, must have been heart-warming to Mr. Munch and the orchestra personnel who labor long and devotedly to please most of their listeners most of the time. Especially gratifying is it to see a goodly profusion of well-mannered sub-teen and teen-age young people, with genuine interest in all phases of the Festival program reflected in their alert and absorbed young faces.

— M. deB. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 8 1956

Chamber Series To End Tonight At Tanglewood

The final concert of the Wednesday evening chamber music series in the 1956 Berkshire Festival will be played tonight by violinist Zino Francescatti and pianist Artur Balsam in the intimate 1200-seat Theatre-Concert Hall at Tanglewood in Lenox. Mr. Francescatti, who is making the second of two appearances at this summer's Festival, is donating his services for the benefit of the Revolving Scholarship Fund of the Berkshire Music Center, the summer school of music maintained by the Boston Smyphony Orchestra in conjunction with its Berkshire Festival concerts. The program of sonatas for violin and piano will include the Sonata No. 1 by Faure and the Sonatas by Ravel and Franck.

Mr. Francescatti, who lives in nearby Monterey, first came to the United States in 1939 after great successes in Europe and South America. Ever since, he has been one of the most popular figures on the American concert stage, appearing annually in recital and with orchestra in most of our principal cities. He plays the famous "Hart" Stradivarius, dated 1727, which is one of the finest examples of the great violinmakers' art.

Tomorrow "Tanglewood on Parade," the gala benefits for the Berkshire Music Center, with festivities commencing with a performance—for box holders and purchasers of reserved seats of scenes from 20th century operas in the formal gardens at 4 p.m. Starting at 6 p.m. there will be simultaneous demonstrations by the student symphony orchestra, chorus, composition and opera departments of the music school. The evening concert features Eleazar de Carvalho conducting the Boston Symphony Orchestra.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,300

AUG 9 1956

City of Boston's Official Blessing On Symphony Orchestra's Europe Tour

The Boston Symphony Orchestra will embark for Europe next week with the official blessing of the City of Boston. Trustees, conductor Charles Munch and members of the orchestra will gather in Mayor Hynes' office Monday afternoon at 3 o'clock for the ceremonial send-off.

Munch and 79 members of the orchestra will fly to Ireland Monday evening. The other 49 members of the company leave by boat Tuesday morning.

The first concert of the tour, to include 19 cities in 14 countries, will be given in Cork, Aug. 24. During the tour, sponsored by the State Department, the orchestra will play concerts behind the "Iron Curtain" in Leningrad, Moscow and Prague.

Pierre Monteux, former conductor of the Boston Symphony who will share the concerts of the tour with Munch, will be present at Monday's meeting.

Munch will be presented with an official City of Boston flag to be flown at all concerts; copies of a book, "Boston . . . America's Home Port," to be given to mayors of the cities visited by the orchestra; and an ebony, gold-encrusted baton, which the conductor will use on the tour, and then deposit in the Symphony Hall museum in Boston as a memento of the tour.

Cities to be visited include Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Vienna, Stuttgart, Munich, Berne, Paris, Chartres and Leeds.

The final concert will be given in London before the Queen of England on Sept. 25. Orchestra members are scheduled to begin the return to Boston Sept. 27.

"Arden Hall," named after his excellency the governor, has been opened in Accra, Gold Coast, as its first modern hotel and banquet hall. It has "sky rooms" for open air dancing and all bedrooms are equipped with bath.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 7 1956

Brazil Musician Conducts Thursday At Tanglewood

Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra on Thursday evening, in the first half of the gala concert which will conclude this season's "Tanglewood" on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. In addition to his post with the Brazil Symphony Orchestra, Mr. de Carvalho is general director of the Juventude Musical Brasileira (Brazian Musical Youth), a society which he founded in 1952. Recognized as a public utility in Brazil, sponsored by the Ministry of Education and Culture, the society in 1955 brought the musical education of some 75,000 Brazilian youngsters under its supervision. At the conclusion of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

AUG 6 1956

Record Crowd At Tanglewood

A record crowd of 11,104 avid music lovers was bountifully rewarded Saturday night at a Koussevitsky Memorial concert in the Shed on the Tanglewood grounds. Leonard Berstein was the conductor of the evening and part of the year's largest assemblage was due strictly to his multi-faceted personality. He is without doubt the most exaggeratedly expressive conductor I have ever witnessed. The question would seem to be whether he is expressing the music or that most fascinating person, Mr. Bernstein.

The Boston Symphony Orchestra and the exceptionally well trained festival chorus performed magnificently the "Kyrie and Gloria from the Mass in C Minor" of Mozart. The soloists, soprano-Phyllis Curtain, Contralto-Eunice Alberts and Tenor-John McCollum were quite adequate to the difficult arias, Miss Curtin by far the most outstanding. Mr. McCollum we could hardly hear as he was postiioned just about as far back as was possible, and Miss Alberts, though she was vocally equal to every note, has a very throaty quality to her voice which rendered her efforts somewhat less than pleasing. A soprano - contralto duet, "Agnus Dei" however accomplished much in blending and interpretive feeling. The chorus prepared by Hugh Ross and Lorna Cooke de Varon sang with great enthusiasm for the beautiful music and reached magnificent choral heights in phrasing and changes of volume. Much credit for their performance should go to these directors for their thoroughness of preparation.

Prokofieff's 5th Symphony which followed the intermission enabled Mr. Bernstein to display more histrionics, but the result, even so, was the performance of a symphony you would like to hear over again, to get to know like you do the Classical, for which, with Peter and the Wolf, Prokofieff is so well known.

The first movement pulled out all the stops for brasses and percussion, and was not particularly like other works of this composer but the second was reassuring and the bird had lot of slowly thumping double bass passages which were very interesting to listen to. We left before the end but not too soon to hear the thunderous applause which appraised Mr. Bernstein and the members of the Boston Symphony of the success of their efforts.—F.M.R.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 93,908

AUG 8 1956

1956 FESTIVAL PROGRAMS ARE NEARING CLOSE

Tonight Marks Final Chamber Concert at Tanglewood

The final concert of the Wednesday evening chamber music series in the 1956 Berkshire Festival will be played tonight by violinist Zino Francescatti and pianist Artur Balsam in the intimate 1200-seat theater-concert hall at Tanglewood, Lenox. Mr. Francescatti, who is making the second of two appearances at this summer's Festival, is donating his services for the benefit of the Revolving Scholarship Fund of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. The program of sonatas for violin and piano will include the Sonata No. 1 by Faure and the sonatas by Ravel and Franck.

Mr. Francescatti, who lives in nearby Monterey, first came to the United States in 1939 after great successes in Europe and South America. Ever since, he has been one of the most popular figures on the American concert stage, appearing annually in recital and with orchestra in most of our principal cities. He plays the famous "Hart" Stradivarius, dated 1727, which is one of the finest examples of the great violinmaker's art.

"Tanglewood on Parade"

Tomorrow is "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, with performance—for box holders and purchasers of reserved seats—of scenes from 20th century operas in the formal gardens at 4 p. m. Starting at 6 p. m. there will be simultaneous demonstrations by the student symphony orchestra, chorus, composition, and opera departments of the music school. The evening concert features Eleazar de Carvalho conducting the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross. On the second half of the program Arthur Fiedler conducts the Boston Pops Orchestra in a suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero," and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

Remaining tickets for tonight's concert, for "Tanglewood on Parade" tomorrow, for the final week-end Festival concerts by the full Boston Symphony Orchestra, and for the open rehearsal Saturday morning when Pierre Monteux will rehearse his Saturday concert of music by Freed, Brahms, Enesco and Richard Strauss, are now on sale at the Tanglewood box office and telephone reservations are accepted —Lenox 600. Admission for listening from the lawns will be on sale the day of each concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Gl...
BOSTON, Mass.
Independent
Circ. 131,485

AUG 9 1956

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The Boston Symphony Orchestra will embark for Europe next week with the official blessing of the City of Boston. Trustees, conductor Charles Munch and members of the orchestra will gather in Mayor Hynes' office Monday afternoon at 3 o'clock for the ceremonial send-off.

Munch and 79 members of the orchestra will fly to Ireland Monday evening. The other 49 members of the company leave by boat Tuesday morning.

The first concert of the tour, to include 19 cities in 14 countries, will be given in Cork, Aug. 24. During the tour, sponsored by the State Department, the orchestra will play concerts behind the "Iron Curtain" in Leningrad, Moscow and Prague.

Pierre Monteux, former conductor of the Boston Symphony who will share the concerts of the tour with Munch, will be present at Monday's meeting.

Munch will be presented with an official City of Boston flag to be flown at all concerts; copies of a book, "Boston . . . America's Home Port," to be given to mayors of the cities visited by the orchestra; and an ebony, gold-encrusted baton, which the conductor will use on the tour, and then deposit in the Symphony Hall museum in Boston as a memento of the tour.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
AUG 6 1956

Zino Francescatti Tanglewood's Sunday Guest Performer

By TERE PASCONE
Special to the Hartford Times

Lenox, Mass.—Beaming with pleasure, Zino Francesatti, violinist, accepted the prolonged plaudits, the scattered cries of "Bravo", and three curtain calls following his performance of Tchaikovsky's Violin Concerto in D major, Op. 35.

That's how it was yesterday in Tanglewood at the Berkshire Festival concert attended by 10,837—the highest Sunday afternoon audience this season.

Yet despite this manifestation, we must report that Mr. Francescatti's interpretation was a disappointment. Not only was fire and lyricism lacking in the brilliant work, but many phrases were blurred and Mr. Francescatti's notes not as clean and crisp as they could have been.

* * *

EVEN THE accompaniment of the Boston Symphony Orchestra under the baton of Charles Munch seemed much too heavy for the soloist. From musical standards it was not Mr. Francescatti's day.

But there were moments when the French musician did reach heights of virtuosity and these helped to make up for the minus side of his performance: Mr. Francescatti was master as he leaped about from string to string in double-stops; his spicatto technique was equally effective, and he displayed admirable skill and musical ingenuity in the cadenza of the first movement.

The program opened with Copland's "Symphonic Ode," performed for the first time at Tanglewood. The piece was what one expected it to be—modern and dissonant — and with the Munch touch, it emerged as a dramatic gem, highlighted by a fascinating, magnetic irregular rhythmic beat.

* * *

THE AFTERNOON closed with Schumann's Symphony No. 2 in C major, Op. 61 and Mr. Munch, who has a special affinity for Schumann, conducted the Bostonians in a superb performance of the impressive work. With virility, confidence and understanding, he led the musicians in and out of every mood from the grave to the joyous; from darkness and hopelessness into music of exultation and triumph.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
AUG 8 1956

Hartford Man's Music Slated At Tanglewood

The Festival Overture by Isadore Freed, chairman of the composition and theory departments at Hartt College of Music, will have its first performance at Tanglewood Saturday by the Boston Symphony Orchestra under the baton of Pierre Monteux who conducted the premiere with the San Francisco Symphony Orchestra.

Dr. Freed composed it in 1945 at West Stockbridge, Mass., and it was performed ten times on the San Francisco orchestra's first transcontinental tour in 1947.

* * *

THE CONCERTS Friday and Saturday at 8:30 p. m. and Sunday at 2:30 in the Tanglewood Music Shed will conclude the 1956 Berkshire Festival at Lenox, Mass.

Tonight violinist Zino Francescatti and pianist Artur Balsam conclude the chamber music series in the theater-concert hall.

Tanglewood on Parade, scheduled Thursday, is the annual gala benefit for the Berkshire Music Center, the Summer School conducted by the Boston Symphony in connection with its Berkshire Festival. The program includes demonstrations by all student departments at 6 and a concert at 8:30 in which the Brazilian conductor Eleazar de Carvalho will lead the Boston Symphony and Arthur Fiedler the Boston Pops with Jesus Maria Sanroma as piano soloist.

* * *

WEEKEND PROGRAMS follow:

Friday: Charles Munch will conduct the Boston Symphony in Haydn's Symphony No. 102 in B flat, Piston's Symphony No. 6, Richard Strauss' "Don Juan," and Dukas' "L'apprenti sorcier."

Saturday: Beside Dr. Freed's work Pierre Monteux will conduct Brahms' Symphony No. 3 in F, Enesco's Suite for Orchestra, opus 9, and Strauss' Suite from "Der Rosenkavalier.

Sunday: Dr. Munch will conduct Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther and Marguerite Willauer as Eva. Three outstanding students of the opera department also will have vocal solo parts.

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490
AUG 9 1956

Final Week End of Berkshire Music Festival in Lenox

You will have your last chance the weekend of August 10 to 12, to enjoy the enchantment of the Berkshire Music Festival at romantic Tanglewood.

According to the Massachusetts department of commerce, the August 10 weekend performance of the Berkshire Music Festival will bring to close the 14th successful season of the famous festival, now known throughout the world.

The enchanting combination of fine music and breathless rolling vistas of the Berkshire Hills has caused the Festival to be described as "one of the great cultural institutions of our time."

Make it a point to enjoy one or all three of the final programs by the Boston Symphony Orchestra. Friday, 8:30 p.m., the Boston Symphony will present a program of Haydn, Piston, Strauss and Dukas. Saturday, at 8:30 p.m., compositions by Freed, Brahms, Enesco and Strauss will be featured. Sundays' program begins at 2:30 p. m. and will feature selections by Wagner.

Beautiful Tanglewood is located in Lenox on Route 7, in the heart of the Berkshire Hills. Main est-west Routes 2-9-20, all connect with Route 7.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,944
AUG 8 1956

Selectmen Approve One-Day Sale of Beer For Tanglewood Event

STOCKBRIDGE—At their meeting Monday, the Selectmen issued the Boston Symphony Orchestra a permit for the sale of beer for one day at Tanglewood.

The permit is for use at tomorrow's "Tanglewood on Parade."

"Lee Days" start Friday for 2 days. See tomorrow's Eagle. —Adv. —9

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 9 1956

Tanglewood Plans

Final Weekend Schedule For Berkshire Festival

The three week-end concerts on Friday and Saturday evenings and Sunday afternoon by the Boston Symphony Orchestra in the Music Shed will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Mass.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held this evening.

Charles Munch will conduct music by Haydn, Piston, Richard Strauss, and Dukas on Friday evening. Pierre Monteux will conduct music by Freed, Brahms, Enesco, and Richard Strauss on Saturday evening; and the Festival will conclude on Sunday afternoon with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony, one of four works commissioned by the Boston Symphony in this, its 75th anniversary season; Isadore Freed's Festival Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence late this afternoon with demonstrations at 6 o'clock by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4 o'clock. At 8:15 a gala concert will be played in the Music Shed by the Boston Symphony and the Boston Pops, concluding with the drawing of door prizes and waltzing on the lawn.

Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra, will conduct the Boston Symphony on the first half of the program in Rimsky-Korsakov's "Russian Easter" Overture and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

Arthur Fiedler will conduct the Boston Pops on the second half of the program in music by Rossini, Ravel, and George Gershwin, with Jesús María Sanromá, pianist, making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Concerto in F.

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 o'clock, which Pierre Monteux will conduct. A nominal charge is made for the benefit of the Orchestra's Pension Fund.

Walter Piston, composer, and Charles Munch, conductor of the Boston Symphony Orchestra. On Friday evening Dr. Munch will conduct Mr. Piston's Symphony No. 6 in its Tanglewood premiere.

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
AUG 9 1956

Berkshires Tonight

The Berkshire Festival's annual showcase and benefit, "Tanglewood on Parade," will be held in Lenox tonight. The program, which includes concerts by the Boston Symphony and the Boston Pops, under Arthur Fiedler, will benefit the Berkshire Music Center, the Boston Symphony's Summer music school.

Beginning at 6, the various departments of the Berkshire Music Center will show their wares. There will be performances of opera, chamber music, a lawn party and picnic supper.

A gala concert in the Music Shed at 8:15 will present the Boston Symphony under Eleazer de Carvalho and the Boston Pops under Fiedler, with Jesus Maria Sanroma as piano soloist in Gershwin's Concerto in F. Dancing on the lawn will conclude the fete.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 184,866
AUG 9 1956

Tanglewood Gala Is Held Tonight

"Tanglewood on Parade," the annual gala held for the benefit of the Berkshire Music Center, will take place tonight with the Boston Symphony Orchestra in the giant Music Shed at Lenox.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
AUG 6 1956

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By TERE PASCONE
Special to the Hartford Times

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The program opened with Copland's "Symphonic Ode," performed for the first time at Tanglewood. The piece was what one expected it to be—modern and dissonant — and with the Munch touch, it emerged as a dramatic gem, highlighted by a fascinating, magnetic irregular rhythmic beat.

* * *

THE AFTERNOON closed with Schumann's Symphony No. 2 in C major, Op. 61 and Mr. Munch, who has a special affinity for Schumann, conducted the Bostonians in a superb performance of the impressive work. With virility, confidence and understanding, he led the musicians in and out of every mood from the grave to the joyous; from darkness and hopelessness into music of exultation and triumph.

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,490
AUG 9 1956

Final Week End of Berkshire Music Festival in Lenox

You will have your last chance the weekend of August 10 to 12, to enjoy the enchantment of the Berkshire Music Festival at romantic Tanglewood.

According to the Massachusetts department of commerce, the August 10 weekend performance of the Berkshire Music Festival will bring to close the 14th successful season of the famous festival, now known throughout the world.

The enchanting combination of fine music and breathless rolling vistas of the Berkshire Hills has caused the Festival to be described as "one of the great cultural institutions of our time."

Make it a point to enjoy one or all three of the final programs by the Boston Symphony Orchestra. Friday, 8:30 p.m., the Boston Symphony will present a program of Haydn, Piston, Strauss and Dukas. Saturday, at 8:30 p.m., compositions by Freed, Brahms, Enesco and Strauss will be featured. Sundays program begins at 2:30 p. m. and will feature selections by Wagner.

Beautiful Tanglewood is located in Lenox on Route 7, in the heart of the Berkshire Hills. Main est-west Routes 2-9-20, all connect with Route 7.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
AUG 8 1956

Hartford Man's Music Slated At Tanglewood

The Festival Overture by Isadore Freed, chairman of the composition and theory departments at Hartt College of Music, will have its first performance at Tanglewood Saturday by the Boston Symphony Orchestra under the baton of Pierre Monteux who conducted the premiere with the San Francisco Symphony Orchestra.

Dr. Freed composed it in 1945 at West Stockbridge, Mass., and it was performed ten times on the San Francisco orchestra's first transcontinental tour in 1947.

* * *

THE CONCERTS Friday and Saturday at 8:30 p. m. and Sunday at 2:30 in the Tanglewood Music Shed will conclude the 1956 Berkshire Festival at Lenox, Mass.

Tonight violinist Zino Francescatti and pianist Artur Balsam conclude the chamber music series in the theater-concert hall.

Tanglewood on Parade, scheduled Thursday, is the annual gala benefit for the Berkshire Music Center, the Summer School conducted by the Boston Symphony in connection with its Berkshire Festival. The program includes demonstrations by all student departments at 6 and a concert at 8:30 in which the Brazilian conductor Eleazar de Carvalho will lead the Boston Symphony and Arthur Fiedler the Boston Pops with Jesus Maria Sanroma as piano soloist.

* * *

WEEKEND PROGRAMS follow:

Friday: Charles Munch will conduct the Boston Symphony in Haydn's Symphony No. 102 in B flat, Piston's Symphony No. 6, Richard Strauss' "Don Juan," and Dukas' "L'apprenti sorcier."

Saturday: Beside Dr. Freed's work Pierre Monteux will conduct Brahms' Symphony No. 3 in F, Enesco's Suite for Orchestra, opus 9, and Strauss' Suite from "Der Rosenkavalier.

Sunday: Dr. Munch will conduct Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther and Marguerite Willauer as Eva. Three outstanding students of the opera department also will have vocal solo parts.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
AUG 8 1956

Selectmen Approve One-Day Sale of Beer For Tanglewood Event

STOCKBRIDGE—At their meeting Monday, the Selectmen issued the Boston Symphony Orchestra a permit for the sale of beer for one day at Tanglewood.

The permit is for use at tomorrow's "Tanglewood on Parade."

"Lee Days" start Friday for 2 days. See tomorrow's Eagle. —Adv. —9

Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485
AUG 9 1956

Berkshires Tonight

The Berkshire Festival's annual showcase and benefit, "Tanglewood on Parade," will be held in Lenox tonight. The program, which includes concerts by the Boston Symphony and the Boston Pops, under Arthur Fiedler, will benefit the Berkshire Music Center, the Boston Symphony's Summer music school.

Beginning at 6, the various departments of the Berkshire Music Center will show their wares. There will be performances of opera, chamber music, a lawn party and picnic supper.

A gala concert in the Music Shed at 8:15 will present the Boston Symphony under Eleazer de Carvalho and the Boston Pops under Fiedler, with Jesus Maria Sanroma as piano soloist in Gershwin's Concerto in F. Dancing on the lawn will conclude the fete.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 9 1956

Tanglewood Plans

Final Weekend Schedule For Berkshire Festival

The three week-end concerts on Friday and Saturday evenings and Sunday afternoon by the Boston Symphony Orchestra in the Music Shed will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Mass.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held this evening.

Charles Munch will conduct music by Haydn, Piston, Richard Strauss, and Dukas on Friday evening. Pierre Monteux will conduct music by Freed, Brahms, Enesco, and Richard Strauss on Saturday evening; and the Festival will conclude on Sunday afternoon with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony, one of four works commissioned by the Boston Symphony in this, its 75th anniversary season; Isadore Freed's Festival Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence late this afternoon with demonstrations at 6 o'clock by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4 o'clock. At 8:15 a gala concert will be played in the Music Shed by the Boston Symphony and the Boston Pops, concluding with the drawing of door prizes and waltzing on the lawn.

Eleazar de Carvalho, artistic director and permanent conductor of the Brazil Symphony Orchestra, will conduct the Boston Symphony on the first half of the program in Rimsky-Korsakov's "Russian Easter" Overture and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

Arthur Fiedler will conduct the Boston Pops on the second half of the program in music by Rossini, Ravel, and George Gershwin, with Jesús María Sanromá, pianist, making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Concerto in F.

A bonus for Festival patrons is the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 o'clock, which Pierre Monteux will conduct. A nominal charge is made for the benefit of the Orchestra's Pension Fund.

Walter Piston, composer, and Charles Munch, conductor of the Boston Symphony Orchestra. On Friday evening Dr. Munch will conduct Mr. Piston's Symphony No. 6 in its Tanglewood premiere.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 184,866
AUG 9 1956

Tanglewood Gala Is Held Tonight

"Tanglewood on Parade," the annual gala held for the benefit of the Berkshire Music Center, will take place tonight with the Boston Symphony Orchestra in the giant Music Shed at Lenox.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

AUG 9 1956

Final Chamber Concert At Tanglewood Heard by 1,901

The final concert of the Wednesday evening chamber music series of the Berkshire Music festival was played last night. Violinist Zino Francescatti and pianist Artur Balsam performed before an audience of 1,901 persons in the theater concert hall.

Perform Sonatas

The program of sonatas for violin and piano included the Sonata No. 1 by Faure and the Sonatas by Ravel and Franck.

This evening the annual "Tanglewood on Parade" program, for the benefit of the Berkshire Music center, will be held. Demonstrations by Music center students will begin at 4 o'clock in the afternoon, and the two-part concert in the big shed, featuring both the Boston Symphony and Boston Pops orchestras, will get under way at 8.15 o'clock.

Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony orchestra in Rio de Janiero, will conduct the Boston Symphony in the first half of the concert. Scheduled to be heard are Rimsky-Korsakoff's "Russian Easter Overture" and the Chorus No. 10 by Villa-Lobos. The latter work will be performed with the assistance of the Festival chorus, under the direction of Hugh Ross.

Boston Pops Plays

On the second half of the program, Arthur Fiedler and the Boston Pops will make their third consecutive "Tanglewood on Parade" appearance, playing a suite from the ballet "La Boutique Fantastique," arranged by Respighi from the music of Rossini, Ravel's "Bolero" and the Piano Concerto in F, by George Gershwin, with Jesus Maria Sanroma as soloist.

Holders of box and reserve seat tickets have been invited to a special performance of opera in the formal gardens at 4 o'clock. Starting at 6 o'clock there will be simultaneous demonstrations by the student symphony orchestra, the chorus, composition and opera departments of the music school.

A lawn party and picnic supper will be held at 7 o'clock.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
AUG 10 1956

Music

Programs for the sixth and final Festival at Tanglewood, Lenox, Mass., are as follows: Friday evening, August 10 at 8:30 in the Music Shed, Charles Munch will conduct the Boston Symphony Orchestra in music of Haydn, Piston, Richard Strauss and Dukas. Saturday evening, August 11, Pierre Monteux leads the orchestra in selections of Brahms, Freed, Enesco and Richard Strauss. Dr Munch will conclude the Festival on Sunday afternoon, August 12 at 2:30 with Beethoven's Eroica (Third) Symphony, and a concert version of Wagner's "Die Meistersinger", with solosits, and the Berkshire Festival Chorus.

On Saturday, August 11, at 11:30 a.m. the Connecticut Symphony Orchestra and Local 63 of the American Federation of Musicians will give a free Young People's Pops Concert at Fairfield University field. Admission is by tickets only, which are without charge and may be obtained from all Connecticut Symphony agencies, Boy Scout and Girl Scout camps and offices, churches and youth organizations. Or call Bridgeport FOrest 8-2586.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

AUG 7 1956

Lukas Foss Work Seen at Tanglewood

BY GEORGE [redacted]
Special to the Hartford Times

Lenox, Mass. — To recapture the wondrous world of childhood fantasy takes a master story teller in the manner of Hans Christian Anderson or the Grimm Brothers.

Fortunately, Lukas Foss, whose "Griffelkin" was given at Tanglewood last night, found happy inspiration in a little-known Grimm fairy tale. Its ingenuous charm and disarming qualities as an opera owe much to the original story. Commissioned by NBC for television and first seen via that medium last Fall, it had its world premiere as a stage performance in the Theater-Concert Hall last night with student singers and a student orchestra.

* * *

THE STORY tells of a little devil sent to earth "to do 24 hours of mischief and evil." After his arrival, though, he discovers many things to his liking. With each discovery he becomes more humane and more human in his reactions, even falls in love. After committing a good deed just before midnight, he is tried by his hell-companions and expelled from their domain and finally becomes a mortal, a little boy.

To this fanciful and fantastic situation Mr. Foss has appended a musical score that is situably light-textured and imaginative. It is not an easy score to sing or to enunciate in a manner that is intelligible to the audience. Last night a good majority of the lines were lost to the listeners because the singrs were more intnt on musical projection than on communication of the text.

Mildred Allen, as "Griffelkin" is arch and energetic but not nearly mischievous for the part. Regina Sarfaty as Griffelkin's grandmother proved herself an excellent singing actress, and in this large cast it would be unfair not to mention Ted Puffer as "Letterbox" and Malcolm Bernstein and Spelios Constantine as the two blase "Lions."

* * *

THE OPERA was produced and staged by Boris Goldovsky, who spoke briefly in front of the curtain, expressing the opinion that "artists have their heart's desire" at Tanglewood and the opportunity to create and produce many musical works that could not be given elsewhere.

With Mr. Foss conducting and Mr. Goldovsky on the production and this engaging opera had many delightful touches, superb costuming, excellent lighting, even though the singing was below the level expected from a student group at Tanglewood.

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

AUG 9 1956

DE CARVALHO TO LEAD BSO AT "TANGLEWOOD ON PARADE"

Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra this evening, August 9, in the first half of the gala concert which will conclude this season's "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. In addition to his post with the Brazil Symphony Orchestra, Mr. de Carvalho is general director of the Juventude Musical Brasileira (Brazilian Musical Youth), a society which he founded in 1952.

At the conclusion of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

On the second half of the "Tanglewood on Parade" concert, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive "Tanglewood on Parade" appearance, playing a Suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero" and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

During the afternoon simultaneous demonstrations will be given of the work of all five departments — student symphony (Department I), chorus (Department II), original compositions (Department III), opera (Department IV), and the amateur division, or Tanglewood Study Group (Department V).

Tickets are now on sale at the box office at Tanglewood in Lenox. Reserved seats are $4 and $3, and unreserved general admission is $2.50. A special afternoon performance of scenes from 20th Century operas will be given in the formal gardens at 4 p.m. to which holders of box seats only ($5) will be admitted.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,746

AUG 8 1956

Final Concerts Of Tanglewood Season Slated

Lenox, Aug. 7—The final concert of the Wednesday evening chamber music series in the 1956 Berkshire Festival will be played Wednesday by violinist Zino Francescatti and pianist Artur Balsam in the Theater-Concert Hall at Tanglewood.

Mr. Francescatti, who is making the second of two appearances at this summer's festival, is donating his services for the benefit of the revolving scholarship fund of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

The program of sonatas for violin and piano will include the Sonata No. 1 by Faure and the Sonatas by Ravel and Franck. Mr. Francescatti lives in nearby Monterey.

On Thursday is "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, with festivities commencing with a performance — for box holders and purchasers of reserved seats —of scenes from 20th century operas in the formal gardens at 4. Starting at 6 p. m. there will be simultaneous demonstrations by the student symphony orchestra, chorus, composition, and opera departments of the music school.

The evening concert features Eleazar de Carvalho conducting the Boston Symphony Orchestra in Rimsky-Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross.

On the second half of the program Arthur Fiedler conducts the Boston Pops Orchestra in a suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero," and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

Remaining tickets for Wednesday's concert, for "Tanglewood on Parade," for the final weekend festival concerts by the full Boston Symphony Orchestra, and for the open rehearsal Saturday morning when Pierre Monteux will rehearse his Saturday concert of music by Freed, Brahms, Enesco and Richard Strauss, are now on sale at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawns will be on sale the day of each concert.

[2]07]

'TANGLEWOOD ON PARADE':

10,000 at Berkshire

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 10.—That mid-Summer musical madness known as "Tanglewood on Parade" drew a crowd of more than 10,000 last night, a large number of them young people and campers in the vicinity. The weather was perfect and the atmosphere musical, to say the least.

As the annual benefit for the Berkshire Music Centre (good for $20,000) it followed a familiar pattern with the three-ring circus of simultaneous performances by the student orchestra, opera, and composition departments at 6 p.m., a concert by the Tanglewood Choir at 7, and a gala concert by the Boston Symphony and the Boston Pops in the Music Shed at 8:15.

For 7 Hours

For those who arrived early there were performances by the Tanglewood study group and scenes from operas by Debussy, Prokofieff, Hindemith, and Strauss, staged in the gardens.

The music went round and round for about seven hours, but no more so than in the Villa-Lobos choros No. 10, which Eleazar de Carvalho featured in his part of the shed program.

This somewhat unique South American rhythmic debauch, made the more exciting by the mumbo jumbo sung by the Berkshire Festival Chorus, caught the audience's fancy as the conductor incited the performers to rhythmic heights.

He had preceded it with Rimsky-Korsakov's overture, "The Russian Easter." This became a commemorative performance for Carvalho because it was this piece that persuaded Koussevitzky to invite him to join the staff of the centre in 1946 when he was completely unknown and could speak no English.

Full Flavor

While the full flavor of the music eluded him, the vigor of his conducting indicated the quality that caught Koussevitzky's attention. Needless to say the Villa-Lobos brought it into full flower.

Arthur Fiedler's appearance brought pleasure not only because of his efficient, dynamic brand of conducting but also because the "pops" spirit took over the crowd. He opened with Rossini-Respighi's "La Boutique Fantasque."

Then Jesus Maria Sanroma played Gershwin's Piano Concerto with relish and style as only he can play it and the crowd registered enthusiastic approval.

Ravel's Bolero came almost as an anti-climax except that it never can be one. As for the encores—they were typical of Fiedler in his inimitable way.

It was a festive evening.

Festival Closing At Tanglewood

The Boston Symphony Orchestra will close the Berkshire Festival at Tanglewood, Lenox, Mass. with concerts at 8:30 p. m. today and 2:30 p. m. tomorrow. Tonight's program under Pierre Monteux includes Isadore Freed's Festival Overture, Brahms' Third Symphony, Enesco's Suite for Orchestra, Op. 9, and a Suite from Richard Strauss' 'Der Rosenkavalier."

Berthoven's "Eroica" Symphony and scenes from Act III of Wagner's "Die Meistersinger" will be performed tomorrow under Charles Munch's direction. James Pease, Albert Da Costa, Margaret Millauer, Rosalind Hupp, Robert Nagy and John McCurdy will be the soloists with the orchestra and the Berkshire Music Center's festival chorus trained by James Aliferis. The orchestra will also give a public rehearsal today at 10 a. m.

The Berkshire Music Center will give its last concerts of the season at Tanglewood this week end. At the last student orchestra concert at 3 p.m. today, Aaron Copland, the Center's assistant director, will announce scholarships and prize awards. The closing chamber music concert will be held at 10 a. m. tomorrow.

N.Y. Herald Trib. Aug. 11

Berkshire Festival Season To Conclude This Week End

Lenox, Aug. 10—The 1956 Berkshire Festival by the Boston Symphony Orchestra will conclude at Tanglewood with concerts Saturday at 8.30 p. m. and Sunday at 2.30 p. m.

Pierre Monteux will be the guest conductor Saturday. His program will be the "Festival Overture" by Isadore Freed; Brahms' Third Symphony in F Major; the Suite for Orchestra, Opus 9, by the late Georges Enesco; and a Suite from the opera "Der Rosenkavalier" by Richard Strauss. The Freed and Enesco works will receive their first Tanglewood performances.

On Sunday, Charles Munch will conclude this summer's festival conducting Beethoven's "Eroica" Symphony, and the opening and final scenes from Act III of Wagner's "Die Meistersinger" with the Festival Chorus of Berkshire Music Center students trained by James Aliferis of the chorus faculty, and with vocal soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, Margaret Millauer as Eva, Rosalind Hupp as Magdalene, Robert Nagy as David, and John McCurdy as Pogner.

In addition to these two concerts, festival patrons are invited to attend the final open rehearsal Saturday morning at 10 when Pierre Monteux will rehearse his Freed-Brahms-Enesco-Strauss program. A nominal admission charge of $1 is made, with proceeds benefiting the Pension Fund of the orchestra.

This week end concludes also the seasonal activities of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. The music school has presented some 40 concerts and demonstrations of its orchestra, chamber music, chorus, opera, composition division and amateur study group departments in this, its 14th six-week session. At Saturday afternoon's final concert by the student symphony orchestra in the Music Shed at 3 p. m., Aaron Copland, in his capacity as assistant director of the Berkshire Music Center, will announce scholarships and prize awards. Sunday morning at 10 a. m. in the Theater-Concert Hall, this season's final program of chamber music will be played by students of the school's instrumental department. These two events are open to Friends of the Berkshire Music Center, who may attend by making a voluntary contribution in support of the school.

Tickets are available at the Tanglewood box office for the two final Shed concerts Saturday at 8.30 p. m. and Sunday afternoon at 2.30 p. m. and reservations may be made by telephoning Lenox 600.

Springfield Union, Sat. Aug. 11

New York Journal-American
Fri., Aug. 10, 1956-9

Sheila Bond Again Plays Fay Fromkin

Sheila Bond, who created the role of Fay Fromkin in the original Broadway production of the Arthur Kober-Joshua Logan-Harold Rome musical, "Wish You Were Here," is performing this starring part at the Westbury Music Fair, Westbury, L. I., for two weeks.

Playing opposite Miss Bond is Herbert Banke as Chick Miller, with featured roles being performed by Joey Faye, Jackie Kannon, Ken Harvey, and Morris Miller.

Francine Bond, Sheila's sister, plays the part of Teddy Stern, the other man-hungry girl in this musical about a Summer camp in the Catskills.

Asheville Journal Aug. 9

Grace Notes

TANGLEWOOD — August 4 and 5
By A. C. S.

The annual concert in memory of Serge Koussevitzky was given at Tanglewood Saturday evening before an audience of more than 11,000 persons. Leonard Berstein was guest conductor.

The Kyrie and Gloria from Mozart's *Mass in C minor* utilized the talents of three solo artists, Phyllis Curtin, soprano, Eunice Alberts, contralto, and John McCollum, tenor, all of whom were in excellent voice. The varied facets of the two selections from the monumental Mass were tellingly reflected, although one wondered from time to time whether the reading was a bit heavy-handed. Special mention should again be made in these columns of the exceptionally fine work done by the Festival Chorus under the direction of Hugh Ross and Lorna Cooke de Varon.

Stimulated and uplifted by the Mozart, one could hardly foresee that more exciting moments were yet to come. From the opening notes of the *Symphony No. 5* by Prokofieff, however, one could sense a growing tension. A powerful work, traditional in design but unconventional in treatment, it embodies an ominous, brooding spirit which permeates the atmosphere and is never entirely dispelled. Rythymic complexities and bold use of instrumental color, as well as daring manipulation of thematic material, create a spine-tingling effect. Mr. Bernstein had the genie fully controlled at every turn. It was a stunning performance. Even the phrenetic athleticism of the conductor could be overlooked in the face of such sensational results.

Zino Francescatti appeared Sunday afternoon as soloist in the Tchaikovsky *Violin Concerto in D major*. The warmth and opulence of tone usually associated with the playing of this artist was ever present. Possession of a tremendous technique made even the most demanding passages seem easy. A real feeling of *sympatico* between conductor and soloist was evident at all times and was indeed necessary in the whirlwind finale. Mr. Francescatti received a deserved ovation at the close.

Aaron Copland's *Symphonic Ode*, revised for the 75th Anniversary of the Boston Symphony Orchestra, opened the program, and Charles Munch gave a vigorous performance of the Schumann *Symphony No. 2* after the intermission.

Grace Notes

TANGLEWOOD — FRIDAY
By E. G. B.

The principal attraction of last Friday's concert at Tanglewood was the performance of the brilliant young girl pianist, Jocy de Oliveira, a Brazilian newcomer to the States. She played the Ravel piano concerto, with Eleazar de Carvalho conducting the Boston Symphony orchestra in a program which also included the first movement of the suite *La Kermesse* by Henry Barraud; three dances from the ballet *The Three-Cornered Hat* by Manuel de Falla; and the uncut score of Stravinsky's *Petrouchka*.

Miss Oliveira made a striking appearance in a flaming red gown, and acquitted herself with the poise and authority of a seasoned performer. Her mastery of the technical, rhythmic, and interpretive difficulties of the concerto was complete. Not many pianists, even of an older generation, can surpass her individuality of style, imaginativeness, and wide range of color. Her reading of the cantabile movement was a deeply moving one.

Carvalho's leadership of the orchestra was vigorous and colorful, in an exciting program, which benefited by his Latin temperament. The Barraud did not furnish a fully auspicious start, for at times the rhythm seemed too heavy and the brasses to oprominent. This, however, was soon forgotten in the sweeping vitality of the rest of the program. In both the Falla and Stravinsky works the Brazilian conductor excelled in his ability to mold the complexities of the score into clear shapes. His vigor and forcefulness have an individual quality, he knows how to build climaxes, he makes much of tonal contrasts. His fortissimo passages are overwhelming. Of course the virtuosity of the orchestra should not go unmentioned. This was particularly apparent in the Ravel, though the whole program made great demands on the orchestra as individuals and as a group.

The prolonged shouting of "bravo" at the end of the concert left no doubt as to the response of the audience.

Come to Church

[23]

NY Times
Fri Aug. 10

Springfield Union
August 11

'ANNUAL SHEBANG' IS HELD IN LENOX

10,000 Attend Tanglewood on Parade and Aid Fund to Tune of $24,000

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., Aug. 9—Many words have been written about Tanglewood on Parade, but the most concise and well-written bit of prose about the event that has come to this writer's attention appears on the bulletin board of the Berkshire Music Center. The notice says:

"Tanglewood on Parade is an annual shebang to benefit the Berkshire Music Center. The proceeds go to the school, and all concerned contribute their services to this noble cause. You are urged to bring all the friends, parents, cousins and landladies who are willing to pay the tariff of $2.50 to get in, since they will, of course, recognize the dual pleasure of hearing the music and having the moral satisfaction of knowing they are helping a good cause."

The students must have gone to work. About 10,000 persons attended Thursday's parade, and it brought more than $24,000 to the school's fund.

Festivities started at 4 o'clock and, as always, it was a combination of circus, picnic, family gathering and holiday outing. Until the final concert in the Shed, it was all the students' doing.

Simultaneous Events

First there were, simultaneously, the Tanglewood study group in the Barn and a series of operatic excerpts in the formal gardens. Then, at 5:45 P. M., a fanfare and an address by Ralph Berkowitz, Dean of the Berkshire Music Center.

At 6 o'clock, simultaneously, there were the student orchestra directed by student conductors, scenes from several operas and new music by young composers working on the premises. At 7, a concert by the Tanglewood Choir. At 8:15, a concert in the Music Shed shared by the Boston Symphony under Eleazar de Carvalho and the Boston Pops Orchestra under Arthur Fiedler. In the latter part of this concert, Jesus Maria Sanroma was soloist in the Gershwin Piano Concerto.

Strolling around the premises during the afternoon, one heard good things and bad things, but above all one heard the enthusiastic music-making of eager young musicians. Nearly all are talented, a few are about ready to step into active careers, and they did their best, with heart and soul. It was a most encouraging spectacle.

One of the youngsters all set and ready to go is 26-year-old Kenneth D. Schermerhorn of Syracuse, N. Y. He is a conductor and has been named this year's winner of the Koussevitzky Memorial Scholarship. He also won it last year. This is the first time that a Koussevitzky scholarship winner has repeated his feat.

He conducted the school orchestra in Prokofieff's "Classical Symphony." His beat and mannerisms are a cross between a Koussevitzky jitter and a Bernstein shuffle. It is easy to see from where his stick technique derives.

Called Very Gifted

Mr. Schermerhorn is very gifted. His work has real personality, and he is able to communicate his ideas—and quite decided ideas they are. It remains to be seen whether he will develop into a virtuoso or a musician, but he has one priceless attribute that cannot be taught, and that is a degree of electricity that carries over the footlights.

At the night concert, Senhor de Carvalho led the Boston Symphony in energetic performances of Rimsky-Korsakoff's "Russian Easter" Overture and the Villa-Lobos Choros No. 10. When the Brazilian conductor came out he glared at the music stand, grasped it in a strenuous one-hand lift and deposited it out of the way. The audience got the idea. Senhor de Carvalho wished to conduct without score.

He had introduced the Villa-Lobos work some years ago. It is slick and effective, with a choral background and full of carefully manicured exotic effects—a Brazilian primitive in white tie and tails, smoking imported Havanas and talking in an Oxford accent.

Mr. Fiedler's pieces with the "Pops" were the Rossini-Respighi "Boutique Fantasque" and Ravel's "Bolero," in addition to the Gershwin concerto. Mr. Sanroma played the solo part brilliantly—with an appropriately hard tone, technique to burn and a propulsive rhythmic quality. The applause probably could have been heard in Boston.

PISTON OPUS FEATURED AT TANGLEWOOD

Only 4295 at Opening Concert of Festival's Final Week End

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 10—The opening concert of this final week end of the Berkshire Music Festival drew only 4295 people in spite of the ideal weather conditions. It may be that a program of Haydn, Piston, Strauss and Dukas was responsible, for aside from the Piston Symphony, these works are thoroughly familiar to all who have an interest in symphonic music.

Superb Performances

Charles Munch was the conductor and provided two superb performances, those of the Piston's sixth symphony and the "Don Juan" of Richard Strauss.

The Piston opus was written for the 75th anniversary of the Boston Symphony Orchestra. Of the works commissioned for this event, Mr. Piston's symphony is far superior to any of those we have heard. It is the work of an expert craftsman. Its melodic content is compelling and there is throughout the work a sensitivity and awareness of beautiful sound that is rare in the music of many of our contemporary composers. Mr. Munch provided an equally sensitive interpretation, one in which contrasts were emphasized and the musical line allowed to flow without break. The work will be played many times during the European tour of the orchestra.

Strangely enough "Don Juan" has not been played at the Berkshire Music Festival before. Mr. Munch has a particular fancy for it. The performance was one of dazzling virtuosity; the interpretation was strong and affirmative and there was a fine sensitivity in those reflective passages which are melodically so beautiful.

The program opened with the "Symphony in B-Flat Major, No. 102," by Hayden. This is one of Haydn's rarest gems. It was given a rewarding performance, one which was both vital and tender, ethereal and earthy. The program concluded with a scherzo from "L'Apprenti Sorcier" by Dukas.

Tomorrow night Pierre Monteux will make his second appearance of the season in the following program: "Festival Overture" by Irving Freed; "Symphony No. 3 in F Major" by Brahms; "Suit for Orchestra" be Enesco, and the suite from "Der Rosenkavalier" by Richard Strauss.

Tanglewood on Parade Sets All-Time Record for Gross Gate Receipts at Benefit

Mahan

BRAZILIAN CONDUCTOR Eleazar deCarvalho, who headed the Music Center's student orchestra department this year, acknowledges the ovation accorded him and the Boston Symphony Orchestra in the Music Shed, after he directed the first part of last night's program. At the extreme left is Alfred Krips, who was concertmaster for the BSO last night in the absence of Richard Burgin, the associate conductor, who was excused for the evening.

Mahan

WINNING TEAM of pianist Jesus Maria Sanroma and conductor Arthur Fiedler takes a bow, acknowledging applause after Shed performance of George Gershwin's "Concerto in F." Mr. Fiedler led the Boston Pops Orchestra in second half of the gala program which wound up last night's benefit show.

Mahan

CHAMBER MUSIC composed by the young composers at Tanglewood attracted an overflow crowd to the Chamber Music Hall during the department demonstrations by the Berkshire Music Center. The department is headed by Aaron Copland and Goffredo Petrassi.

9,787 Pay $24,266 To Aid Music Center

By ALEXANDER D. HORNE

"Tanglewood on Parade" set two records last night, and very nearly smashed a third. The gross gate receipts of $24,266.50 was an all-time high, and the attendance figure of 9,787 was exceeded only by the 10,050 attendance of 1954.

44 Buses Counted

No one counted all the cars, thermos jugs, ice buckets, folding chairs and blankets brought, but the Tanglewood press office announced today that the total of 44 buses parked outside the gates during the program was five more than the previous record.

The gross from the tickets all will go to Tanglewood's summer music school, the Berkshire Music Center, along with proceeds from a refreshment stand next to the Tanglewood Music Store.

Previous High $24,066

Last night's was the 11th annual affair since "Tanglewood on Parade" evolved in 1946 from the earlier benefit programs for British and Russian war relief. Except for the 1954 program, which grossed the previous record high of $24,066, the gate figures last night were well above those of all other years.

Last year rain and the threat of Hurricane Connie held attendance to 6,637 and the gross to $15,952.

Last night the early-afternoon clouds parted to produce perfect weather for the seven-hour-long program.

It was the summer's most widely attended social event, the most elaborate mass picnic held here in years and a half-day excursion for hundreds of children from neighboring camps. It left the lawns of the former Tappan estate littered with debris of all kinds.

Works by 50 Composers

It was also a series of eight concerts in which the work of more than 50 composers was heard with one ear by the holiday-minded crowd. It began at 4 with a program of opera scenes in the formal gardens by Boris Goldovsky's Department IV students and a simultaneous program in the Barn by Inglof Dahl's Tanglewood Study Group. It ended at 11 with "The Stars and Stripes Forever," last of four enthusiastically received encores by Arthur Fiedler and the Boston Pops Orchestra.

At 5:45, a fanfare by Karl Kohn was sounded outside the Shed by a student group of seven brass players and a percussionist, with BSO trumpeter Roger Voisin conducting. Ralph Berkowitz, dean of the Music Center, then welcomed the visitors, noting that the day's program showed the wide range of music presented each summer at Tanglewood.

Programs by the Music Center's orchestra, opera and composition departments were given simultaneously between 6 and 7, with the largest part of the listening audience seated in the Shed to hear the student orchestra with four conductors and two soloists. The largest part of the total attendance, of course, was out on the lawns eating, drinking and occasionally sampling the music.

Blanket-Hoppers Busy

At 7, Hugh Ross and the Tanglewood Choir began their program from the porch of the Main House while conductor Kenneth Schermerhorn and Prokofieff's "Classical Symphony" were winding up the student orchestra's Shed concert. By this time the goodies were disappearing rapidly into the mouths of the persons, and those who had brought none or too little were starting their blanket-hopping rounds.

Most of the box lunches brought by patrons of near-by hotels were consumed, and the more elaborate family spreads returned to the picnic baskets by 8:15, when the move into the Shed seats was complete.

The Boston Symphony and the Festival Chorus joined under conductor Eleazar de Carvalho for the first half of the gala concert. The Boston Pops, with conductor Fiedler and pianist Jesus Maria Sanroma, performed the second half.

'A Great Musical Feast'

In between, William Cox, president of the Music Center's Friends organization, spoke briefly before conducting the drawing of door prizes. Mr. Cox termed the evening's proceedings "virtually a great musical feast" and announced the preliminary figures of 10,000 attendance and a $24,181 gross.

Ushers then poured tickets from six boxes into a large basket on stage. Tickets for the 11 prizes were drawn from the basket by Miss Natasha de Leuchtenberg, a niece of Mrs. Serge Koussevitzky of Lenox, who was chairman of the community committee for the program.

County Winners

The first four prizes drawn, including a bonus prize not previously announced, were won by Berkshire residents. Robert E. Coakley, 33 Draper Ave., won an RCA Victor "Mark VI" high-fidelity phonograph after the holder of the first ticket drawn failed to identify himself. The next prize, a pink General Electric refrigerator, was won by Miss Beth Bauer of Stockbridge, daughter of Red Lion Inn proprietor Byrne Bauer and Mrs. Bauer.

Marion Clark of Monterey won the extra prize, a magnum of champagne donated by Mrs. Koussevitzky in honor of the Boston Symphony's 75th anniversary.

A pair of season tickets for the 1957 Festival concerts was won by Baroness Humbert de Viry of Shipton Court, Lenox.

Three "Evening in the Berkshires" prizes, comprising dinner for two in an area restaurant, theater or dance tickets, clothing, photographs and copies of the history of the Festival, John G. W. Mahanna's "Music Under the Moon," were won by a Stockbridge resident and two persons from New York State. They were Mrs. Sidney R. Smith of Larrywaug, Charles Platt of Brooklyn and Mrs. N.H. Badaines of Syracuse.

Gives Sterner Etching

A drypoint etching by Albert Sterner, donated by the Richmond artist's widow, was won by Rosemary McMahon of Agawam. Mrs. M. Polayes of New York won an anonymously donated children's wading pool, and Mrs. Robert B. Morris of Kenton, Ohio, a member of the Friends office staff at Tanglewood, won a selection of seven recordings by the Boston musicians.

The final prize, a basket of Berkshire food products, went to Jane Kennedy of the Cranwell School, Lenox.

The 105-man Boston Pops, which includes many of the BSO musicians, played four encores after the rousing finish of Maurice Ravel's "Bolero." Many of the lawn listeners came to the rear of the Shed to hear the encores, which were made inaudible further back by the organizational activities of camp counselors. Whistles were blowing and names being called all over the lawn as soon as the "Bolero" ended and the crowd began streaming toward the exits.

Two familiar faces were missing from the stage during the Shed concert. Joseph de Pasquale, first violist, had been attending his father's funeral in Philadelphia. Jean Cauhape played in his place.

Richard Burgin, concertmaster and associate conductor, who has been teaching extra classes in Mr. de Pasquale's absence, also was excused from playing. Alfred Krips, regularly concertmaster for the Boston Pops, led the strings in the BSO program as well.

Mahan

TOP WINNERS of the 11 door prizes awarded during intermission exchange congratulations, Robert E. Coakley, 33 Draper Ave., Pittsfield, who won the RCA Victor high fidelity phonograph, "The Mark IV," and Miss Beth Bauer, daughter of Mr. and Mrs. Byrn Bauer of Stockbridge, who won the General Electric pink 12 cubic foot refrigerator.

Music

Pops Goes The Audience

By JAY C. ROSENFELD

TANGLEWOOD went berserk yesterday as it plans to do once each year when it puts on the annual three-ring exhibition of all its activities. "Tanglewood on Parade" was a tremendously bustling bazaar from 4 in the afternoon until nearly 11 at night when the huge crowd finally headed for the parking lots.

Climax of the evening, the truly grand finale, was the gala concert given in the Shed by the Boston Symphony Orchestra. Eleazar de Carvalho was the conductor for the first half of the program and he played two works calculated to please an audience more or less full of picnic fare: Rimsky-Korsakoff's overture "The Russian Easter" and the "Choros No. 10" (Rasta o coracao) of his fellow-countryman, Heitor Villa-Lobos. This latter work enlists a chorus, supplied last night by the Berkshire Festival chorus, and trained by Hugh Ross, head of the choral department of the Center. Carvalho magnanimously insisted that Ross share with him the many recalls the audience accorded the performance.

* * *

CARVALHO conducted this piece on his last appearance at Tanglewood, in 1951, and aroused the same excitement then as he achieved last night. The chorus has a short, incisive chant which it repeats many times, much in the manner of college football cheering sections, and our ignorance of Portuguese prompts the impression, indeed not disrespectfully, that they were singing "Coca-Cola, Ginger Ale."

But the climax of the evening came after intermission when the orchestra, discreetly pruned for heavy weather, welcomed Arthur Fiedler to the podium and thus became the "Boston Pops Orchestra."

* * *

ONLY the unfortunate blasé did not have the time of their lives. Fiedler read "La Boutique Fantasque" of Rossini-Respighi, then the Gershwin piano concerto in F, with Jesus Maria Sanroma as soloist, to end the printed list with Ravel's "Bolero."

The "Boutique" was amusing and cute but too polite and was still not quite what the impatient audience expected of this part of the evening. The Gershwin and the Ravel were their meat, as were the added short pieces which are all but a part of the contract the audience understands when it buys a "Parade" ticket. Fiedler came through, and in grand style, ending, inevitably, with the "Stars and Stripes Forever" in which the entire brass section stands and points their bells, by some miracle, at every individual in the vast throng. But the wild frenzy in the auditorium out-noises the blare of the trumpets and trombones and the evening ends in some kind of an uproarious pandemonium from which all retire happy victors.

* * *

THE REAPPEARANCE at Tanglewood after many year's absence of Sanroma was a high point of the gala evening. He played with an easy confidence and a nonchalant bravado that exactly fits the piece and he made its spirit gay and infectious. His abandoned attack of the keyboard was the proper manner to express best the Gershwin idiom and he shared an ovation with Fiedler who had given him excellent collaboration.

Throughout the program there were opportunities for various soloists from within the orchestra. Acting concertmaster Alfred Krips acquitted himself most effectively in the violin solos which occur in the "Russian Easter" and, after intermission, Fiedler called upon flutist James Pappoutsakis, and trumpeter Armando Ghitalla, for deserved special distinction.

Festival Enters Final Weekend Tonight

TANGLEWOOD—The final weekend of concerts by the Boston Symphony Orchestra at this summer's Berkshire Festival will begin tonight at 8:30 when Charles Munch, music director of the Boston Symphony Orchestra, will conduct music by Haydn, Piston, Richard Strauss and Dukas in the great Music Shed.

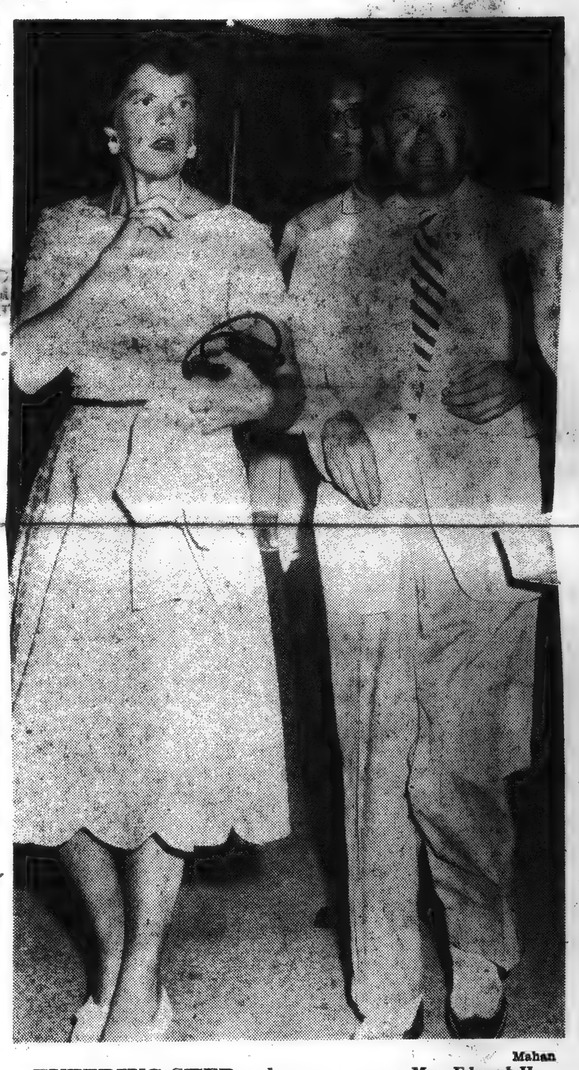
Another Premiere

The program consists of Haydn's Symphony No. 102 in B-Flat; Walter Piston's Sixth Symphony, composed for the 75th anniversary of the Boston Symphony Orchestra, in its Tanglewood premiere; Richard Strauss' Symphonic Poem "Don Juan"; and the orchestral scherzo "The Sorcerer's Apprentice" by Paul Dukas. The Piston Symphony was given its premiere last November in Boston by Dr. Munch and the orchestra, who then performed it in New York and elsewhere on tour. It will be performed extensively on the orchestra's European tour, which commences at the conclusion of the Berkshire Festival.

'Die Meistersinger' Sunday

In the remaining concerts tomorrow night at 8:30 and Sunday afternoon at 2:30, Pierre Monteux and Charles Munch, respectively, will conduct. Mr. Monteux' Saturday evening program will include music by Freed, Brahms, Enesco and Richard Strauss; and on Sunday the 1956 Berkshire Festival will come to a close with performances of Beethoven's "Eroica" Symphony and the opening and final scenes from Act III of Wagner's "Die Meistersinger," with the Festival Chorus of Berkshire Music Center students trained by James Aliferis of the chorus faculty, and with vocal soloists, including James Pease as Hans Sachs, Albert Da Costa as Walther and Marguerite Willauer as Eva; also, Rosalind Hupp as Magdelene, Robert Nagy as David, and John McCurdy as Pogner.

Remaining tickets for these three concerts, as well as the open rehearsal tomorrow morning at 10, which Pierre Monteux will conduct and for which a norminal admission charge of $1 is made for the benefit of the orchestra's Pension Fund, are now on sale at the Tanglewood box office. Telephone reservations are accepted. Admission for listening from the lawns will be on sale the day of each concert.



Mahan

ENTERING SHED at box entrance are Mrs. Edward H. Cumpston Jr., Mr. Cumpston, at rear, and Simon England before the Tanglewood on Parade concert last night. The program was for the benefit of the Music Center.

Mahan

ALL DRESSED UP for the occasion, Noel Ferrand of Provincetown and Bronxville strolls under the canopy of the box section on his way to the blue section for the evening performance. A former student at the Music Center, Mr. Ferrand has been spending the week here witnessing the demonstrations of the students.

Mahan

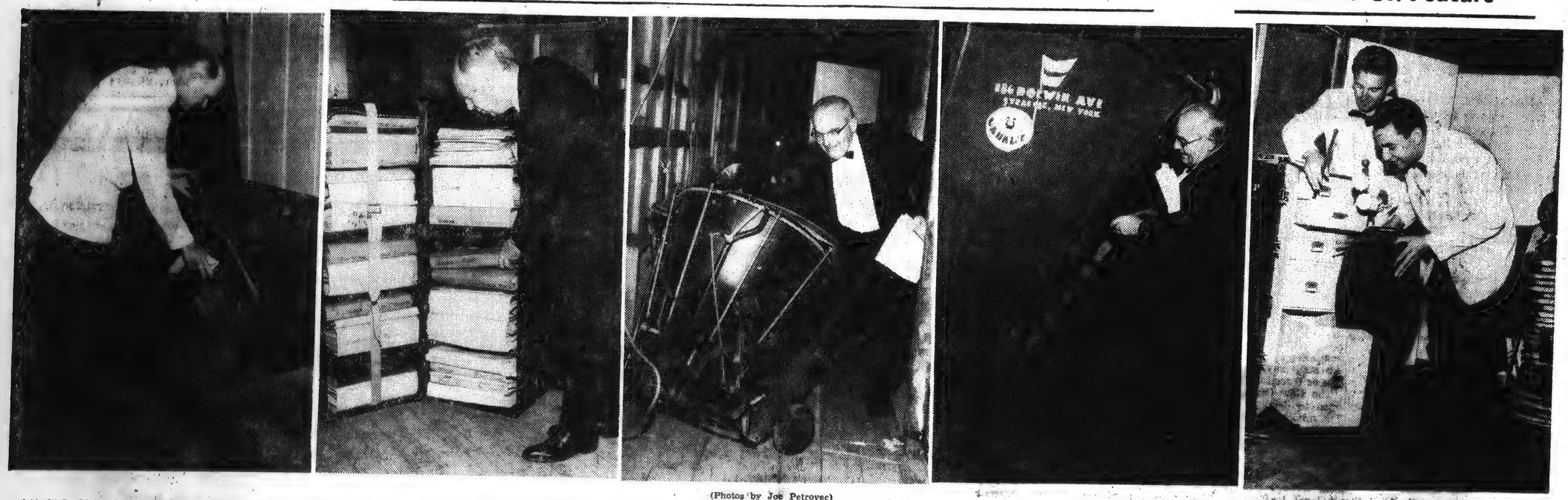
THE TANGLEWOOD CHOIR entertained during the picnic hour with a concert given on the main house porch. Among the student conductors was Barbara Utt of Warrensburg, Mo., who is leading the group here in Consilium's "Si de nouveau." Hugh Ross heads the department, assisted by James Aliferis and Lorna Cooke De Varon.

Today's Chuckle

Customer: "Have you anything for gray hair?"

Druggist: "Nothing but the greatest respect."

On This Page Tomorrow
Chinese Print Shop
Oxford St. Feature



(Photos by Joe Petrovec)

MUSIC BY THE TON — The Boston Symphony's forthcoming concert tour behind the Iron Curtain involves transporting of eight tons of musical instruments, music, clothing and personal effects. New, specially designed luggage simplifies the big moving job. Left to right are scenes as the Symphony prepares for travel: Cellist Karl Zeise gingerly places his intrument in its traveling case; Leslie Rogers, Symphony librarian since 1912, checks his music trunk; Harvey Genereux wrestles with one of the big tympani and then tackles the huge case containing a harp, and finally, Arthur Charles Press and Harold Farberman load their instruments into the specially-designed trunk for percussion instruments. Twenty-five special wardrobe trunks for musicians clothes replace the 100 formerly used.

Hub Symphony Never Lost A Chord

By PAUL GANLEY

Some 100 dignified men once hastily changed clothes in broad daylight while grinning policemen shooed spectators away.

It was an unscheduled performance of the Boston Symphony Orchestra in Santa Barbara, Calif.

Dressing room space was limited at the theater, so the musicians had to don their evening clothes on the very public back lawn.

The orchestra's heavy luggage served as makeshift dressing room walls.

It wasn't the first time the orchestra's tons of luggage figured in unprogrammed adventures. And it will happen again.

When the orchestra leaves on its European tour this summer the luggage goes along.

Everything from toothbrushes to tubas are loaded in some 80 containers.

The fun begins in Europe.

The eight tons of equipment must be unpacked for every performance. A few hours later it must be repacked and bundled off for shipment for another concert in another city or nation.

The packing and unpacking is relatively easy, according to Stage Manager Harvey Genereux.

The Berkshire Music Festival at Tanglewood closes Aug. 12. The luggage will be loaded on the Nieuw Amsterdam here Aug. 14.

"Plenty of time," Genereux says.

It takes only one hour to pack. That includes all the instruments, sheets of music and a few odds and ends.

The odds and ends include two church bells weighing 250 and 150 pounds.

No instrument has ever been lost—permanently—during all the packing and repacking.

Chances are more in favor of the orchestra gaining a few instruments as it voyages across Europe and plays in

tional travel, the orchestra recently learned it will have to move by train in Russia on this tour.

They had originally hoped to fly to Leningrad and Moscow. Plans were changed when it developed baggage equipment at Red airports would have difficulty handling the heavy luggage.

The large amount of luggage has always posed a problem for the orchestra.

In trips to nearby New York a few years ago the orchestra had to lug some 100 personal trunks and many other pieces of baggage.

Now, for the European jaunt, the pieces of orchestral luggage total about 80, not counting some personal bags.

This saves money. Truckers charge by the number of pieces carried rather than by weight.

Maintenance Supt. Edward E. Charron at Symphony Hall is the man credited with the improvement.

He designed a new wardrobe trunk capable of holding the clothes of four musicians. There are 25 of these trunks, which take the place of the 100 individual trunks formerly used by musicians.

These trunks proved their

Thus, violins and violas are mixed together in each of the three string trunks.

The brass wardrobe trunks each carry two French horns, two trombones, a tuba and a number of trumpets.

Some of the trunks and instrument cases also hold clothing.

The cello cases are especially handy. The cello goes in one side while the other side is a complete wardrobe trunk. It can hold four suits, plenty of shirts and other clothing. It even has compartments at the bottom.

Clothes also can be hung in the harp case.

The giant bass case is large enough for a man to hide in.

Orchestra men won't have to worry about one of their biggest traveling problems on this tour. The 75 music stands, weighting 1,000 pounds, can be left in Boston.

European agents have assured the orchestra that sufficient music stands will be available at all halls on this trip.

However, the conductor's stand will definitely be taken on the tour.

It's vital because conductors become used to a stand of a certain height, width and size.

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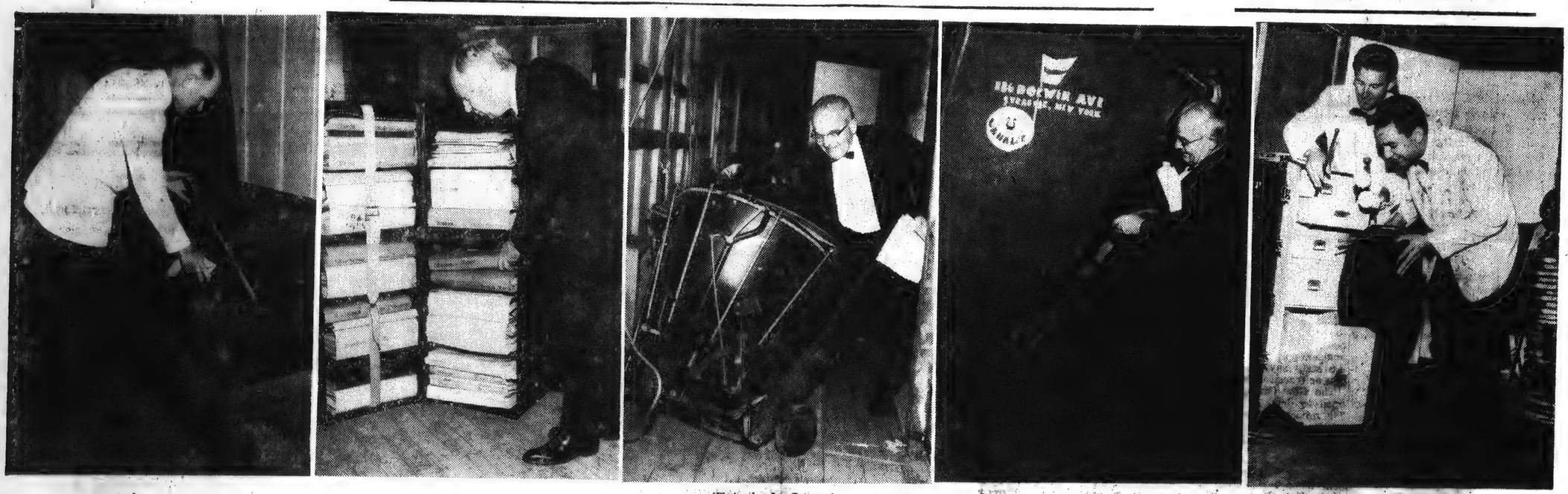

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Chances are more in favor of the orchestra gaining a few instruments as it voyages across Europe and plays in other orchestra's home halls.

It happened once when a "forgotten" violin was picked up after a concert in Washington.

A frantic exchange of letters followed and the red-faced Boston Symphony shipped it back to Washington and its owner in a hurry.

The biggest danger is that of the more than $200,000 worth of luggage getting separated from the orchestra in transit.

On the orchestra's first European tour in 1952, a baggage truck became snarled in a bicycle race.

The truck ran a rather poor race and a London concert was delayed two hours.

The equipment might be late, but it arrives in good condition.

The baggage is sturdy and well-padded inside to prevent damage to instruments. It is suitable for either air or train travel.

It has to be rugged to stand the rigors of European tour. The old-fashioned construction of some of the concert halls on the continent leads to problems.

Stairs are frequently narrow and winding.

Once in Metz all the trunks had to be carried up two flights of steep stairs—a rough job.

Orchestra men made the job easier when it was time to leave the hall. They merrily slid the trunks down the two flights of stairs in toboggan style.

As a sidelight on international travel, the orchestra recently learned it will have to move by train in Russia on this tour.

They had originally hoped to fly to Leningrad and Moscow. Plans were changed when it developed baggage equipment at Red airports would have difficulty handling the heavy luggage.

The large amount of luggage has always posed a problem for the orchestra.

In trips to nearby New York a few years ago the orchestra had to lug some 100 personal trunks and many other pieces of baggage.

Now, for the European jaunt, the pieces of orchestral luggage total about 80, not counting some personal bags.

This saves money. Truckers charge by the number of pieces carried rather than by weight.

Maintenance Supt. Edward E. Charron at Symphony Hall is the man credited with the improvement.

He designed a new wardrobe trunk capable of holding the clothes of four musicians. There are 25 of these trunks, which take the place of the 100 individual trunks formerly used by musicians.

These trunks proved their value on the orchestra's first European tour and since have been copied by the Philadelphia Symphony orchestra.

The instruments also are packed in trunks. If a trunk gets lost the orchestra still will be able to play.

Each trunk carries an assortment of instruments — enough to preserve the balance of the orchestra.

Thus, violins and violas are mixed together in each of the three string trunks.

The brass wardrobe trunks each carry two French horns, two trombones, a tuba and a number of trumpets.

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The cello cases are especially handy. The cello goes in one side while the other side is a complete wardrobe trunk. It can hold four suits, plenty of shirts and other clothing. It even has compartments at the bottom.

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European agents have assured the orchestra that sufficient music stands will be available at all halls on this trip.

However, the conductor's stand will definitely be taken on the tour.

It's vital because conductors become used to a stand of a certain height, width and size.

An energetic conductor, his mind concentrated on the music, could be thrown off pace by having to balance on a strange stand.

The orchestra on this trip will be the first in the world to crack the Iron Curtain and play inside Russia.

They're hoping no disillusioned Muscovite tries to stow away in that man-sized bass case. It could happen!

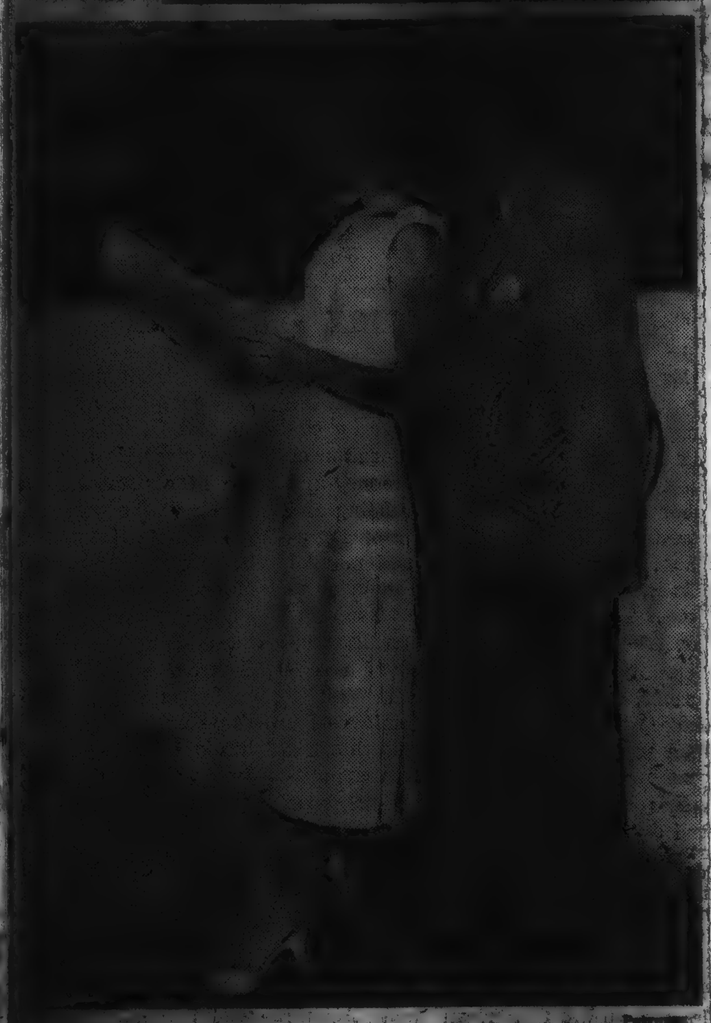
172 West Street—Dial 7396

The

Cave at West Stockbridge last weekend. The South Lee troop of eight members led by Scoutmaster Peter Gajewski spent two hours in the marble tunnel on Tom Ball Mountain and on Saturday an Explorer Troop of six of Lynnbrook, L.I., visited it neither knowing the other was there.

News of the visit of the Long Island Scouts was received Wednes-

$45 Suits
$50 Su
$65



Petrowec

HUSBAND AND WIFE, who will appear on tonight's program in concert version of Wagner's "Die Meistersinger" at the Music Shed, Marguerite Willauer, who sings the role of Eva, and the Boston Symphony's first horn player, James Stagliano, look over the score of the work to be played by the BSO with Charles Munch conducting.

Curtain To Fall Tomorrow On 1956 Berkshire Festival

TANGLEWOOD—The 1956 Berkshire Festival by the Boston Symphony Orchestra will conclude with concerts tonight at 8:30 and tomorrow afternoon at 2:30 with Pierre Monteux and Dr. Charles Munch conducting.

Despite last night's smallest crowd of the shed season, when only 4,295 persons were in the audience, the attendance tonight and tomorrow afternoon may inch toward 10,000 for a single concert, but the overall attendance last season of 136,600 will not be matched this season.

Monteux's Program

Mr. Monteux's program will be the "Festival Overture," by Isadore Freed; Brahms' Third Symphony in F major; the Suite for Orchestra, Opus 9, by the late Georges Enesco; and a Suite from the opera "Der Rosenkavalier" by Richard Strauss. The Freed and Enesco works will receive their first Tanglewood performances.

Tommorow afternoon Dr. Munch will conclude this summer's Festival conducting Beethoven's "Eroica" Symphony, and the opening and final scenes from Act III of Wagner's "Die Meistersinger," with the Festival Chorus of Berkshire Music Center students trained by James Aliferis of the chorus faculty, and with vocal soloists including James Pease as Hans Sachs, Albert Da Costa as Wather, Marguerite Willaier as Eva, Roslinda Hupp as Magdalene, Robert Nagy as David, and John McCurdy as Pogner.

Both Mr. Pease and Mr. Da Costa sang earlier this season in the concert presentation of the first act of Wagner's "Die Walkure" which Dr. Munch conducted in July. Miss Willauer is a graduate of the New England Conservatory of Music in Boston and was a student in the opera department of the Berkshire Music Center in 1950, 1951 and 1953. She has sung with the New England Opera Theater in Boston and appeared with Dr. Munch and the Boston Symphony Orchestra in Boston on several occasions. During this summer she has been singing leading soprano roles with the Pittsburgh Opera Company. In private life she is the wife of James Stagliano, the Boston Symphony's first horn player.

Grenadiers Perform Tonight In Menands, N.Y.

Mayor Harvey E. Lake will be guest of honor tonight in Menands, N.Y. at the fifth annual drum corps competition sponsored by the Empire State Grenadiers, with drum and bugle corps of the Rensselaer County American Legion.

The competition will start at 8 at Hawkins Stadium. Drum corps from four states and Canada will take part. The host corps will stage an exhibition. A crowd of 7,000 is expected, according to Anthony Cubello, general chairman.

The Empire State Grenadiers have won the drum corps competition at the Pittsfield Firemen's Muster here for the past six years.

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Graduate Indebtedness

Regina Sarfaty, 21, of New York City is this year's winner of the Florence Easton Scholarship, a gift of Margaret Lee Crofts. This award, value $250, which cancels a student's indebtedness to the Tanglewood Revolving Scholarship Fund, goes to a young soprano who has studied at the Berkshire Music Center for the past three summers. Miss Sarfaty received a B.S. degree from the Juilliard School of Music in New York in 1956. This summer at the Music Center she sang one of the leading roles in the stage premiere of Lukas Foss' opera, "Griffelkin."

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Malcolm Bernstein To Sing Bach Aria At Local Church

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Mr. Bernstein, a resident of Baltimore, is a third-year student of opera dramatics. He has sung both with the Boston Symphony Orchestra and in many of the productions of the Music Center's opera department.

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HOLYOKE, Mass.
Independent Republican
Circ. 26,118

AUG 7 1956

Weather is surely a witch—At Tanglewood this season there has been a falling off of attendance for the heavily programmed weekends. Some blamed the programs. Some blamed too much Boston Symphony. Came the last weekend with enchanting weather when people didn't have to wear their minks inside and wrap blankets around them outside and they had their old time pressure size audience. Who wants to sit in chill and torment to hear even the greatest of music beautifully played?

CUE
NEW YORK, N. Y.

AUG 11 1956

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MUSIC

BERKSHIRE FESTIVAL — Thru Aug. 12 — Tanglewood, Lenox, Mass. Tel. 600. Boston Symphony Orchestra. Music Shed. Fri. Sat. 8:30, Sun. 2:30, $2.50-$6.50. Tickets from Festival Ticket Office, Tanglewood, Lenox, Mass. General adm. to grounds $2 on sale day of concert. Info. on accommodations from Berkshire Hills Conference, Pittsfield, Mass. . . . **Thurs. Aug. 9**—Tanglewood on Parade. Festivities begin 6 p.m. Concert 8:15 p.m. Eleazar de Carvalho conducts first half of program. Rimsky-Korsakoff's, "Russian Easter Overture"; Villa-Lobos, Chorus No. 10; 2nd half of program Arthur Fiedler and the Boston Pops Orchestra. Soloist: Jesus Maria Sanroma, pianist. Gershwin, Piano Concerto in F; Rossini, "La Boutique Fantasque," Ravel, "Bolero." (Tickets $2.50-$5). . . . **Fri. Aug. 10**—Charles Munch cond. Haydn, Symphony No. 102 in B-flat; Piston, Symphony No. 6; Strauss, Don Juan; Dukas, L'Apprenti Sorcier. . . . **Sat. Aug. 11**—Pierre Monteux cond. Freed, Festival Overture; Brahms, Symphony No. 3 in F; Enesco, Suite for Orchestra, Op. 9; Strauss, Suite from Der Rosenkavalier. . . . **Sun. Aug. 12**—Charles Munch cond. Soloists: James Pease, Albert Da Costa, Robert Nagy, John McCurdy. Beethoven, Symphony No. 3 in E, "Eroica;" Wagner, Opening and final scenes from Act III of "Die Meistersinger."

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Berkshire Week

[255]

Petrovec

HUSBAND AND WIFE. who will appear on tonight's program in concert version of Wagner's "Die Meistersinger" at the Music Shed, Marguerite Willauer, who sings the role of Eva, and the Boston Symphony's first horn player, James Stagliano, look over the score of the work to be played by the BSO with Charles Munch conducting.

Curtain To Fall Tomorrow On 1956 Berkshire Festival

TANGLEWOOD—The 1956 Berkshire Festival by the Boston Symphony Orchestra will conclude with concerts tonight at 8:30 and tomorrow afternoon at 2:30 with Pierre Monteux and Dr. Charles Munch conducting.

Despite last night's smallest crowd of the Shed season, when only 4,295 persons were in the audience, the attendance tonight and tomorrow afternoon may inch toward 10,000 for a single concert, but the over-all attendance last season of 136,000 will not be matched this season.

Monteux's Program

Mr. Monteux's program will be the "Festival Overture," by Isadore Freed; Brahms' Third Symphony in F major; the Suite for Orchestra, Opus 9, by the late Georges Enesco; and a Suite from the opera "Der Rosenkavalier" by Richard Strauss. The Freed and Enesco works will receive their first Tanglewood performances.

Tommorow afternoon Dr. Munch will conclude this summer's Festival conducting Beethoven's "Eroica" Symphony, and the opening and final scenes from Act III of Wagner's "Die Meistersinger" with the Festival Chorus of Berkshire Music Center students trained by James Aliferis of the chorus faculty, and with vocal soloists including James Pease as Hans Sachs, Albert Da Costa as Wather, Marguerite Willauer as Eva, Rosalinda Hupp as Magdalene, Robert Nagy as David, and John McCurdy as Pogner.

Both Mr. Pease and Mr. Da Costa sang earlier this season in the concert presentation of the first act of Wagner's "Die Walkure" which Dr. Munch conducted in July. Miss Willauer is a graduate of the New England Conservatory of Music in Boston and was a student in the opera department of the Berkshire Music Center in 1950, 1951 and 1953. She has sung with the New England Opera Theater in Boston and appeared with Dr. Munch and the Boston Symphony Orchestra in Boston on several occasions. During this summer she has been singing leading soprano roles with the Pittsburgh Opera Company. In private life, she is the wife of James Stagliano, the Boston Symphony's first horn player.

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Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

Sunday

August 12

Tanglewood

10:00—Dept. 1 Chamber Music. Theater-Concert Hall. (Friends)

2:30—Boston Symphony Orchestra. Conductor, Charles Munch. Music Shed.

Symphony No. 3 ("Eroica") — *Beethoven*
"Die Meistersinger," Act 3 (opening and final scene) Chorus and Soloists: James Pease, Albert da Costa, Marguerite Willauer — *Wagner*

New York Pro Musica Antiqua

3:30—Tudor and Elizabethan music
(At South Mountain Temple of Chamber Music, Pittsfield.)

Berkshire Music Barn

8:40—Modern Jazz Quartet and Chris Connors

Avalon

8:30—Steffen Zachariae' Theater Club. "A Phoenix Too Frequent" and "Adventures in the Skin Trade."

Music Mountain

4:00—Berkshire Quartet. Dorothy Eustis, pianist, assisting artist.

Quartet in D Major (K. 575) — *Mozart*
Piano Quintet No. 2 — *Dohnanyi*
Quartet No. 1, Op. 7 — *Bartok*

Continuing: Malden Bridge Playhouse, 7:00. Final per- "The Seven-Year Itch."

Berkshire Week in Review

The Weatherman Smiles

THE HEALTH of Berkshire County's second-biggest industry remained a major topic of speculation this week as the summer tourist trade, riding a tide of fine weather, finally moved into high gear almost everywhere except at Tanglewood.

Even at Tanglewood the picture was confusingly spotty. Thursday's annual "Tanglewood on Parade" festivities drew an attendance of 9,787 and an all-time-high box office gross of $24,266 for the Berkshire Music Center. But the following night's Boston Symphony concert, despite ideal weather, played to an audience of only 4,295, one of the smallest on record for a Shed performance. With only two days remaining in Tanglewood's 1956 season, it was obvious that last year's record total attendance of 136,087 could not be matched.

Elsewhere in Central and Southern Berkshire, however, the trade was brisk. The week was ushered in with the season's heavy deluge of visitors, who kept information booth personnel on the jump and filled up virtually every available hotel, motel and tourist-home room in the area. At the Pittsfield Chamber of Commerce booth, which was forced to use its "emergency" list of accommodations for the first time this summer, the weekend trade was termed "stupendous." Northeast Airlines turned away a large number of New York passengers for want of space, and police called Berkshire highway traffic of near-record proportions.

Unhappily, the same sunny weather that was helping to cull tourist dollars was in danger of proving costly for Berkshire farmers, who were facing semi-drought conditions that intensified the crop delays already imposed by a late spring and chilly June. Weekend weather forecasts offered scant hope of substantial relief.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 198,749
AUG 9 1956

PERSONAL POSTCARD

BOSTON SYMPHONY:

All set for the long haul across Europe? Tell your hosts, here and there, that this is a good city to visit and we'd be glad to show them around.

BOSTON COMMON

Camera Angles: *Smell Out Those Musicians*

By William Tague

AS EVERYONE who reads *The Eagle* knows, the Berkshire air is flavored with music in the summertime. By following your nose to the source of the fragrance, you'll probably smell out good subjects for pictures. Musicians are the cause of it and they are a species often characterized by oblivion to everything but their own playing. They are therefore, susceptible to easy capture alive, on film.

The chief hunting grounds for this species of fair game are the great primeval forests and jungles at Tanglewood, South Mountain Temple of Music and Music Barn. Wild musicians may also be bagged in such lesser preserves as Park Square in Pittsfield, where concerts are given on Thursday nights, and at square dances, wedding receptions or other events garnished by music.

Is It Posted?

Before you start shooting, it is important to find out whether the land is posted. This is usually a matter of common sense. For example, no unauthorized photographer would walk to the stage during a concert at Tanglewood and start taking flash pictures.

Common sense tells you that such behavior would cause a disturbance and the photographer would be tossed out on his ear. Natural-light pictures taken with discretion from the audience are permissible at Tanglewood and elsewhere, but flash pictures are definitely out.

Unless you are sitting in a front row and have a telephoto lens it is usually a waste of time trying to take photos during a performance anyway. The best approach is to attend rehearsals, especially if the group is small and the rehearsal is being conducted outdoors.

Musicians practicing in solitude are even better. In the case of the individual, you should get his permission to take pictures. When a group is involved, ask permission of someone in charge.

Such problems of hunting regulations are greatly minimized or nonexistent at informal, outdoor band concerts and other musical events where the audience may be engaged in something besides listening to the music.

Once you've gotten into shooting range, keep your eyes open. Constantly watch for musicians with interesting faces or facial expressions. Men with beards, long hair, or gaunt, ascetic features are picture-worthy targets, as are men wearing expressions of rapture, excitement, pain or disgust.

Look sharply also for oddities such as little players of big tubas and big players of little piccolos.

Compositions of faces, hands and instruments in a group of musicians are worth trying, too. And don't forget the conductor. Chances are good that he'll have a distinctive face. Even if he doesn't, the violent patterns formed by his hands, arms and body during a heated moment may furnish the best picture of the day.

Fiddling at wedding reception in Tyringham

Choice Face

Occasionally, a choice face in the band may escape capture by your camera because it is tucked away in the middle of the group out of range. The face might be a wild-eyed Bohemian type or one of unusual serenity which you cannot resist photographing.

If the face has sufficient pictorial interest to stand on its own merits then ask its owner to pose for a picture after the performance. If it was an unusual expression that came over the face while the music was going on, then don't try to recapture the same expression after the music has ended. Topographical features of a face can be reproduced easily, but fleeting expressions fade when the stimulus causing them has been removed.

The photo accompanying this column combines an inherently interesting face with a pleasant, natural expression. Unposed, the picture was taken at a wedding reception held outdoors in Tyringham. The violinist was roving among the guests, playing as he roved. A Rolleiflex camera and Super-XX film were the weapons that captured him.

NY Herald Tribune
Sunday, August 12

MUSIC

Berkshire Festival

By PAUL HENRY LANG

LENOX, Mass., Aug. 11.—The 1956 season of the Berkshire Festival is drawing to its close, but admirers of the Boston Symphony still throng the magnificent grounds of Tanglewood. And though the afternoon showers somewhat diminished their number, there were close to 6,000 patrons at the Friday night concert which opened the last week end.

The high point of the concert was the brilliant performance of Walter Piston's Sixth Symphony, composed to commemorate the seventy-fifth anniversary of the Boston Symphony. When I first heard it on the occasion of the Bostonians' New York concert last December, I found the symphony to be an engrossing work by a mature mind. Friday night upon hearing it anew, I was struck by the solidity of its construction, the judicious contrasts in mood, tone and procedure offered by the individual movements which at the same time constitute a rounded entity.

Finale Praised

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SUNDAY, AUGUST 12, 1956. MUSIC

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Whitestone

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MASSACHUSETTS

LENOX

Berkshire Festival, Tanglewood

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Symphony No. 9 ..... Beethoven
Opening and final scene from Act 3 of Die Meistersinger ..... Wagner

Berkshire Music Barn

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Music

Berkshire Eagle, Aug. 11

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NY Herald Tribune
Sunday, Aug. 12

MUSIC

Berkshire Festival

By PAUL HENRY LANG

LENNOX, Mass., Aug. 11.—The 1956 season of the Berkshire Festival is drawing to its close, but admirers of the Boston Symphony still throng the magnificent grounds at Tanglewood. And though the afternoon showers somewhat diminished their number, there were close to 6,000 patrons at the Friday night concert which opened the last week end.

The high point of the concert was the brilliant performance of Walter Piston's Sixth Symphony, composed to commemorate the seventy-fifth anniversary of the Boston Symphony. When I first heard it on the occasion of the Bostonians' New York concert last December I found the symphony to be an engrossing work by a mature mind. Friday night upon hearing it anew I was struck by the solidity of its construction, the judicious contrasts in mood, tone and procedure offered by the individual movements which at the same time constitute a rounded entity.

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Berkshire Eagle Aug. 11

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Music Here This Week

Goldman Band

Guggenheim Memorial Concerts, Richard Franko Goldman conducting, Central and Prospect Parks, 8:30.

Tonight, Central Park. March from "Cleopatra," Mancinelli; "Merry Wives of Windsor" Overture, Nicolai; Eight Russian Folksongs, Liadov; The Runaway Trumpet, Burke-R. Smith (cornet solo, James Burke); Molly, on the Shore, Shepherd's Hey, Grainger. Music by Johann Strauss: Waltzes, Wine, Woman and Song and Emperor; Persian March, Perpetuum Mobile; Waltzes, Artist's Life and Liebeslieder.

Monday, Central Park, Commando March, Barber; Outdoor Overture, Copland; Alla Marcia, Sibelius; Pan Americana, Herbert; "Carmen" excerpts, Bizet; Dances from "Prince Igor," Borodin; March, E. F. G., Leidzen; "Masaniello" Overture, Auber; Pasquinade, Gottschalk; Athletic Festival March, Prokofiev; Marches: Liberty Bell, Sousa; Stepping Along, E. F. Goldman.

Wednesday, Central Park. Cortege from "Mlada," Rimsky-Korsakov; Symphony from "The Fairy Queen," Purcell; Trauersymphonie, Wagner; Band Suite No. 1, Holst; Roman Carnival Overture, Berlioz; March, Lads of Wamphrey, Grainger; Concert Waltz, E. F. Goldman (cornet solo, James Burke); Farandole from "L'Arlesienne," Bizet; March of the Little Fauns, Pierne; Marches: Our Flirtations, Sousa; The Gold Bug, Herbert, Jubilee, E. F. Goldman.

Thursday, Prospect Park, and Friday, Central Park (closing concerts). March, University, E. F. Goldman; Military Overture, Mendelssohn; Zadok the Priest, Handel, Jesu, Joy of Man's Desiring, Bach; New World Symphony, finale, Dvorak; Toccata Marziale, Vaughan Williams; The Magic Trumpet, Burke (cornet solo, James Burke); March of Night, Bennett; Pavane, Gould; Soliloquy, Persichetti; Molly on the Shore, Grainger; Light Cavalry Overture, Suppe; Marches, Spirit of Peace, Fanfare, Iowa, Goldman.

Other Concerts

Jane Mansfield, pianist, and **Patricia Walker,** contralto, Brooklyn Museum, today, 2.

Music by Schumann, Dvorak, Thomson, Liszt, Villa-Lobos, Verdi, Sektberg and Tyson.

Chamber Orchestra, Otto Lehmann conducting, Washington Square Park, Monday 9.

Eine Kleine Nachtmusik, Mozart; Opera, "The Maid as Mistress," Pergolesi (in concert form with Adelaide Bishop, soprano; William Wolff, bass-baritone, and George W. Kluge, actor), Symphony No. 5, in B flat, Schubert. (In case of rain this program will be given Tuesday.)

NBC Symphony Orchestra, Julius Grossman conducting, East River Park Amphitheater, Tuesday, 8:30.

Soloists, Almita Hym[illegible], Thomas Carey, baritone; Ge[illegible], pianist. "Freischuetz" Ov[illegible] Poeme, Chausson; "Masquer[illegible]chaturian; Piano Con[illegible] (first movement), Beetho[illegible] Prologue, Leoncavalo[illegible] and Wolfe.

Downtown Ma[illegible] Concert Band, George [illegible], conducting, Battery Park, Tuesday, noon.

Music by Sousa, [illegible], Grang-Kiser, Klohr, [illegible], Bennett, Youmans, Migelon, [illegible] and Berlin.

Columbia University Summer Session Band, [illegible], conducting, Low Library Steps, Columbia University, Tuesday, 7.

Soloist, William [illegible]. Music by Grundman, [illegible], Bayers, Morrissey, Rodgers and Alford.

New York Concert Band, Hunter Wiley conducting, Morningside Park, Wednesday, 7:30.

Union Theological Seminary Summer School Chorus, Elaine Brown conducting, James Chapel, Claremont Ave. and 121st St., Wednesday, 8.

Honegger's "King David."

Calypso Program, Carnegie Recital Hall, Friday, Saturday, Sunday, Aug. 17, 18, 19, 8:30 (also Saturday at 11:30).

Massie Patterson Carib Singers and Dancers.

Recorded Music, Bryant Park, Monday through Friday, noon.

Opera

Amato Opera Theater "Rigoletto," 159 Bleecker St.; today, Friday, Saturday, next Sunday, 4:15.

Opera Workshop, P. S. 75, 735 West End Ave. "L'Elisir d'Amore," Wednesday, 8; "Aida," Thursday, 7:45.

Berkshire Festival

Last Concert, Boston Symphony Orchestra, Charles Munch conducting, Tanglewood, Lenox, Mass., today, 2:30.

Symphony No. 3, "Eroica," Beethoven; "Die Meistersinger," first and last scenes, Act III, Wagner. Soloists, Marguerite Willauer, Albert Da Costa, James Pease, Rosalind Hupp, Robert Nagy, John McCurdy; Berkshire Festival Chorus trained by James Afferis.

NY Herald Tribune
Sun. Aug. 12.

Emergency Fund Marks 25th Anniversary

By FRANCIS D. PERKINS

The Musicians Emergency Fund will celebrate its twenty-fifth anniversary with a dinner on Tuesday, Oct. 30, at the Sheraton-Astor Hotel. Formed to furnish work for musicians who were in temporary difficulties during the hard times of the early 1930s, it has in recent years concentrated particularly on bringing musical therapy into government hospitals through its auxiliary, the Hospitalized Veterans Service. It has also helped many young musicians to launch careers, providing $4,000,000 of employment during its first quarter-century.

Harvey W. Higley, Administrator of Veterans Affairs for the Veterans Administration, will be the guest of honor at the dinner. Mme. Yolanda Merolrion, executive director, is one of the Fund's original founders; Mrs. Lytle Hull is president and Fritz Kreisler the chairman of the board. The musical therapy program is now operating in forty-one hospitals in six states and thirteen hospitals in England.

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In the Berkshires

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox ends today, but this region of western Massachusetts will continue to be a focal point of summer music in New England for the rest of August. At the Music Barn near Tanglewood there will be jazz concerts tonight and the next three Sundays, plus lectures, discussions and informal programs throughout the three weeks. South Mountain's Temple of Music near Pittsfield offers two series; one on early music by the New York Pro Musica Antiqua on four Sunday afternoons, beginning today with a Tudor and Elizabethan program, and three more concerts in the South Mountain Association's Saturday afternoon series, by the Claremont String Quartet Aug. 18, Robert Goldsand, pianist, Aug. 25, and the Trio Concertante Sept. 1.

The New York Pro Musica Antiqua will also give two concerts in the American Shakespeare Festival Theater at Stratford, Conn., on Monday nights, Aug. 20 and 27. The programs will be devoted to Elizabethan music and to Claudio Monteverdi's sacred and religious works.

NY Herald Tribune

At Tanglewood Today

Marguerite Willauer, soprano, and her husband James Stagliano, solo French horn player of the Boston Symphony Orchestra. Miss Willauer will appear as a soloist with the Boston Symphony in the closing Berkshire Festival concert this afternoon, at 2.30 in the Music Shed—a concert performance of the opening and final scenes from Wagner's opera "Die Meistersinger".

Springfield Sunday Republican
August 12, 1956

Exhibitions of Sculpture Shown in the Berkshires

Display of 33 Pieces by 21 Artists at Lenox Library Sponsored by Sculpture Workshop; Items by Peter Abate at Tanglewood Reception Hall

By WAYNE C. SMITH

About every type of art expressionism has its place in the exposition of the arts which has developed in the Berkshires without any special or central planning. This past week, and continuing this week, sculpture has its place in the sun through the exhibitions presented at the Lenox Library, the reception hall at Tanglewood, the Berkshire Museum in Pittsfield and the Tyringham Galleries in Tyringham.

One of these exhibitions was the sixth annual display of sculpture in the lovely garden of the Lenox Library, which is sponsored by the Sculpture Workshop, a school of sculpture located in Lenox, which is directed by Franc Epping. The show, which closed Friday night, was on view for 10 days.

Conservative Sculpture

This exhibition was open to all sculptors in the area and this year it included 33 pieces of sculpture by 21 artists. The work was generally on the conservative side, and was lacking in those radical departures from traditional bases. There were, however, a number of items which were advanced explorations of the heritages of the medium.

One of these was Homer Gunn's "Flurry" in redwood in which he has successfully incorporated the feeling of movement, and sense of time, in a work also showed of time, in a work also admirable in its sculptural qualities. Robin Spry-Campbell also showed a venturesome spirit in his "Young Lovers" and the "Trio No. 2" which consisted of three organic forms linked together in chain fashion.

Miss Epping was notably represented with an exquisitely modtorso, carved from ashwood, and an interesting "Double-Portrait" in which the profile of a girl is pictured on one side and that of a man on the other. Will Howitt had on display an expressionistic adaptation of a head and Cary Musgrave was included with a genre "Family Portrait" and an ethnic "Old Man and Woman."

Fred Lancone and Ethel Merlis, whose work is more fully covered through one-man shows at the Tyringham Galleries, were notably represented here in "Awakening" and "Morning," respectively.

At Tanglewood

This past week the exhibition presented in Tanglewood's reception hall included a group of sculptures by Peter Abate, who established a summer school of sculpture at the Berkshire Museum this year. The exhibition was particularly important because this artist is a winner of the coveted Prix de Rome and is the head of the department of sculpture at the School of the Museum of Fine Arts in Boston.

The sculptures in the exhibition did not fully represent the wide scope of this artist's work but this is being remedied through more comprehensive presentation of his sculpture which goes on view at the Berkshire Museum today.

In the Tanglewood show were included a number of elongated figures which are within the traditions of Lehmbruck. There were also a couple of finely executed portraits and while "Maternity" was a fine work within the traditions of the ancient Near traditions of the ancient Near East the artist was seen at his best in "Meditation" with its encircling composition. "Modern Atlas" was also interesting for its contemporary adaptation of the mythical theme.

At the Lenox Library there also [illegible] exhibition this past week [illegible] group of water colors by Thomas Blagden of Lakeville, Conn., which cannot but impress with their beautiful colorations and the interesting treatment of subjects which varies from impressionistic realism to organic abstraction. A number are from the artist's trip to Mexico last year.

PIERRE MONTEUX IS GIVEN OVATION AT TANGLEWOOD

Conductor, 81, Leads Boston Symphony in Brahms' Third, Other Works

By WILLARD M. CLARK

Tanglewood, Aug. 11—The 81-year old Pierre Monteux was on the podium tonight and he seemed at the zenith of his powers. He led the Boston Symphony Orchestra in a performance of the Third Symphony of Johannes Brahms that was an eloquent and communicative evocation of the music. He did this without resort to dramatics; indeed the strength of this performance lay in its emphasis on pure lyricism. It drew a sincere ovation from the 9733 persons present.

The program opened with a stunning performance of a festival overture by Isadore Freed,

PIERRE MONTEUX

(Continued From Page 1A)

now a member of the Hartt College of Music faculty in Hartford. While it is neither great nor profound music, it retains its festive spirit throughout and serves its purpose well as an opener. Mr. Monteux gave the first performance of this overture in San Francisco in 1946. The work is based on five distinct bits of thematic material, each of which forms an episode.

New to our ears was the "Suite for Orchestra, Op. 9" by Georges Enesco. It is the first of three suites written in 1903. The music lacks the passion and vitality of the Romanian rhapsodies, but it does have a certain personal appeal because of its pleasant melodic material. It opens with the strings playing in unison and eventually the timpani is introduced.

The tempo is slow and is maintained in the second movement, as minuet. The brasses are predominant in the final movement which is characterized by rhythmic changes. It is all pleasant music but it has lain at peace so long that the need for revival is obscure.

Music of Strauss

The program closed with a suite from "Der Rosenkavalier" by Richard Strauss. The program did not note who made this arrangement. There is exquisite music in "Der Rosenkavalier"; music which denotes the disillusionment and resignation of a woman who loses her lover; music which catches the festive spirit of Vienna in its waltzes and love music as poignant and beautiful as was ever written. Mr. Monteux provided an interpretation which must be the result of long experience with this opera. It was detailed as to mood, rich in tone and marvelously light and gay in the waltz episodes. The audience was entranced and loth to let conductor and orchestra leave.

Tomorrow afternoon, Charles Munch will conclude the Berkshire Music Festival with a concert devoted to Beethoven's "Eroica" symphony and the quintet and final scene from Richard Wagner's "Die Meistersinger." Soloists will be Marguerite Willauer, as Eva; Albert Da Costa as Walther; James Pease as Hans Sachs; Rosalind Hupp as Magdalene; Robert Nagy as David; and John McCurdy as Pogner. The final three singers have been members of the Berkshire Music Center's opera department this season.

In Wagner Program at Tanglewood Today

Charles Munch (seated, center), music director of the Boston Symphony Orchestra, chats with three of the soloists who will appear in extended excerpts in concert form from Wagner's "Die Meistersinger" on the concluding program of the 1956 Berkshire Festival at Tanglewood this afternoon. Left to right: Albert Da Costa, tenor, who will sing the role of Walther von Stolzing; Marguerite Willauer, soprano, who will sing Eva; and James Pease, bass, who will sing Hans Sachs

Berkshire Music Festival In Finale This Afternoon

Charles Munch to Conduct Boston Symphony in Beethoven's 'Eroica'; Soloists and Chorus in Wagner's 'Die Meistersinger,' Act Three

Lenox, Aug. 11—Another overflow crowd is expected at Tanglewood tomorrow afternoon (Sunday, Aug. 12) when the 1956 Berkshire Festival by the Boston Symphony Orchestra will draw to a close with a concert in the great Music Shed conducted by Charles Munch, the orchestra's music director. For this concluding concert Dr. Munch has scheduled two mighty monuments from the symphonic and operatic repertories: Beethoven's "Eroica" Symphony, and the opening and final scenes from Wagner's "Die Meistersinger."

Talented Soloists

Assisting in the Wagner scenes, which will be performed at Tanglewood for the first time, will be the Festival Chorus of Berkshire Music Center students trained by James Aliferis of the chorus faculty, and the following vocal soloists: James Pease as Hans Sachs; Albert Da Costa as Walther von Stolzing; Marguerite Willauer as Eva; Rosalind Hupp as Magdalene; John McCurdy as Pogner; and Robert Nagy as David.

After tomorrow's performance, the next time Dr. Munch and the Boston Symphony Orchestra will play Beethoven's "Eroica" Symphony will be in Oslo, Norway, on Sept. 1, during the orchestra's six-week tour of 13 countries in Europe. The "Eroica" will also be performed in Stockholm, Helsinki, Leningrad, Moscow, Prague, Chartres and London.

The scenes from "Die Meistersinger" will bring to this summer's Festival audiences extended excerpts from one of the Wagner music dramas for the second time this season. On July 21 the first act of "Die Walkure" was given under Dr. Munch's direction with Margaret Harshaw as Sieglinde, Albert Da Costa as Siegmund, and James Pease as Hunding. Mr. Da Costa, who then made his Tanglewood debut, was greeted with widespread enthusiasm by both audience and critics. He is a young American tenor from Amsterdam, N. Y., who made his debut in a leading role at the Metropolitan Opera last season in the same role he will sing Sunday afternoon—Walther in "Die Meistersinger."

Pease and Willauer

Mr. Pease, leading bass of the Hamburg Opera Company for the past three seasons, is a native of Indianapolis who received much of his training in the opera department of the Berkshire Music Center in the 1940's, and he has been on its faculty in the concluding weeks of this session. Miss Willauer, who is the wife of the Boston Symphony Orchestra's solo French horn player, James Stagliano, comes to Tanglewood Sunday from Pittsburgh, where she has been singing leading soprano roles with the Pittsburgh Operetta Company this summer.

The other three soloists, Miss Hupp and Messrs. McCurdy and Nagy, are all students in the opera department at the Berkshire Music Center this summer who have been selected by Dr. Munch for this singular honor.

Miss Hupp, who studied at the Cincinnati College of Music, the New England Conservatory in Boston and at Boston University, lives in Chillicothe, O. Mr. McCurdy, who works as a die model-maker for automotive tooling, lives in Detroit where he attended Wayne University. Mr. McCurdy, or Lorain, O., has studied at the Cleveland Institute of Music and recently won a Metropolitan audition.

Reserved tickets for tomorrow afternoon's concert are still on sale at the Tanglewood box office, and telephone reservations may be made by telephoning Lenox (Mass.) 600.

Scholarships and Prizes Assigned at Tanglewood

Kenneth D. Schermerhorn Repeats as Student Conductor Award Winner at Music Center

Lenox, Aug. 11—Aaron Copland, assistant director of the Boston Symphony Orchestra's Berkshire Festival, today presented scholarship awards and cash prizes to outstanding students who attended the 1956 session of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony. The presentation took place during the intermission of the final concert presented by the student symphony this season.

The winners of the awards were chosen from the 350 students enrolled this year from 30 states and 18 foreign countries.

Top Awards

On the basis of conspicuous talent, general co-operation and the promise of outstanding careers, the Gregor Piatigorsky Prize, value $300, was divided between two student cellists: David Spinks of Albany, N. Y., and Janet McCarron of Haverstown, Pa.

The High Fidelity Magazine Scholarship, awarded for the first time in 1955, goes this year to Nancy Cirillo, 20, of Brooklyn, N. Y. This award, $300 in value, is given to an outstanding student at the Berkshire Music Center. Miss Cirillo has served as concertmaster at three of the six concerts presented by the student orchestra during the summer, and was soloist with the orchestra in a performance of Lalo's Symphonie Espagnola on July 12.

The Serge Koussevitsky Composition prize, value $250, given by the Koussevitzky Music Foundation in honor of the former conductor of the Boston Symphony Orchestra for a work composed at Tanglewood this season, goes to two outstanding students of composition, Robert Lombardo of Hartford, Conn., and Tossi Ichiyanagi of Tokyo, Japan. To win the prize, both students composed pieces for two flutes and piano.

Hartt Graduate

Lombardo, 24, is a graduate of Weaver High School in Hartford, and he received his B.M. and M.M. from the Hartt College of Music in Hartford. Ichiyangi, who has spent four consecutive summers at the Berkshire Music Center, attended Aoyamakuil School in Tokyo and the University of Minnesota. He is presently studying at the Juilliard School of Music in New York City.

The Samuel Wechsler Commission, value $300, awarded by a former Tanglewood student to "a student, present or past, chosen from the composition department, for a work to be specified by the faculty," goes to former student Mark Bucci, of New York City. Bucci is commissioned to write a twenty-minute opera which will be presented by the associate division of the opera department at Tanglewood in the summer of 1957.

Regina Sarfaty of New York City, age 21, is this year's winner of the Florence Easton Scholarship, a gift of Margaret Lee Crofts. This award, value $250, which cancels a student's indebtedness to the Tanglewood Revolving Scholarship Fund, goes to a young soprano who has studied at the Berkshire Music Center for the past three summers. Two other scholarships, each worth $150, which cancel their winners' indebtedness to the scholarship fund for tuition advanced by this fund are awarded to students Jules Hirsh of Brooklyn, N. Y., and Virginia Babikian of Everett, Mass.

Koussevitzky Prize

The Koussevitzky Memorial Scholarship is being awarded to the same student conductor who won it last year. This award, value $500, given by residents of Berkshire County in memory of Serge Koussevitzky, goes to Kenneth D. Schermerhorn, 26, of Schenectady, N. Y. Mr. Schermerhorn, who first came to the Music Center as a trumpet player in 1950, was a conducting student of Leonard Bernstein at Tanglewood last year. This summer he has studied as an orchestral conductor under Eleazar de Carvalho, the eminent Brazilian conductor.

During both seasons Schermerhorn led the student orchestra of the Berkshire Music Center in weekly concerts in the Music Shed at Tanglewood. At today's concert he led the symphony in Debussy's Nocturnes I and II.

In addition to the awards announced today, 18 awards and scholarships made at the beginning of the season have enabled young musicians to come to the Music Center for the 1956 session.

Second Thoughts On Music

Foss' Opera 'Griffelkin' Presented at Tanglewood

German Fairy Story Set to Music Has Imaginative Stage Settings; Rudolf Serkin Soloist in Schumann Works; DeCarvalho Conducts

By WILLARD M. CLARK

Lenox, Aug. 11—The performance of the opera "Griffelkin" by Lukas Foss was the principal item of general interest at the Berkshire Festival this past week. The opera, written initially for TV, was given its first stage performance under the direction of Boris Goldovsky, director of the Berkshire Music Center's opera department.

"Griffelkin" is a little German fairy story dealing with a young devil who was sent from Hell to earth for 24 hours. During that time he does a deal of mischief but while doing it he falls in love, does a kind deed and so invites the wrath of the other devils. He is tried by them and sentenced to return to earth as a human, a little boy.

Setting Imaginative

Mr. Foss' music sounds deceptively easy, but it is very difficult. The student orchestra under his direction played very well and the cast contained some of the best voices in the department. Petite Mildred Allen was Griffelkin and a very fine one. The opera was sung in English, but although the music has sparkle and grace most of the time, the tessitura lies high and words were difficult to understand.

Interest therefore lay in the action which Mr. Goldovsky had devised with a wealth of imagination and ingenuity. The settings were also imaginative, particularly in the first act which revealed Hell's Nursery. Smoke and flames came from below and it was all quite fearsome.

The opera seems particularly designed for children, even though that was not Mr. Foss' intent. Whether it will have other performances in this country remains to be seen. It is too difficult for the average Opera Workshop and not of a stature to be effective in the large opera houses. Studying this work must have been extremely interesting for the students, but, in the long run, would it not have been preferable to study works they might later use. However, the spirit of the Berkshire Music Center is to bring to its students the familiar, the unfamiliar and the very new.

Serkin Plays

Rudolf Serkin, pianist, paid his respects to Robert Schuman's 100th anniversary of his death by including in his chamber music recital the "Symphonic Etudes" and "Carnaval." Between these, he played with the Boston Symphony Wood Wind Quartet, Moart's "Quintet for Piano and Woodwinds." There was much very loud playing heard during the recital, for Serkin was tense and dramatic in his solo works.

However, one seldom hears more beautifully proportioned performances than he gave the Schumann works. In the Mozart Quintet he was at ease and evidently enjoying himself. The five musicians gave a performance that it would be difficult to equal. This work and the "Carnaval" were the highlights of the recital. The latter was played with imagination and charm, elegantly phrased and dynamically satisfying.

Shed Concerts

Eleazar de Carvalho, the Brazilian conductor and former pupil of Serge Koussevitzky, has had a fine success here this season. His work with the student orchestra has been commendable and last week he conducted the Boston orchestra in a well chosen and well studied program. It opened with "La Kermesse" from the ballet of that name by the French composer Barraud and this was followed by dances from "The Three Cornered Hat" by de Falla; Ravel's piano concerto and Stravinsky's "Petrouchka." Soloist in the concerto was his wife, Jocy de Livera, a handsome young woman with nimble fingers and fine rhythmic sense.

Unfortunately she did not have the strength to cut through the heavy accompaniment of the orchestra and the concerto therefore lacked forcefulness. Mr. de Carvalho was particularly successful in his reading of the three dances from "The Three Cornered Hat." The performance was vital, highly colored and rhythically exciting. These characteristics were also noted in his reading of "Petrouchka" by Stravinsky.

The annual commemorative concert for Serge Koussevitzky was led by Leonard Bernstein his favorite pupil and protege. Mr. Bernstein had chosen two works long associated with the founder of the Berkshire Music Festival, the Kyrie and Gloria from Mozart's "Mass in C minor" and Prokofieffs fifth symphony, which Koussevitzky introduced in this country. Soloists in the mass were Phyllis Curtin, soprano; Eunice Alberts, contralto and John McCollum, tenor. They sang well under Bernstein's inspired direction.

The Festival Chorus gave fine account of the music and the orchestra played its best for Bernstein. It was evident that Bernstein had given much thought to the interpretation of the Prokofieff symphony, perhaps his best. It was handsomely proportioned, vivid in color and rhythmically strong.

Charles Munch returned to the podium last Sunday, opening his program with a "Symphonic Ode" by Aaron Copland. Written for the 50th anniversary of the Boston Symphony, it had been revised for the 75th anniversary. To the average listener it must have sounded like a study in heroics. It is highly theatrical, but it says little.

Zino Francescatti gave a magnificent account of Tchaikowsky's violin concerto. His large, warm tone and technical facility combined to sweep away all difficulties. It was a first rank performance in which he was ably abetted by Mr. Munch and the orchestra. Another tribute to Schumann was the performance of his Symphony No. 2 in C major. It was a most admirable performance. Mr. Munch retained much of the grade and delicacy of the music, but invested it with a blood and muscle. At its close the audience gave the participants a standing ovation, something rather rare here.

Scholarship Winner

Kenneth Schermerhorn (right) of Schenectady, N. Y., is the winner this year of the Koussevitzky Memorial Scholarship awarded to the outstanding conductor who is studying at the Music Center. Mr. Schermerhorn is shown with Mrs. Serge Koussevitzky (center) and Eleazar de Carvalho (left), the noted Brazilian conductor who is head of the student orchestra this summer.

[26?—

SCOUTING the prairie at Tanglewood for signs of Indians, this small boy probably feels disappointed at seeing only music lovers in his binoculars.

THE END of concert approaching, a patron of the lawn at Tanglewood starts picking up his blanket. A blanket is standard equipment for lawn listeners.

TANGLED at Tanglewood, these knees make a composition more suggestive of a wrestling match than a concert. Nevertheless, their owners are undoubtedly true music lovers who have never wrestled with anybody. The composition also illustrates the current great popularity of shorts.

TOUCHING UP with powder and compact, a Tanglewood-goer executes the job in the comfort of a folding chair. It is interesting to observe the little things that people do while listening to music.

APRIL 2, 1

Here ... WORKS SET ... GLEWOOD

... 75th ...

... by ... orchestra ... versary ... festival this season will be per... orchestra's ... Berkshire Music ... festival next ... summer.

The Berkshire ... festival, at ... Tanglewood, near ... Mass., ... will be held Friday ... Saturday evenings and Sunday afternoons from July 20 to ... 12.

The commissioned works to be heard are Petrassi's Concerto for Orchestra, No. ... "Elegy ... Stravinsky's "Symphonie Funebre et Triomphale" and Koussevitzky's ... phonic Ode ... Symphony.

Seven of the ... will be conducted ... Charles ... Munch, ... Bernstein, ... Monteux, ... Goldovsky ... Sanzogno.

... Trio, ... Quintet, ... Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists; Margaret Harshaw and Mr. Serkin.

... David Lloyd tenor, ... appearing in ... Messiah" ... Mass.; Margaret ... Albert Da... Pease, ... pro... will ... con... ween ... age to ... man, ... ering ... Trio, ... Brass Quintet, ... Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists; Margaret Harshaw and Mr. Serkin.

... Adolf ... mann ... sett, ... Violin ... veira, ... Con... tti and ... be heard in ... Brahms Concerto for Violin ... Cello ... Adele Addison, soprano; Eunice Alberts, contralto, and

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
APR 29 1956

'Secret Marriage' Is Civic MM '56 Opera

With word of cancellation of the Charles L. Wagner Company tour, due to Mr. Wagner's passing, Civic Morning Musicals, Inc., announces booking of the Goldovsky Opera Theater in "The Secret Marriage" for the night of Dec. 3 next in Central High School. The opera, regarded among the finest examples of Italian comic opera, is Domenico Cimarosa's masterpiece. It will be sung in English, and will be directed by Boris Goldovsky. The latter, known as the dean of commentators for Metropolitan Opera News on the Air from fall to spring on Saturday afternoons, as for his opera direction in the Berkshire Music Center in Tanglewood," Lenox, Mass., summers, also is an author and lecturer-pianist.

"The Goldovsky Opera Theater has no "star" system, as such. Instead, the young singers, American-trained, are indistinguishable singing-actors in closely-knit ensembles. The texts of the operas are translated in a manner to appeal to intelligent audiences and the plots have what is known as heightened dramatic validity. The new production of the Cimarosa opera features the new English version by Boris Goldovsky with settings by Barbara Lawthers and costumes by Leo Van Witsen.

Sunday, June 17, has been designated as "Angel Night" at Finger Lakes Lyric Circus by Producer Walter Davis. At this performance, the public, press and Lyric Circus "angels" will have first opportunity to view the latest of Rodgers and Hammerstein's musicals, "The King and I," in the Lyric's new red and white tent near Skaneateles.

The fifth anniversary season will open in the Lyric on June 26 with a sold-out performance of "The King and I" for the benefit of the Khwanis Club of ... Geddes. This marks the ... year in a row for such a ... attraction, ... by R. & ... on the best-selling novel ... Anna and the ... of Siam" ... described as ... original and beautiful excursion into the rich splendors of the Far East."

Among the ... in addition to ... Ballet, ... a Happy Tune," ... Lovers," "We Kiss ... dow," "Something Wonderful" and "Getting to Know You."

The Berkshire Music Center will be held at Tanglewood, Mass., from July 2 to August 12 in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra, conducted by Charles Munch. One of Italy's foremost composers, Goffredo Petrassi will serve as guest teacher of composition.

Blackwell, Okla.
Journal-Tribune

May 15, 1956

Receives Scholarship In Tanglewood Center

TONKAWA — Jack Ratterree, Tonkawa student at the Curtis Institute of Music in Philadelphia, Pa., has received a scholarship to the Berkshire Music Center at Tanglewood, Mass., according to word received here by his parents, Mr. and Mrs. W. E. Ratterree, ... West Grand.

The ... center is a ... week summer school of music maintained by the Boston Symphony orchestra. It was established in 1940 to provide a place where young ... could add to their ... training under guidance of eminent musicians and teachers and provide for the study of music through experience in actual performance on an advanced level.

Ratterree will attend the camp July 2 to Aug. 12. He plans to work in Philadelphia until July and return to Tonkawa after camp for the remainder of the summer.

FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970
MAY 25 1956

Petrassi Guest Teacher

Goffredo Petrassi, one of the foremost of living Italian composers, will be guest teacher of composition at the Berkshire Music Center this summer. The center is the ... central school of the Boston Symphony and will open at Tanglewood, Mass., July 2 and run through to Aug. 12. It is connected with the orchestra's Berkshire Festival summer concerts.

DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563
MAY 29 1956

TV Opera Having Stage Premiere

Special to The News

BOSTON, Mass. — Lukas Foss "Griffelkin," an opera commissioned by NBC-TV and telecast last November by that network, will receive its premiere as a complete stage performance as the major opera production by the Opera Department of the Berkshire Music Center at Tanglewood, ... er. ... be performed ... 7, will be ... poser, who ... member ... ent of ... and ... head

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751
JUN 3 1956

Festival Ending, Another to Start

The Mozart Festival at the American Shakespeare Festival Theatre in Stratford, Conn., winds up today with two performances, matinee and evening, of the Coronation Mass and Masonic Music by the Symphony of the Air and a 90-voice ... Tickets for this summer's Berkshire Festival go on sale tomorrow at Tanglewood, Lenox, Mass. ... Free piano recitals will be given this week at Steinway Hall by Emily McLees on Tuesday evening and Allen Brown on Friday evening.

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Citizen ...

YONKERS, N. Y.
TIMES
Circ. D. 7,252
AUG 17 1956

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Lists Programs

The Berkshire Festival, du... July and August this summer at Lenox, Mass., will ... feature any composer or period to the degree which ... sometimes been the case in the past.

Instead, the Boston ... under the aegis of its conductor, Charles M... offering six weeks of m... in Tanglewood. Opening ... includes the old and ... has Tuesday, July 20, with ... the popular and the u... on the podium and the ... and several works ... Second Symphony as ... chorus and orchestra.

Though the or... classical c... will precede: The first act of ... Wagner's "Die Walkuere" will be ... Saturday night, July 21, ... Miss Harshaw, Albert Da Costa, tenor, and James Pease, baritone, as soloists. Monteux leads the final event of the week, July 22, with Schubert's Seventh Symphony and Bartok's Concerto for Orchestra as the major works.

Further discussion of ... programs will appear in a subsequent article.

The first ... of ... will ... Berkshire ... Goldovsky, ... Sanzogno. ... Trio, ... Brass Quintet, ... Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky, pianist-conductor. Two Bach concerts will be climaxed Sunday, July 15, with the "Passion According to St. John."

The following four weeks will offer the Boston Symphony, playing in the 6,000-seat music shed with conductors Munch, Pierre Monteux, Leonard Bernstein, Eleazare de Carvalho and Richard ... Miss Harshaw and Mr. Serkin.

As most music lovers, however, can't arrange their schedules to drive to Tanglewood in the middle of the week, the orchestral concerts provide the major interest.

During the initial two weeks, these also will take place in the smaller hall. Opening night will offer a Mozart Concert with Benny Goodman as soloist in the Clarinet Concerto. Saturday night, July 7, the Martinu "Military Mass," will be heard along with more Mozart. Sunday afternoon, July 8, has music by Haydn, Ives, Haieff and Bach. The following week-end includes one all-Mozart concert with Luboshutz and Nemenoff, duo-pianists, and Boris Goldovsky, pianist-conductor. Two Bach concerts will be climaxed Sunday, July 15, with the "Passion According to St. John."

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Further discussion of the programs will appear in a subsequent article.

[263]

'Make Mine Music'

The first paragraph of a new column can lose or gain future readers. It should be designed to attract attention and not be cluttered with the weight, shape and shirt size of the author. Hence, the first and only insight to myself I shall expose upon you is my devotion to music. With that introduction I begin.

SPECIAL NOTES: Regular features of this column will include record recommendations . . . Next time, part I of "A History Of Jazz" . . . News a bout classical music, jazz, rock n' roll and pope . . . musical events around town . . . any comments, criticisms, or suggestions will be gratefully appreciated

MUSIC FESTIVALS: Planning a vacation? If you are going to be in the Lenox, Mass. area it's worth a trip to the Berkshire Festival. Four weeks of classical programs extend into the middle of August . . . N. Y. City's Central Park offers a pleasant evening Band Concert, yours for the taking, Sundays at 8:30 P.M. . . . August 24th and 25th is the date for a Jazz Festival at Randall's Island Stadium.

RADIO?? Remember when the family gathered around the radio for the evening's entertainment? On a recommendation of a fellow jazz fan I tuned in to Bandstand U. S. A. (WOR, SATURDAY, 8:00 P.M.) and enjoyed hearing remote (live) performances from Boston, New York and New Jersey of such famous jazz names as Count ... Gerry Mulligan, The Modern Jazz Quartet, vocalist Eydye Gorme, Steve Gibson and the Red Caps, West Coast's Jimmy Guiuffre and Buddy Morrow. I didn't even touch my TV dial during the show which is split into two one hour segments.

HEARD THROUGH A TIN EAR: Classical — "Shubert's" Trout Quintet in A Major; Quartet in E Major, Op. 125; Quartet in C Minor, Op. Posthumous (12" Chamber Music Society CM-3) Chamber Music lovers will enjoy the combination of an excellent high fidelity recording coupled with a top performance of the Winterhalter string quartet . . .

New England N...
Box 2078, Boston ...
Berkshi...
GT. BARRI...
Weekly ...
Circ...
JUN 7

Tanglew... Opera's ... Lukas Foss ... Own ...

Work Commissio... Telecast Last ... Presented A... Based on ... Folk Tale.

Lukas Foss' "T... commissioned by ... cast last Novemb... will receive its ... complete ... major opera ... Department ... Center at T... summer. T... performed ... evenings. A... ducted by ... serves as a ... compo... ahire ... Boris ... depar... musi... phon... its ...

Platter' Now Obtai...

Music is about to rec... ent announcements you ... or your attention along ... fores. And the name of ... is popular with shoppers ... ind Chase and Sanborn.

The introduction of a ... rade was made last ... Paris International Music ... platters in a planned series ... the "Sleeping Beauty" ba... "Unfinished Symphony," ... to be purchasable each we... everything from rock and ...

Dr. Spaeth headed a ... selection for the new low ... "world's greatest music" ... chestras and artists. He ... the record jackets, includi... cha cha items. In explaini... roll recordings, Dr. Spaeth ... mensely popular type of ... comic books, western films ...

Times

APRIL 2, 19[illegible]

Here

NEW WORKS SET FOR TANGLEWOOD

[illegible] 75th

Year [illegible] Symphony

[illegible] festival this season will be performed [illegible] orchestra's Berkshire Music Festival next summer.

The Berkshire Festival, at Tanglewood, near Lenox, Mass., will be held Friday and Saturday evenings and Sunday afternoons from July 29 to Aug. 12.

The commissioned works to be heard are Petrassi's Concerto for Orchestra, No. [illegible] Hanson's "Elegy in Memory of Serge Koussevitzky," Copland's "Symphonic Ode" and Piston's Sixth Symphony.

Seven of the [illegible] concerts will be conducted by Charles Munch, musical [illegible] of the [illegible] Symphony [illegible] concerts, [illegible] Leonard Bernstein, [illegible] Adolf Piano Concerto, [illegible] Rosselit, playing the Hindemith Violin Concerto, and Jose [illegible] Oliveira, playing the [illegible] Concerto. [illegible] Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for Violin and 'Cello.

Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's "Mass in C Minor." Margaret Hillquer and Margaret Harshaw, sopranos; Albert Da Costa, tenor, and James Pease, bass, will appear in two programs of excerpts.

Chamber music [illegible] will be presented in the theatre concert hall at Tanglewood between July [illegible] and Aug. [illegible]. Those to appear [illegible] Gleason, clarinetist; the Koss String Quartet, the [illegible] Arts Trio, the Boston [illegible] Brass Ensemble, the [illegible] Edwind Quintet, the [illegible] Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, Miss Harshaw and Mr. Serkin.

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NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
MAY 27 1956

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Lists Programs

The Berkshire Festival, during July and August this summer at Lenox, Mass., will not feature any composer or period to the degree which has sometimes been the case in the past.

Instead, the Boston Symphony, under the aegis of its conductor, Charles Munch, is offering six weeks of music which includes the old and the new, the popular and the unknown, and several works featuring chorus and orchestra.

Though the orchestral concerts open Friday night, July 6, the formal opening of the festival at its Tanglewood estate, two miles from Lenox, and approximately four hours from New York by car, is July 4. The latter date raises the curtain on six chamber music concerts in the Theater-Concert hall, seating something over a thousand. On this occasion the Kroll Quartet will play music by Mozart, Prokofieff and Beethoven. Successive events, all on Wednesday evenings, will include Benny Goodman and the Boston Symphony String Quartet; Margaret Harshaw in the "Wesendonck Lieder" by Wagner; and Rudolf Serkin, pianist.

As most music lovers, however, can't arrange their schedules to drive to Tanglewood in the middle of the week, the orchestral concerts provide the major interest.

During the initial two weeks, these also will take place in the smaller hall. Opening night will offer a Mozart Concert with Benny Goodman as soloist in the Clarinet Concerto. Saturday night, July 7, the Martinu "Military Mass," will be heard along with more Mozart, Sunday afternoon, July 8, has music by Haydn, Ives, Haieff and Bach. The following week-end includes one all-Mozart concert with Luboshutz and Nemenoff, duo-pianists, and Boris Goldovsky, pianist-conductor. Two Bach concerts will be climaxed Sunday, July 15, with the "Passion According to St. John."

The following four weeks will offer the Boston Symphony, playing in the 6,000-seat music shed with conductors Munch, Pierre Monteux, Leonard Bernstein, Eleazare de Carvalho and Richard Burgin in charge. Opening night will be Friday, July 20, with Munch on the podium and the Brahms Second Symphony as the major work. Shorter pieces by Berlioz, Debussy and Ravel will precede. The first act of Wagner's "Die Walkuere" will be heard Saturday night, July 21, with Miss Harshaw, Albert Da Costa, tenor, and James Pease, baritone, as soloists. Monteux leads the final event of the week, July 22, with Schubert's Seventh Symphony and Bartok's Concerto for Orchestra as the major works.

Further discussion of later programs will appear in a subsequent article.

[263]

FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970
MAY 25 1956

Petrassi Guest Teacher

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SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
APR 29 1956

'Secret Marriage' Is Civic MM '56 Opera

With word of cancellation of the Charles L. Wagner Opera Company tour, due to Mr. Wagner's passing, Civic Morning Musicals, Inc. announces booking of the Goldovsky Opera Theater in "The Secret Marriage" for the night of Dec. 3 next in Central High School. The opera, regarded among the finest examples of Italian comic opera, is Domenico Cimarosa's masterpiece. It will be sung in English, and will be directed by Boris Goldovsky. The latter, known as the master of ceremonies for Metropolitan Opera News on the Air from fall to spring on Saturday afternoons, as for his opera direction in the Berkshire Music Center in "Tanglewood," Lenox, Mass. summers, also is an author and lecturer-pianist.

The Goldovsky Opera Theater has no "star" system, as such. Instead, the young performers, American-trained, are indispensable singing-actors in closely-knit ensembles. The texts of the operas are translated in a manner to appeal to intelligent audiences and the plots have what is known as heightened dramatic validity. The new production of the Cimarosa opera features the new English version by Boris Goldovsky with settings by Barbara Lawthers and costumes by Leo Van Witsen.

Sunday, June 17, has been designated as "Angel Night" at Finger Lakes Lyric Circus by Producer Walter Davis. At this performance, the public, press and Lyric Circus "angels" will have first opportunity to view the latest of Rodgers and Hammerstein's musicals, "The King and I," in the Lyric's new red and blue Tent near Skaneateles.

The fifth anniversary season will open in the Lyric on June 16 with a sold-out performance of "The King and I" for the benefit of the Kiwanis Club of Solvay-Geddes. This marks the second year in a row for such a benefit.

The attraction, based by R & H on the best-selling novel "Anna and the King of Siam" is described as "an original and beautiful excursion into the rich splendors of the Far East." Among the tunes in addition to a ballet, are "Shall We a Happy Tune," "[illegible]ing Lovers," "We Kiss [illegible]adow," "Something Wonderful" and "Getting to Know You."

DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563
MAY 29 1956

TV Opera Having Stage Premiere

Special to The News

BOSTON, Mass. — Lukas Foss "Griffelkin," an opera commissioned by NBC-TV and telecast last November by that network, will receive its premiere as a complete stage performance as the major opera production by the Opera Department of the Berkshire Music Center as Tanglewood, [illegible]er.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

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YONKERS, N. Y.
TIMES
Circ. D. 7,252
AUG 17 1956

'Make Mine Music'

The first paragraph of a new column can lose or gain future readers. It should be designed to attract attention and not be cluttered with the weight, shape and shirt size of the author. Hence, the first and only insight to myself I shall expose upon you is my devotion to music. With that introduction I begin.

SPECIAL NOTES: Regular features of this column will include record recommendations . . . Next time, part I of "A History Of Jazz" . . . News a bout classical music, jazz, rock n' roll and pops . . . musical events around town . . . any comments, criticisms, or suggestions will be gratefully appreciated

MUSIC FESTIVALS: Planning a vacation? If you are going to be in the Lenox, Mass. area it's worth a trip to the Berkshire Festival. Four weeks of classical programs extend into the middle of August . . . N. Y. City's Central Park offers a pleasant evening Band Concert, yours for the taking, Sundays at 8:30 P.M. . . . August 24th and 25th is the date for a Jazz Festival at Randall's Island Stadium.

RADIO?? Remember when the family gathered around the radio for the evening's entertainment? On a recommendation of a fellow jazz fan I tuned in to Bandstand U. S. A. (WOR, SATURDAY, 8:00 P.M.) and enjoyed hearing remote (live) performances from Boston, New York and New Jersey of such famous jazz names as Count [illegible], Gerry Mulligan, The Modern Jazz Quartet, vocalist Eydye Gorme, Steve Gibson and the Red Caps. West Coast's Jimmy Guiuffre and Buddy Morrow. I didn't even touch my TV dial during the show which is split into two one hour segments.

HEARD THROUGH A TIN EAR: Classical — "Shubert's" Trout Quintet in A Major; Quartet in E Major, Op. 125; Quartet in C Minor, Op. Posthumous (12" Chamber Music Society CM-3) Chamber Music lovers will enjoy the combination of an excellent high fidelity recording coupled with a top performance of the Winterhalter string quartet . . .

THE ETUDE
BOSTON
MAY 1956

The Berkshire Music Center will be held at Tanglewood, Mass., from July 2 to August 12 in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra, conducted by Charles Munch. One of Italy's foremost composers, Goffredo Petrassi will serve as guest teacher of composition.

Muskogee, Okla.
Journal-Tribune
May 15, 1956

Receives Scholarship In Tanglewood Center

TONKAWA — Jack Ratterree, Tonkawa student at the Curtis Institute of Music in Philadelphia, Pa., has received a scholarship to the Berkshire Music Center at Tanglewood, Mass., according to word received here by his parents, Mr. and Mrs. W. E. Ratterree, 301 West Grand.

The music center is a six-week summer school of music maintained by the Boston Symphony orchestra. It was established in 1940 to provide a place where young musicians could add to their professional training under guidance of eminent musicians and teachers and provide for the study of music through experience in actual performance on an advanced level.

Ratterree will attent the camp July 2 to Aug. 12. He plans to work in Philadelphia until July and return to Tonkawa after camp for the remainder of the summer.

JUN 3 1956

Festival Ending, Another to Start

The Mozart Festival at the American Shakespeare Festival Theatre in Stratford, Conn., winds up today with two performances, matinee and evening, of the Coronation Mass and Masonic Music by the Symphony of the Air and a 90-voice chorus. . . . Tickets for this summer's Berkshire Festival go on sale tomorrow at Tanglewood, Lenox, Mass. . . . Free piano recitals will be given this week at Steinway Hall by Emily McLees on Tuesday evening and Allen Brown on Friday evening.

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JUN 7

Tanglew Opera's

Lukas Foss W Own "

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Based on Lit
Folk Tale.

Lukas Foss' "G commissioned by cast last Novembe will receive its wo complete stage pe major opera produ Department of the Center at Tanglew summer. They ope performed on Mon evenings, August 6 ducted by the co serves as a faculty composition departm shire Music Center, Boris Goldovsky, h department of this music maintained by phony Orchestra in its concerts at the B

The opera, in three poser's largest stag It is based on a litt folk tale which the heard from his moth seven and promptly at the age of eight. years later Foss aga same story, writing asking the British po teacher of English Sarah Lawrence Col to write a rhymed poser writes that th correspondence [illegible] various drafts of th was a wonder-ful not have a single arg met a year later!) contemplating [illegible]

"Griffelkin," in the composer, "is the story out into the world to mischief and [illegible] world to hell. When h world, he sees for the blue sky. This is his f In the course of this d many things human, mother with her childr discovery he becomes human: learns, even Finally, just before mi mits a good deed, and of the clock finds hims by his hell companions trial for committing Griffelkin is expelled ends as a mortal: as little human.

This, the composer's is scheduled for Euro tions in Stuttgart, Berl lation after the Tanglew ances. As has been the past productions of th Music Center, admission Griffelkin" performances Special tickets available members of the Society the Berkshire Music Ce prompt organization set tax donations to the sc untary contribution cons bership in the Friends, w numbered [illegible] individua ing $46,094.

Platter' Now Obtai

Music is about to bec ent announcement. You or your attention along tores. And the name o is popular with shoppers and Chase and Sanborn!

The introduction of a rade was made last wee Paris International Music platters in a planned serie the "Sleeping Beauty" b "Unfinished Symphony," to be purchasable each w everything from rock and

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Times

APRIL 2, 19

Here

4 NEW WORKS SET FOR TANGLEWOOD

75th

Year of Boston Symphony

Four works commissioned by the Boston Symphony Orchestra during its 75th anniversary festival this season will be performed again at the orchestra's Berkshire Music Festival next summer.

The Berkshire Festival, at Tanglewood, Beartown, Mass., will be held Friday and Saturday evenings and Sunday afternoons from July 20 to [illegible].

The commissioned works to be heard are Petrassi's Concerto for Orchestra, No. 2; Hanson's "Elegy in Memory of Serge Koussevitzky," Copland's "Symphonic Ode," and Piston's Sixth Symphony.

Seven of the twelve concerts will be conducted by Charles Munch, musical director of the Boston Symphony Orchestra.

Soloists [illegible] Adolf Busch, violinist; Rudolf Serkin, pianist; Rosalyn Tureck, pianist playing the Bach Concerto for Violin, Flute, Piano and Orchestra; Jean Pierre Rampal, flutist, and Alexander Schneider, violinist, playing the Bach Concerto for Two Violins; Alexander Hilsberg, violinist, playing the Vivaldi Concerto for Violin and Oboe; Jacob Lateiner, pianist, playing the Mozart Concerto for Two Pianos; Zino Francescatti and Samuel Mayes, who will be heard in the Brahms Concerto for Violin and 'Cello.

Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's C Minor Mass. Margaret [illegible], Phyllis Curtin and Margaret Harshaw, sopranos; Albert Da Costa, tenor, and James Pease, bass, will appear in two program excerpts.

Chamber music programs will be presented during the season concert hall at Tanglewood between July [illegible] and Aug. 4. Those to appear [illegible] Goodman, clarinetist; the Boston String Quartet, the Arts Trio, the Boston Symphony Brass Ensemble, a woodwind Quintet, the Fine Arts Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, Miss Harshaw and Mr. Serkin.

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NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755

MAY 27 1956

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Lists Programs

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FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970

MAY 25 1956

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SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954

APR 29 1956

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THE ETUDE
BRYN MAWR, PA.

MAY 1956

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Blackwell, Okla.
Journal-Tribune

Mar 15, 1956

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DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563

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JUN 7 1956

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

JUN 3 1956

Festival Ending, Another to Start

The Mozart Festival at the American Shakespeare Festival Theatre in Stratford, Conn., winds up today with two performances, matinee and evening, of the Coronation Mass and Masonic Music by the Symphony of the Air and a 90-voice chorus. . . . Tickets for this summer's Berkshire Festival go on sale tomorrow at Tanglewood, Lenox, Mass. . . . Free piano recitals will be given this week at Steinway Hall by Emily McLees on Tuesday evening and Allen Brown on Friday evening.

Weekend Traveler

(Prepared by the Conn. Motor Club, AAA)

TANGLEWOOD

This suggestion involves a pleasant trip of 46 miles from Winsted to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan in the northwest corner of the state at the junction of U. S. Route 7 and 44.

Twelve miles north on U. S. Route 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge bowl, about three miles out of Lenox. Now the group approaches the Dixey estate, the site of the Berkshire music festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, and many like the beautiful grounds outside where they loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view of the grounds is close to spectacular and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party heads into Lenox and then south on U. S. 20 for a dozen miles to Becket, where U. S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington river. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south, passing through Winsted, Torrington, Waterbury and [illegible] before ending in Bridgeport. Enroute it is crossed by U. S. Route 6 leading to Danbury and Route 63 that runs to New Haven.

[263]

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JUN 7

Tanglew
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Folk Tale.

Lukas Foss' "G
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"Griffelkin," the
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This, the composer's
is scheduled for Euro
tions in Stuttgart, Berl
soon after the Tanglew
ends. As has been the
first productions of t
Music Center, admission
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members of the Society
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Platter' Now Obta

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APRIL 2, 19

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Year of Boston Symphony

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Seven of the [illegible] concerts will be conducted [illegible] Charles Munch, music director of the Boston Symphony.

[illegible] concerts and [illegible] Carvalho, [illegible] Leonard Bernstein, [illegible] Adolf Busch, Piano concerto [illegible] Rudolf Serkin playing the Hindemith Violin Concerto, and Jose de Oliveira, pianist, playing the Piano Concerto No. [illegible] Conductors Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for Violin and 'Cello.

Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's "Coronation Mass." Margaret Williams, soprano; Albert Da Costa, tenor, and James Pease, bass, will appear in two programs of [illegible] excerpts.

Chamber music [illegible] will be presented [illegible] the theatre concert hall at Tanglewood between July [illegible] and Aug. [illegible]. Those to appear [illegible] the Kroll String Quartet, [illegible] Arts Trio, the Boston Symphony Brass Ensemble, [illegible] Woodwind Quintet, the Tanglewood Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, [illegible] Harshaw and Mr. Serkin.

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755
MAY 27 1956

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Lists Programs

The Berkshire Festival, during July and August this summer at Lenox, Mass., will not feature any composer or period to the degree which has sometimes been the case in the past.

Instead, the Boston Symphony, under the aegis of its conductor, Charles Munch, is offering six weeks of music which includes the old and the new, the popular and the unknown, and several works including chorus and orchestra.

Though the orchestral concerts open Friday night, July 6, the formal opening of the festival at its Tanglewood estate, two miles from Lenox and approximately four hours from New York by car, is July 4. The latter date raises the curtain on six chamber music concerts in the Theater-Concert hall, seating something over a thousand. On this occasion the Kroll Quartet will play music by Mozart, Prokofieff and Beethoven. Successive events, all on Wednesday evenings, will include Benny Goodman and the Boston Symphony String Quartet; Margaret Harshaw in the "Wesendonck Lieder" by Wagner; and Rudolf Serkin, pianist.

As most music lovers, however, can't arrange their schedules to drive to Tanglewood in the middle of the week, the orchestral concerts provide the major interest.

During the initial two weeks, these also will take place in the smaller hall. Opening night will offer a Mozart Concert with Benny Goodman as soloist in the Clarinet Concerto. Saturday night, July 7, the Martinu "Military Mass," will be heard along with more Mozart. Sunday afternoon, July 8, has music by Haydn, Ives, Haieff and Bach. The following week-end includes one all-Mozart concert with Luboshutz and Nemenoff, duo-pianists, and Boris Goldovsky, pianist-conductor. Two Bach concerts will be climaxed Sunday, July 15, with the "Passion According to St. John."

The following four weeks will offer the Boston Symphony, playing in the 6,000-seat music shed with conductors Munch, Pierre Monteux, Leonard Bernstein, Eleazare de Carvalho and Richard Burgin in charge. Opening night will be Friday, July 20, with Munch on the podium and the Brahms Second Symphony as the major work. Shorter pieces by Berlioz, Debussy and Ravel will precede. The first act of Wagner's "Die Walkuere" will be heard Saturday night, July 21, with Miss Harshaw, Albert Da Costa, tenor, and James Pease, baritone, as soloists. Monteux leads the final event of the week, July 22, with Schubert's Seventh Symphony and Bartok's Concerto for Orchestra as the major works.

Further discussion of later programs will appear in a subsequent article.

FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970
MAY 25 1956

Petrassi Guest Teacher

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SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 221,954
APR 29 1956

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The attraction, based by R & H on the best-selling novel "Anna and the King of Siam" is described as "an original and beautiful excursion into the rich splendors of the Far East." Among the tunes, in addition to a ballet, are "I Whistle a Happy Tune," "Hello Young Lovers," "We Kiss in a Shadow," "Something Wonderful" and "Getting to Know You."

DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563
MAY 29 1956

TV Opera Having Stage Premiere

Special to The News

BOSTON, Mass. — Lukas Foss "Griffelkin," an opera commissioned by NBC-TV and telecast last November by that network, will receive its premiere as a complete stage performance as the major opera production by the Opera Department of the Berkshire Music Center as Tanglewood, Lenox, Mass., this summer.

The opera, which will be performed on August 6 and 7, will be conducted by the composer, who also serves as a faculty member of the composition department of the Berkshire Music Center, and staged by Boris Goldovsky, head of the opera department.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751
JUN 3 1956

Festival Ending, Another to Start

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THE ETUDE
MAY 1956

The Berkshire Music Center will be held at Tanglewood, Mass., from July 2 to August 12 in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra, conducted by Charles Munch. One of Italy's foremost composers, Goffredo Petrassi will serve as guest teacher of composition.

Blackwell, Okla.
Journal-Tribune
Mar 15, 1956

Receives Scholarship In Tanglewood Center

TONKAWA — Jack Ratterree, Tonkawa student at the Curtis Institute of Music in Philadelphia, Pa., has received a scholarship to the Berkshire Music Center at Tanglewood, Mass., according to word received here by his parents, Mr. and Mrs. W. E. Ratterree, 301 West Grand.

The music center is a six-week summer school of music maintained by the Boston Symphony orchestra. It was established in 1940 to provide a place where young musicians could add to their professional training under guidance of eminent musicians and teachers and provide for the study of music through experience in actual performance on an advanced level.

Ratterree will attend the camp July 2 to Aug. 12. He plans to work in Philadelphia until July and return to Tonkawa after camp for the remainder of the summer.

Traveler

nn. Motor Club, AAA)

tiful grounds outside where they loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view of the grounds is close to spectacular and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party heads into Lenox and then south on U. S. 20 for a dozen miles to Becket, where U. S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington river. Fragments loosened by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south, passing through Winsted, Torrington, Waterbury and [illegible] before ending in Bridgeport. En-route it is crossed by U. S. Route 6 leading to Danbury and Route 63 that runs to New Haven.

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JUN 7

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APRIL 2, 1956 Times

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4 NEW WORKS SET FOR TANGLEWOOD

Music Commissioned for 75th Year of Boston Symphony

Four works commissioned by the Boston Symphony Orchestra on its seventy-fifth anniversary festival this season will be performed again at the orchestra's Berkshire Music Festival next summer.

The Berkshire Festival, at Tanglewood, near Lenox, Mass., will be held Friday and Saturday evenings and Sunday afternoons from July 20 to Aug. 12.

The commissioned works to be heard are Petrassi's Concerto for Orchestra, No. 5; Hanson's "Elegy in Memory of Serge Koussevitzky," Copland's "Symphonic Ode" and Piston's Sixth Symphony.

Seven of the twelve concerts will be conducted by Charles Munch, musical director of the Boston Symphony. . . . Concerts . . . Carvalho, Richard . . . Leonard Bernstein . . . conduct. . . . Rudolf Serkin, playing the Beethoven Piano Concerto; Jean Fournier, playing the Hindemith Violin Concerto, and Jose de Oliveira, playing the Ravel Piano Concerto. Zino Francescatti and Samuel Mayes will be heard in the Brahms Concerto for Violin and 'Cello.

Adele Addison, soprano; Eunice Alberts, contralto, and David Lloyd, tenor, will sing in Mozart's C minor Mass. Margaret Willauer and Margaret Harshaw, sopranos; Albert Da Costa, tenor, and James Pease, bass, will appear in two programs of Wagnerian excerpts.

Chamber music programs will be presented in the theater concert hall at Tanglewood between July 4 and Aug. 4. Those to appear . . . clarinetist; the Kroll String Quartet, the Juilliard String Quartet, the Boston Arts Trio, the Boston Symphony Brass Ensemble, the Boston Woodwind Quintet, the Yale Glee Club, Luboshutz and Nemenoff, duo-pianists; Boris Goldovsky and Lukas Foss, pianists, Miss Harshaw and Mr. Serkin.

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NEW YORK, N. Y.
POST
Circ. D. 372,583 S. 247,755

MAY 27 1956

FORT WAYNE, IND.
NEWS-SENTINEL
Circ. D. 75,970

MAY 25 1956

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HERALD-AMERICAN
Circ. S. 221,954

APR 29 1956

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DALLAS, TEX.
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NEW YORK, N. Y.
DAILY NEWS
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THE ETUDE
BRYN MAWR, PA.

MAY 1956

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WORDS and MUSIC

By Harriett Johnson

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and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan in the northwest corner of the state at the junction of U. S. Route 7 and 44.

Twelve miles north on U. S. Route 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge bowl, about three miles out of Lenox. Now the group approaches the Dixey estate, the site of the Berkshire music festival and the location of the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, and many like the beautiful grounds outside where they loll at ease or even walk around if it pleases them.

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Traveler

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JUN 7

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325
JU[illegible] 1956

Tanglewood to Have Opera's Stage Debut

Lukas Foss Will Conduct His Own "Griffelkin"

Work Commissioned for NBC-TV and Telecast Last November Will Be Presented August 6-7 — Story, Based on Little-Known German Folk Tale.

Lukas Foss' "Griffelkin," an opera commissioned by NBC-TV and telecast last November by that network, will receive its world premiere as a complete stage performance as the major opera production by the Opera Department of the Berkshire Music Center at Tanglewood in Lenox this summer. The opera, which will be performed on Monday and Tuesday evenings, August 6 and 7, will be conducted by the composer, who also serves as a faculty member of the composition department of the Berkshire Music Center, and staged by Boris Goldovsky, head of the opera department of this summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival.

The opera, in three acts, is the composer's largest stage work to date. It is based on a little-known German folk tale which the composer first heard from his mother at the age of seven and promptly set as an opera at the age of eight. Twenty-three years later Foss again turned to the same story, writing a synopsis and asking the British poet, Alastair Reid, teacher of English literature at Sarah Lawrence College in New York, to write a rhymed libretto. The composer writes that there "followed a correspondence of some thickness and various drafts of the libretto. Reid was a wonderful collaborator—we did not have a single argument (until we met a year later!) We are now contemplating more work together."

"Griffelkin," in the words of the composer, "is the story of a devil sent out into the world to do 24 hours of mischief and evil . . . to change the world to hell. When he arrives in the world, he sees for the first time 'the blue sky.' This is his first 'discovery.' In the course of this day he discovers many things human—love, death, a mother with her children. With each discovery he becomes himself more human: learns, even falls in love. Finally, just before midnight he commits a good deed, and at the stroke of the clock finds himself surrounded by his hell-companions, and put on trial for committing a good deed. Griffelkin is expelled from Hell and ends as a mortal: as a little boy, a little human."

This, the composer's second opera is scheduled for European productions in Stuttgart, Berlin and Stockholm after the Tanglewood performances. As has been the case with all past productions of the Berkshire Music Center, admission to the "Griffelkin" performances will be by special tickets available only to the members of the Society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the school. A voluntary contribution constitutes membership in the Friends, who last year numbered 4715 individuals contributing $46,094.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246
JUN 8 1956

Tanglewood will have to share the Boston Symphony orchestra with Leningrad and Moscow this year. Aug. 22 Director Charles Munch will set forth for a European tour that will include Leningrad and Moscow. There was no wasted time between the invitation from Russia and the acceptance by the Boston Symphony. The cabled invitation came in the morning yesterday and acceptance was cabled back as soon as received.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081
JUN 9 1956

(Copyright ltr.)

Tanglewood Box Office Opens Sales Monday

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,923
JUN 1 8 1956

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[264]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 58,[illegible]
JUN 10 1956

MUSIC

City Symphony Musicians To Attend Annual Workshop

By GORDON E. ARMSTRONG

According to Harold Kendrick, enterprising young manager of the New Haven Symphony, a good sized delegation of local symphony musicians is planning to attend the Fourth Annual Musician's Workshop of the American Symphony Orchestra League, to be held on Friday and Saturday of this week in Providence, R. I. The Workshop, held in conjunction with the National Convention of the League, will be the first to attract a large number of musicians in the East. Former convention programs which included this educational phase, a comparatively new activity of the League, were held in Indiana and Ohio.

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The purpose of the Musician's Workshops is to assist orchestra musicians in their professional work. A number of first chair musicians from the Boston, Philadelphia, Pittsburgh, and New York Philharmonic Orchestras will conduct the workship sessions in Providence this week. They will give advice and counsel on instrumental techniques, discuss matters of orchestral repertoires, and help the attending musicians with their individual problems. Richard Burgin, concertmaster of the Boston Symphony, is to be one of the instructors in this fourth Musician's Workshop.

Kendrick is to be one of the speakers at a seminar for orchestra managers, another workshop program scheduled for Thursday when the convention officially gets under way. A number of prominent composers, including Aaron Copland, Virgil Thomson, Norman Dello Joio, and others, will participate in a seminar for the visiting musicians on Friday. Other workshops during the convention will be devoted to such allied interests as arts councils, women's associations, conductors and youth orchestras. Incidentally, Kendrick is a former vice president of the American Symphony Orchestra League. The New Haven Symphony is, of course, a member of the organization.

Concert Tonight By Yale Glee Club

The Yale Glee Club will give its annual Commencement Concert this evening at 8:30 in Woolsey Hall. Fenno Heath will conduct the singers in the program which will highlight offerings by the Semi-Chorus and the Whiffenpoofs. The Glee Club numbers will include the usual wide variety of secular and religious works of the past and present with a generous sprinkling of foreign and American folk songs as well as the inevitable Yale song group. Several of the folk song presentations will be sung as arranged by the beloved former Yale Glee Club conductor, Marshall Bartholomew, while the present director's musical setting of Three Landscapes by T. S. Eliot, will be of special interest this evening.

The Yale singers will make their first transcontinental tour since 1948 this week with an itinerary which includes some 13 cities. The club will leave New York [illegible] on Wednesday and give its first concert that evening in Cincinnati. Succeeding appearances will be made in Louisville, Kansas City, Denver, Salt Lake City, Pasadena, Long Beach (California), Santa Barbara, San Francisco, Portland, Seattle, Spokane, and Minneapolis.

Following the coming tour, which is to be made entirely by air, the club will go into intensive rehearsals for its forthcoming Tanglewood debut with the Boston Symphony on Saturday, July 7. The young singers have been signally honored by an invitation to participate in this concert which marks the first time that music composed for male chorus and orchestra has been included in a Berkshire Festival concert. Contemporary works by Henry Cowell and Bohuslav Martinu will be sung by the Yale singers, assisted by the Boston Orchestra.

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Actually, Miss Voorhees resigned from her Center Church post two years ago, but she has stayed on since then in order that a suitable candidate to replace her might be found. Recently he was found in the person of James Dendy, who returned here from Chicago to do graduate work at the Yale Music School from which he received a B.Mus. degree in 1949. For the past six years, he has been organist and choirmaster of Grace Episcopal Church in Hinsdale, Ill., and he has also served as the assistant editor of the National Organist magazine—Diapason.

Miss Voorhees will continue her teaching activities as a member of the National Association of Teachers of Singing and also go on with her instruction in organ and piano. A Fellow of the American Guild of Organists and a Fellow of Westminster Choir College, she is a former pupil of two great French organists—Widor and Vierne—with both of whom she studied at various times in Paris.

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Mr. Berman adds that a generous amount of encores will be in store for the patrons this summer. In planning the music he says that room has been left for the performances of a number of lighter works which will not be listed in the printed program.

Incidentally, patrons of the New Haven Symphony's regular Woolsey Hall series will enthuse over the picture preview on this page of guest artists scheduled to perform with the orchestra next season.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550
AUG 19 1956

Peruvian Student

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

JUN 1956

Tanglewood to Have Opera's Stage Debut

Lukas Foss Will Conduct His Own "Griffelkin"

Work Commissioned for NBC-TV and Telecast Last November Will Be Presented August 6-7. — Story, Based on Little-Known German Folk Tale.

Lukas Foss' "Griffelkin," an opera commissioned by NBC-TV and telecast last November by that network, will receive its world premiere as a complete stage performance as the major opera production by the Opera Department of the Berkshire Music Center at Tanglewood in Lenox this summer. The opera, which will be performed on Monday and Tuesday evenings, August 6 and 7, will be conducted by the composer, who also serves as a faculty member of the composition department of the Berkshire Music Center, and staged by Boris Goldovsky, head of the opera department of this summer school of music maintained by the Boston Symphony Orchestra in conjunction with its concerts of the Berkshire Festival.

The opera, in three acts, is the composer's largest stage work to date. It is based on a little-known German folk tale which the composer first heard from his mother at the age of seven and promptly set as an opera at the age of eight. Twenty-three years later Foss again turned to the same story, writing a synopsis and asking the British poet, Alastair Reid, teacher of English literature at Sarah Lawrence College in New York, to write a rhymed libretto. The composer writes that there "followed a correspondence of some 50 letters and various drafts of the libretto. Reid was a wonderful collaborator—we did not have a single argument (until we met a year later!) We are now contemplating more work together."

"Griffelkin," in the words of the composer, "is the story of a devil sent out into the world to do 24 hours of mischief and evil . . . to change the world to hell. When he arrives in the world, he sees for the first time 'the blue sky.' This is his first 'discovery.' In the course of this day he discovers many things human—love, death, a mother with her children. With each discovery he becomes himself more human: learns, even falls in love. Finally, just before midnight he commits a good deed, and at the stroke of the clock finds himself surrounded by his hell-companions and put on trial for committing a good deed. Griffelkin is expelled from Hell and ends as a mortal: as a little boy, a little human."

This, the composer's second opera is scheduled for European productions in Stuttgart, Berlin and Stockholm after the Tanglewood performances. As has been the case with all past productions of the Berkshire Music Center, admission to the "Griffelkin" performances will be by special tickets available only to the members of the Society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the school. A voluntary contribution constitutes membership in the Friends, who last year numbered 4715 individuals contributing $46,094.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 8 1956

Tanglewood will have to share the Boston Symphony orchestra with Leningrad and Moscow this year. Aug. 22 Director Charles Munch will set forth for a European tour that will include Leningrad and Moscow. There was no wasted time between the invitation from Russia and the acceptance by the Boston Symphony. The cabled invitation came in the morning yesterday and acceptance was cabled back as soon as received.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 113,081

JUN 9 1956

(Copyright ER)

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUN 1 8 1956

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 55,135

JUN 1 0 1956

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CINCINNATI, OHIO
ENQUIRER
Circ. D. 220,412 - S. 282,550
AUG 1 9 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604
JUN 10 1956

Berkshire Music Center Sets Concerts Open to "Friends"

The Berkshire Music Center, summer school of the Boston Symphony Orchestra, is now preparing for its 14th year at Tanglewood, Lenox, Mass., which will commence with the arrival of some 400 students from all parts of the United States, from Canada and Europe on Sunday, July 1. Charles Munic, Music Director of the Boston Symphony, is Director of the Center; Ralph Berkowitz is dean, and faculty members include Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first-chair members of the Boston Symphony.

Young musicians of high skill — instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the Orchestra's summer music school. A voluntary contribution constitutes membership in the Friends, who at the end of the summer of 1955 totalled 4,715 individuals contributing $46,094.00. Last summer was the first time that the Berkshire Music Center also benefitted from the Rockfeller Foundation's five-year matching grant for all money raised over $15,000 from outside sources.

The complete schedule of student performances for 1956 follows:

Department I (Orchestra): Music Shed, 8:30 P.M., July 5, 12, 19, 26, August 2; 3:00 P.M., Saturday, August 11. Six full programs of large-scale symphonic music performed by the orchestra of scholarship students playing under the direction of Eleazar de Carvalho, Richard Burgin, Lukas Foss and the most outstanding student conductors.

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Department II (Chorus): Theatre, 8:30 P.M., July 16, 24. Hugh Ross conducting the Tanglewood Choir in two programs of great choral music.

Department III (Composition): Chamber Music Hall, 8:30 P.M., July 15, 22; 3:00 P.M., July 28, August 4. Student composers discussing their own and fellow students' works.

Department IV (Opera): Theatre, 8:30 P.M., July 24 — Scenes from Mozart operas. Theatre, 8:30 P.M., July 30 — Four complete acts from 19th century operas.

Department IV (Opera): Theatre, 8:30 P.M., August 6, 7. The stage premiere of Lukas Foss "Griffelkin" conducted by the composer and staged by Boris Goldovsky.

Department V (Tanglewood Study Group). From time to time during the course of the season this group of musical amateurs and enthusiasts will give demonstrations of its work under the supervision of Ingolf Dahl.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
JUN 10 1956

Student Performances Are Scheduled at Tanglewood

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Student Composers

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A complete calendar of events, listing all student activities of the Berkshire Music Center as well as all the programs of the Berkshire Festival by the Boston Symphony Orchestra, is now available and may be had by writing to the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241
JUN 11 1956

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
JUN 14 1956

Tanglewood Tales

Registrar Edith M. Bossler advises that the Berkshire Music Center still needs "first-rate" bassoon players, violists and cellists to round out the 100 scholarship students who make up the student symphony orchestra. The Festival Chorus, composed of opera and chorus students, who this summer will sing such major works as the third act of Wagner's "Die Meistersinger" with the Boston Symphony Orchestra conducted by Charles Munch, and the "Kyrie" and "Gloria" from Mozart's C Minor Mass, conducted by Leonard Bernstein, has still need of good tenors and basses. Applications, especially for Festival Chorus singers and Department V students (Tanglewood Study Group) remain open until July 1.

* * *

When Hugh Ross, who heads the chorus department of the Berkshire Music Center, returns to Tanglewood this summer, it will be with a bride. The popular choral conductor was married during May to the former Ruth Reilly of New York City, and the Rosses will be living this summer in Stockbridge on the old Sedgwick estate.

Visitors to Tanglewood this season will note some changes planned and carried out by workmen under the supervision of superintendent Ward Gaston. Some repairs have been made in the stage of the 6,000-seat Music Shed whose winter shutters came off this week. The ticket office has been enlarged and separated from the office of the Friends of the Berkshire Music Center, with a new entrance from the Tanglewood grounds. Extensive landscaping has also been carried out, with new maples and screening evergreens planted.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUN 11 1956

Students at Music Center to Give Many Summer Programs

Numerous performances by students of the Berkshire Music center will be given during the course of this summer's Berkshire festival by the Boston Symphony orchestra at Tanglewood, Lenox, it was announced today.

In 14th Year

This orchestra's music school is preparing for its 14th year, which will commence with the arrival of some 400 students from all parts of the U.S.A., Canada and foreign countries on Sunday, July 1. The Berkshire Music center has Charles Munch, music director of the Boston Symphony orchestra, as director; Aaron Copland as assistant director; Ralph Berkowitz as dean; and such eminent musicians on its faculty as Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first-chair members of the Boston Symphony orchestra.

Young musicians of high skill — instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the experience of group performance. As in the past their concerts are open to those who enroll in the Society of Friends of the Berkshire Music center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes membership in the Friends, who at the end of the summer of 1955 totalled 4,715 individuals contributing $46,094. Last summer was the first time that the Berkshire Music center also benefitted from the Rockefeller foundation's five-year matching grant for all money raised over $15,000 from outside sources.

Performance Schedule

The schedule of student performances for 1956 follows:

Department I (Orchestra): Music Shed, 8.30 P.M. July 5, 12, 19, 26, Aug. 2; 3 P.M., Aug. 11. Six programs of large-scale symphonic music performed by the orchestra of scholarship students under the direction of Eleazar de Carvalho, Richard Burgin, Lukas Foss and the most outstanding student conductors.

Department I (Chamber Music): Chamber Music Hall, 10 A.M. July 8, 15, 22, 29, Aug. 5, 12. Six Sunday morning programs of chamber music by outstanding students.

Department II (Chorus): Theater, 8.30 P.M., July 16, 24. Hugh Ross conducting the Tanglewood choir in two programs of great choral music.

Department III (Composition): Chamber Music Hall, 8.30 P.M. July 15, 22; 3 P.M. July 28, Aug. 4. Student composers discussing their own and fellow students' works.

Department IV (Opera): Theater, 8.30 P.M. July 24, Scenes from Mozart operas. Theater 8.30 P.M. July 30, Four complete acts from 19th century operas.

Department IV (Opera): Theater, 8.30 P.M. Aug. 6, 7. The stage premiere of Lukas Foss' "Griffelkin" conducted by the composer and staged by Boris Goldovsky.

Department V (Tanglewood Study Group): From time to time during the course of the season this group of musical amateurs and enthusiasts will give demonstrations of its work under the supervision of Ingolf Dahl.

A complete calendar of events, listing all student activities of the Berkshire Music center as well as all the programs of the Berkshire festival by the Boston Symphony orchestra, is now available and may be had by writing to the Friends of the Berkshire Music Center, Tanglewood, Lenox.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 253,604

JUN 10 1956

Berkshire Music Center Sets Concerts Open to "Friends"

The Berkshire Music Center, summer school of the Boston Symphony Orchestra, is now preparing for its 14th year at Tanglewood, Lenox, Mass., which will commence with the arrival of some 400 students from all parts of the United States, from Canada and Europe on Sunday, July 1. Charles Munic, Music Director of the Boston Symphony, is Director of the Center; Ralph Berkowitz is dean, and faculty members include Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first-chair members of the Boston Symphony.

Young musicians of high skill — instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the Orchestra's summer music school. A voluntary contribution constitutes membership in the Friends, who at the end of the summer of 1955 totalled 4,715 individuals contributing $46,094.00. Last summer was the first time that the Berkshire Music Center also benefitted from the Rockfeller Foundation's five-year matching grant for all money raised over $15,000 from outside sources.

The complete schedule of student performances for 1956 follows:

Department I (Orchestra): Music Shed, 8:30 P.M., July 5, 12, 19, 26, August 2; 3:00 P.M., Saturday, August 11. Six full programs of large-scale symphonic music performed by the orchestra of scholarship students playing under the direction of Eleazar de Carvalho, Richard Burgin, Lukas Foss and the most outstanding student conductors.

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Department IV (Opera): Theatre, 8:30 P.M., August 6, 7. The stage premiere of Lukas Foss "Griffelkin" conducted by the composer and staged by Boris Goldovsky.

Department V (Tanglewood Study Group). From time to time during the course of the season this group of musical amateurs and enthusiasts will give demonstrations of its work under the supervision of Ingolf Dahl.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372

JUN 10 1956

Student Performances Are Scheduled at Tanglewood

Boston, June 9—Numerous performances by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox. This orchestra's music school in the Berkshire nills is now preapring for its 14th year, which will commence with the arrival of some 400 students from all parts of the United States, Canada and foreign countries on Sunday, July 1.

The Berkshire Music Center has Charles Munch, music director of the Boston Symphony Orchestra, as director; Aaron Copland as assistant director; Ralph Berkowitz as dean; and such eminent musicians on its faculty as Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl, and first-chair members of the Boston Symphony Orchestra.

Group Concerts

Young musicians of high skill—instrumentalists, conductors and singers—many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school.

A voluntary contribution constitutes membership in the Friends, who at the end of the summer of 1955 totalled 4,715 individuals contributing $46,094. Last summer was the first time that the Berkshire Music Center also benefitted from the Rockefeller Foundation's five-year matching grant for all money raised over $15,000 from outside sources. The complete schedule of student performances for 1956 follows:

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Dept. 1 (Chamber Music); Chamber Music Hall, 10 a. m., July 8, 15, 22, 29, Aug. 5, 12. Six Sunday morning programs of chamber music played by outstanding students.

Dept. 2 (Chorus): Theater, 8.30 p. m. July 16, 24. Hugh Ross conducting the Tanglewood Choir in two programs of great choral music.

Student Composers

Dept. 3 (Composition): Chamber Music Hall, 8.30 p. m., July 15, 22; 3 p. m., July 28, Aug. 4. Student composers discussing their own and fellow students' works.

Dept. 4 (Opera): Theater, 8.30 p. m., July 24—Scenes from Mozart operas. Theater, 8.30 p. m., July 30—Four complete acts from 19th-century operas.

Dept. 4 (Opera): Theater, 8.30 p. m., Aug. 6, 7. The stage premiere of Lukas Foss' "Griffelkin" conducted by the composer and staged by Boris Goldovsky.

Dept. 5 (Tanglewood study group). From time to time during the course of the season this group of musical amateurs and enthusiasts will give demonstrations of its work under the supervision of Ingolf Dahl.

A complete calendar of events, listing all student activities of the Berkshire Music Center as well as all the programs of the Berkshire Festival by the Boston Symphony Orchestra, is now available and may be had by writing to the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

New England Newscap Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUN 11 1956

Berkshire Students Events

Numerous performances by students of the Berkshire Music Center will be given during the course of this Summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's music school in the Berkshire Hills is now preparing for its 14th year. The Berkshire Music Center has Charles Munch, music director of the Boston Symphony Orchestra, as director; Aaron Copland as assistant director; Ralph Berkowitz as dean, and such eminent musicians on its faculty as Eleazar de Carvalho, Hugh Ross, Boris Goldovsky, Goffredo Petrassi, Lukas Foss, Irving Fine, William Kroll, Ingolf Dahl and first-chair members of the Boston Symphony Orchestra.

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Department IV (Opera): Theatre, 8:30 p. m., Aug. 6, 7. The stage premiere of Lukas Foss' "Griffelkin," conducted by the composer and staged by Boris Goldovsky.

Department V (Tanglewood Study Group). From time to time during the course of the season this group of musical amateurs and enthusiasts will give demonstrations of its work under the supervision of Ingolf Dahl.

A complete calendar of events, listing all student activities of the Berkshire Music Center as well as all the programs of the Berkshire Festival by the Boston Symphony Orchestra, is now available and may be had by writing to the Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 14 1956

Tanglewood Tales

Registrar Edith M. Bossler advises that the Berkshire Music Center still needs "first-rate" bassoon players, violists and cellists to round out the 100 scholarship students who make up the student symphony orchestra. The Festival Chorus, composed of opera and chorus students, who this summer will sing such major works as the third act of Wagner's "Die Meistersinger" with the Boston Symphony Orchestra conducted by Charles Munch, and the "Kyrie" and "Gloria" from Mozart's C Minor Mass, conducted by Leonard Bernstein, has still need of good tenors and basses. Applications, especially for Festival Chorus singers and Department V students (Tanglewood Study Group) remain open until July 1.

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When Hugh Ross, who heads the chorus department of the Berkshire Music Center, returns to Tanglewood this summer, it will be with a bride. The popular choral conductor was married during May to the former Ruth Reilly of New York City, and the Rosses will be living this summer in Stockbridge on the old Sedgwick estate.

Visitors to Tanglewood this season will note some changes planned and carried out by workmen under the supervision of superintendent Ward Gaston. Some repairs have been made in the stage of the 6,000-seat Music Shed whose winter shutters came off this week. The ticket office has been enlarged and separated from the office of the Friends of the Berkshire Music Center, with a new entrance from the Tanglewood grounds. Extensive landscaping has also been carried out, with new maples and screening evergreens planted.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUN 11 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
TORRINGTON, Conn.
Independent Republican
Circ. 10,140
JUN 14 1956

Weekend Traveler

(Prepared by the Conn. Motor Club, AAA)

TANGLEWOOD

This suggestion involves a pleasant trip of 100 miles to a spot with literary and musical overtones, Tanglewood in the Berkshires. Here the Boston Symphony appears every summer in a series of concerts.

The first part of the trip is to Canaan in the northwest corner of the state at the junction of U.S. Route 7 and 44. Twelve miles north on U.S. 7 is Great Barrington, a summer and winter vacation resort center. Just before entering the town the party passes the fair grounds where the annual fair in September is one of the state's biggest.

A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, the site of the Berkshire Music Festival and the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," as well as his "Tanglewood Tales."

On this estate, now owned by the Boston Symphony, is the music shed where the concerts are given. Two types of accommodations are available. Some prefer to be in the music shed itself, closer to the music and seated, but many like the beautiful grounds outside where they may loll at ease or even walk around if it pleases them.

A visit offers an entertaining spectacle, even in addition to the music. Those who prefer to be outside the shed present an amazing contrast in costumes covering almost the entire field of attire. The first-time visitor is apt to get the impression that this is a giant "come as you are" party where everyone arrives garbed as they were when the invitation was received.

The view from the grounds is close to spectacular, and the visitor might be advised to attend the concert, picnic on the grounds after it, and then take a short tour. The formal garden is a must on the list.

Leaving, the party heads into Lenox and then south on U.S. 20 for a dozen miles to Becket where U.S. 20 cuts east, but the party heads south on Route 8. About 13 miles from here near New Boston is a view of Hanging Mountain, a perpendicular cliff about 300 feet high. Jutting out above the base are masses of rock that appear ready to plunge into the Farmington River. Fragments loosed by the rain and frost do sometimes come crashing down with tremendous force.

Route 8 continues south, passing through Winsted, Torrington, Waterbury and Naugatuck before ending in Bridgeport. En route it is crossed by U.S. Route 6 leading to Danbury and Route 63 that runs to New Haven.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
LEWISTON-AUBURN,
Maine
Republican
Circ. 15,490
JUN 15 1956

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872
JUN 16 1956

LEWISTON EVENING JOURNA

RECEIVES MASTER'S DEGREE—Maurice C. Carbonneau, 326 South Ave., received a Master's degree in music Tuesday, from the New England Conservatory of Music, Boston, Mass. He is a baritone and majored in voice. While at the conservatory he was a member of the Phi Mu Alpha fraternity and received a scholarship to the Berkshire Music Festival. He is presently employed in the music department of the Boston Public Library and is also a soloist at St. Paul's Cathedral. He gave a voice recital in Brown Hall, Boston, last Feb. 27.

Prospects for Concerts,

E. Power Biggs will be organ soloist at the Pops Wednesday evening.

Modern Chamber Series Planned for Tanglewood

Two concerts of modern chamber music will be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra. Guest artists will be announced later. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, will each display a work by a former student of the school's composition department. These concerts will be open on a non-reserved seat basis to Friends of the Berkshire Music Center, whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky, and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are Serenade for String Quintet by Ben Weber of New York City, and "Sabrina Fair," a suite of songs for tenor, strings, and piano by Alvin Epstein of Hartford, Conn. Mr. Epstein was a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel de Falla, Darius Milhaud, and Goffredo Petrassi. Mr. Petrassi, Italian composer, will be guest teacher of composition in the Berkshires this summer. The commissioned works are Quintet for Bassoon and Strings by Leland Smith of the University of Chicago's Music Department, and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by the Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

The Berkshire Festival Shed series is preceded by two week ends of concerts by the chamber section of the Boston Symphony orchestra, the popular "Bach-Mozart" concerts given in the intimate 1,200-seat Theatre-Concert Hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as the guest conductors. Seats for these two week ends, July 6-7-8 and July 13-14-15 are already scarce, with the latter week end almost sold out. Great interest attaches to the Tanglewood debut, as soloist in Mozart's Concerto for Clarinet (K. 622), of eminent jazz musician Benny Goodman. Other soloists are; vocalists Adele Addison, Florence Kopleff, David Lloyd, Mac Morgan, James Joyce; duo pianists Luboshutz and Nemenoff, opera director Boris Goldovsky appearing as a pianist; William Kroll, violinist; the Yale Glee club; and Doriot Anthony Dwyer, first flutist of the Boston Symphony.

Six Wednesday evening chamber music concerts, are also given during the Festival, July 4-August 8, proceeds going to the Berkshire Music Center's Revolving Scholarship fund. Benny Goodman, Rudolf Serkin, Zino Francescatti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the Boston Symphony String Quartet, the Brass Ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Beaux Arts Trio, the Boston Symphony Woodwind Quartet are the performers.

For detailed Berkshire Festival programs, for a complete list of the summer's more than 40 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544
JUN 17 1956

Chicago's Fromm Foundation Donates Chamber Music Concerts to Berkshires

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

★ ★ ★

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the Summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Former Students

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York city; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this Summer. The commissioned work are "Quintet for Bassoon and Strings" by Leland Smith of The University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118
JUN 19 1956

Berkshire Festival Box Office Opens At Tanglewood

A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony orchestra at Tanglewood, Lenox, is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box-office at the main gate at Tanglewood. The six-week season of 24 concerts, from July 4 to August 12, anticipates a banner season, on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box-office.

1956's pattern of 12 concerts by the 104-piece Boston Symphony orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin as guest conductors, calls for four week ends, July 20-August 12. Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center Students, Act I of "Die Walkure" and the opening and final scene of Act III of "Die Meistersinger". Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists; and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
TORRINGTON, Conn.
Independent Republican
Circ. 10,140

JUN 14 1956

Weekend Traveler

(Prepared by the Conn. Motor Club, AAA)

TANGLEWOOD

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A few miles beyond town Route 183 angles off to the left. After a few more miles Route 183 crosses Route 102 and curves around a beautiful lake known as the Stockbridge Bowl, about three miles out of Lenox. Now the group approaches the Dixey Estate, the site of the Berkshire Music Festival and the little red house in which Nathaniel Hawthorne wrote his famous book, "The House of the Seven Gables," as well as his "Tanglewood Tales."

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Route 8 continues south, passing through Winsted, Torrington, Waterbury and Naugatuck before ending in Bridgeport. En route it is crossed by U.S. Route 6 leading to Danbury and Route 63 that runs to New Haven.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
LEWISTON-AUBURN,
Maine
Republican
Circ. 15,490

JUN 15 1956

LEWISTON EVENING JOURNA

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 16 1956

RECEIVES MASTER'S DEGREE—Maurice C. Carbonneau, 326 South Ave., received a Master's degree in music Tuesday, from the New England Conservatory of Music, Boston, Mass. He is a baritone and majored in voice. While at the conservatory he was a member of the Phi Mu Alpha fraternity and received a scholarship to the Berkshire Music Festival. He is presently employed in the music department of the Boston Public Library and is also a soloist at St. Paul's Cathedral. He gave a voice recital in Brown Hall, Boston, last Feb. 27.

Prospects for Concerts,

E. Power Biggs will be organ soloist at the Pops Wednesday evening.

Modern Chamber Series Planned for Tanglewood

Two concerts of modern chamber music will be given in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra. Guest artists will be announced later. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, will each display a work by a former student of the school's composition department. These concerts will be open on a non-reserved seat basis to Friends of the Berkshire Music Center, whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky, and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are Serenade for String Quintet by Ben Weber of New York City, and "Sabrina Fair," a suite of songs for tenor, strings, and piano by Alvin Epstein of Hartford, Conn. Mr. Epstein was a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel de Falla, Darius Milhaud, and Goffredo Petrassi. Mr. Petrassi, Italian composer, will be guest teacher of composition in the Berkshires this summer. The commissioned works are Quintet for Bassoon and Strings by Leland Smith of the University of Chicago's Music Department, and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by the Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

The Berkshire Festival Shed series is preceded by two week ends of concerts by the chamber section of the Boston Symphony orchestra, the popular "Bach-Mozart" concerts given in the intimate 1,200-seat Theatre-Concert Hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as the guest conductors. Seats for these two week ends, July 6-7-8 and July 13-14-15 are already scarce, with the latter week end almost sold out. Great interest attaches to the Tanglewood debut, as soloist in Mozart's Concerto for Clarinet (K. 622), of eminent jazz musician Benny Goodman. Other soloists are: vocalists Adele Addison, Florence Kopleff, David Lloyd, Mac Morgan, James Joyce; duo pianists Luboshutz and Nemenoff, opera director Boris Goldovsky appearing as a pianist; William Kroll, violinist; the Yale Glee club; and Doriot Anthony Dwyer, first flutist of the Boston Symphony.

Six Wednesday evening chamber music concerts, are also given during the Festival, July 4 August 8, proceeds going to the Berkshire Music Center's Revolving Scholarship fund. Benny Goodman, Rudolf Serkin, Zino Francescatti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the Boston Symphony String Quartet, the Brass Ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Beaux Arts Trio, the Boston Symphony Woodwind Quartet are the performers.

For detailed Berkshire Festival programs, for a complete list of the summer's more than 40 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 374,544

JUN 17 1956

Chicago's Fromm Foundation Donates Chamber Music Concerts to Berkshires

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

★ ★ ★

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the Summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4-August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Former Students

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York city; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of The Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffredo Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this Summer. The commissioned work are "Quintet for Bassoon and Strings" by Leland Smith of The University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

New England Newscrp Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,118

JUN 19 1956

Berkshire Festival Box Office Opens At Tanglewood

A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony orchestra at Tanglewood, Lenox, is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box-office at the main gate at Tanglewood. The six-week season of 24 concerts, from July 4 to August 12, anticipates a banner season, on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box-office.

1956's pattern of 12 concerts by the 104-piece Boston Symphony orchestra, which Music Director Charles Munch conducts, and with Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin as guest conductors, calls for four week ends, July 20-August 12. Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center Students, Act I of "Die Walkure" and the opening and final scene of Act III of "Die Meistersinger". Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists; and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • HAncock 6-9297
Variety
NEW YORK, N. Y.
Weekly Amusements
JUN 20 1956

NEW CHAMBER MUSIC GETS FROMM BACKING

Boston, June 19.

Two concerts of modern chamber music, bonus for visitors to Berkshire Festival, will be given in the theatre-concert hall at Tanglewood, Lenox, Mass., July 9 and 23, by the Fromm Music Foundation of Chicago. Performers will be members of the Boston Symphony and guest artists, to be picked. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music Centre, will each display a work by a former student.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538
JUN 20 1956

Tanglewood Back in Business

TANGLEWOOD—The box office at the main gate of Tanglewood has been opened for the season and a brisk demand for tickets for the 1956 Berkshire Festival has been reported by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. The six-week season of 24 concerts, from July 4 to Aug. 12, may top all previous attendance records if subscription sales continue at the present pace, BSO officials said today. Last year the Festival drew an all-time record crowd of 136,087 persons.

Office Open Daily

All remaining tickets for the Tanglewood season are now on sale at the box office, which is open Monday through Saturday from 9 a.m. to 5 p.m. The box office will also be open Sundays commencing July 1, with the start of the 14th season of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts.

The 1956 pattern of 12 concerts by the 101-piece Boston Symphony Orchestra, with Charles Munch as conductor, will have as guest conductors this summer Pierre Monteux, Leonard Bernstein, Eleazar de Carvalho and Richard Burgin. The 12 major concerts will be given over four weekends, July 20 to Aug. 12.

First Performances

Features of the Shed season will be first performances at Tanglewood of four symphonic works commissioned during the current season, the 75th anniversary of the Boston Symphony Orchestra, from noted modern composers Howard Hanson, Walter Piston, Goffredo Petrassi and Aaron Copland; and two all-Wagner programs with Metropolitan Opera stars Margaret Harshaw and Albert Da Costa, other soloists and the Festival Chorus of Berkshire Music Center students, Act I of "Die Walkure" and the opening and final scene of Act III of "Die Meistersinger." Other noted soloists during the Shed season are Rudolf Serkin and Jocy de Oliveira, pianists; Zino Francescatti and Ruth Posselt, violinists, and vocalists Phyllis Curtin, Eunice Alberts, Marguerite Willauer, James Pease and David Lloyd.

The Berkshire Festival Shed series is preceded by two weekends of concerts by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts given in the 1,200-seat Theater-Concert Hall under the direction of Charles Munch, with Lukas Foss, Hugh Ross, Boris Goldovsky and Pierre Luboshutz as guest conductors.

Six Wednesday evening chamber music concerts are also given during the Festival, July 4-Aug. 8, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund. Benny Goodman, Rudolf Serkin, Zino Frances atti (accompanied by Artur Balsam), Margaret Harshaw, the Kroll String Quartet, the Boston Symphony String Quartet, the Brass Ensemble of the orchestra under the direction of BSO trumpeter Roger Voisin, the Beaux Arts Trio, the Boston Symphony Woodwind Quartet are the performers.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634
JUN 20 1956

Tanglewood

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its 14th season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4 to August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357
JUN 21 1956

Around Berkshire

To Visit Trolley Museum

PITTSFIELD—A group of local enthusiasts will visit the old trolley car museum at Brandon, Conn., Sunday. The museum houses a collection of old-time trolley cars in operation and has attracted the attention of several employes of the Berkshire Street Railway company who formerly worked on trolleys here.

* * *

Mission Church 100 Years Old

SOUTH LEE—The Church of the Good Shepherd will observe the 100th anniversary tomorrow of its founding as a mission of St. Paul's church, Episcopal, of Stockbridge.

The church, located on Route 102, across the Housatonic from the Hurlbut Paper mill, became a diocesan mission in 1953. Its present vicar is Rev. Douglas J. Berndt, rector of St. George's church, Episcopal, of Lee.

* * *

Tanglewood Selling Tickets

LENOX—The box office at the main gate of Tanglewood has been opened for the season and a brisk demand for tickets for the 1956 Berkshire Festival has been reported by Thomas D. Perry, Jr., manager of the Boston Symphony orchestra. The six-week season of 24 concerts, from July 4 to Aug. 12, may top all previous attendance records if subscription sales continue at the present pace, BSO officials said today. Last year the Festival drew an all-time record crowd of 136,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box office, which is open Monday through Saturday from 9 a. m. to 5 p. m. The box office will also be open Sunday commencing July 1, with the start of the 14th season of the Berkshire Music center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928
JUN 21 1956

400 To Study At Tanglewood

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in connection with the annual Berkshire Festival concerts, July 4-August 12, has passed the 325 mark, Miss Edith A. Bossler, registrar, reports. Additional applications are being processed daily, until the full enrollment of some 400 is reached. To date, students have been enrolled from 37 states, Canada and thirteen foreign countries.

The Berkshire Music Center, founded in 1940, will open its fourteenth session on Sunuday afternoon, July 1, when students will be welcomed by Dr. Charles Munch, music director of the Boston Symphony Orchestra, in his capacity as director of the summer music school. Composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Gail W. Rector, assistant manager of the orchestra, is executive secretary.

Students at Tanglewood study orchestra playing and conducting under Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra of Rio de Janeiro, while department head Leonard Bernstein is on leave of absence; choral singing and conducting under Hugh Ross; composition from Mr. Copland and Italian modern composer Goffredo Petrassi; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ingolf Dahl. Since enrollment in the latter may be for either the full six weeks or for periods of four weeks or two weeks, applications for this department are still being accepted.

Advertiser
NEW CANAAN, Conn.
Weekly Independent
Circ. 2,942
JUN 21 1956

Tanglewood Boxoffice Open For New Festival

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All remaining tickets for the Tanglewood season are now on sale at the boxoffice, open Monday through Saturday from 9 a.m. to 5 p.m. The boxoffice will also be open commencing Sunday, July 1, with the start of the 14th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the festival concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068
Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,675
JUN 21 1956

Box Office Opens At Tanglewood

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All remaining tickets for the Tanglewood season are now on sale at the box office, open Monday through Saturday from 9:00 a.m. to 5:00 p.m. The box office will also be open commencing Sunday, July 1, with the start of the 14th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts.

Mail orders for single concerts are also filled on receipt; checks and money orders should be made payable to the Boston Symphony Orchestra, Inc., and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted: phone Lenox, Mass. 600.

[267]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325
JUN 21 1956

Tanglewood Offers 2 Bonus Concerts

Modern Chamber Music to Be Heard July 9 and 23

Fromm Music Foundation of Chicago to Sponsor Performances. — Each Will Contain Work by Former Student of Berkshire Music Center.— Box Office Now Open.

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood in Lenox on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its fourteenth season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4 - August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York city; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of the Hartford College of Music.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • HAncock 6-9297

Variety
NEW YORK, N. Y.
Weekly Amusements

JUN 20 1956

NEW CHAMBER MUSIC GETS FROMM BACKING

Boston, June 19.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 20 1956

Tanglewood Back in Business

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634

JUN 20 1956

Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,357

JUN 21 1956

Around Berkshire

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PITTSFIELD—A group of local enthusiasts will visit the old trolley car museum at Brandon, Conn., Sunday. The museum houses a collection of old-time trolley cars in operation and has attracted the attention of several employes of the Berkshire Street Railway company who formerly worked on trolleys here.

* * *

Mission Church 100 Years Old

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The church, located on Route 102, across the Housatonic from the Hurlbut Paper mill, became a diocesan mission in 1953. Its present vicar is Rev. Douglas J. Berndt, rector of St. George's church, Episcopal, of Lee.

* * *

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,928

JUN 21 1956

400 To Study At Tanglewood

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Advertiser
NEW CANAAN, Conn.
Weekly Independent
Circ. 2,942

JUN 21 1956

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-0068

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,675

JUN 21 1956

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A brisk demand for seats for the 1956 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., is reported by Manager Thomas D. Perry, Jr., with the opening this week of the box office at the main gate at Tanglewood.

The six-week season of 24 concerts, from July 4 to August 12, anticipates a banner season on the basis of good subscription sales. The 1955 Berkshire Festival saw an all-time attendance record of 136,087 persons.

All remaining tickets for the Tanglewood season are now on sale at the box office, open Monday through Saturday from 9:00 a.m. to 5:00 p.m. The box office will also be open commencing Sunday, July 1, with the start of the 14th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts.

Mail orders for single concerts are also filled on receipt; checks and money orders should be made payable to the Boston Symphony Orchestra, Inc., and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted: phone Lenox, Mass., 600.

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
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JUN 21 1956

Tanglewood Offers 2 Bonus Concerts

Modern Chamber Music to Be Heard July 9 and 23

Fromm Music Foundation of Chicago to Sponsor Performances. — Each Will Contain Work by Former Student of Berkshire Music Center.— Box Office Now Open.

Two concerts of modern chamber music, a bonus for visitors to the Berkshire Festival, will be given in the Theatre-Concert Hall at Tanglewood in Lenox on July 9 and 23 under the auspices of the Fromm Music Foundation, Chicago. The performers will be members of the Boston Symphony Orchestra and noted guest artists, to be announced. Each program will include two compositions commissioned by the Fromm Foundation.

The brace of concerts, generously donated by Paul Fromm to the Berkshire Music Center, the summer school of music at Tanglewood maintained by the Boston Symphony, which commences its fourteenth season July 2, will each display a work by a former student of the school's composition department. The Fromm Foundation concerts, to be given in addition to the Berkshire Festival's regular schedule of 24 concerts, July 4 - August 12, and also extra to the 40-odd concerts and demonstrations by students of the Berkshire Music Center given during the same period, are open on a non-reserved seat basis to Friends of the Berkshire Music Center whose contributions help support the music school, and to the general public.

Music by Benjamin Britten, Igor Stravinsky and Aaron Copland will be performed on Monday evening, July 9, with Mr. Copland, assistant director of the Berkshire Music Center, as pianist in his own trio, "Vitebsk." The commissioned works are "Serenade for String Quintet" by Ben Weber of New York city; and "Sabrina Fair," a suite of songs for tenor, strings and piano by Alvin Epstein of Hartford, Conn., a Crofts Scholarship student of Mr. Copland at Tanglewood in 1953, and a faculty member of the Hartford College of Music.

The program for the second concert on Monday evening, July 23, will include music by Samuel Barber, Manuel De Falla, Darius Milhaud and Goffreda Petrassi. Mr. Petrassi, noted modern Italian composer, is guest teacher of composition in the Berkshires this summer. The commissioned works are "Quintet for Bassoon and Strings" by Leland Smith of The University of Chicago's Music Department; and "Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) for soprano and eight instruments by Cuban composer Julian Orbon of Havana, a 1946 Tanglewood composition student.

All remaining tickets for the Tanglewood season are now on sale at the box office, open Monday through Saturday from 9:00 a. m. to 5:00 p.m. The box office will also be open commencing Sunday, July 1. Mail orders for single concerts are also filled on receipt: checks and money orders should be made payable to the Boston Symphony Orchestra, Inc., and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted: phone Lenox 600.

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JUN 22 1956

WEEKLY CALENDAR

A schedule of places to go and things to do in The Bee's area

Music

The New Haven Pops Concerts, Tuesdays, June 26, through August 28. Opening night, "Porgy and Bess"; July 10, Duke Ellington; July 24, Eileen Farrell; July 31, John Raitt; August 14, Roger Williams; August 28, Rise Stevens.

Washington Depot Piano Center, Sunday, July 1, at 3:15 p.m. Grant Horne will play the piano; Percy Kalt, first violin, of the string quartet; Rhoda Soren, second violin; Donald Brody, viola and Julius Scheier, cello. No admission.

Van Voorhis Bowl, Paper Mill Road, New Milford, two evening concerts, July 4 and 5. Eric Simon of Sherman, well-known clarinetist and faculty member of the Mannes College of Music, New York City will conduct this series of "Merryall Serenades". Members of the Boston Symphony Orchestra will perform wind instrument works by classical and modern composers. Highlights of the program will be performances by Samuel Mayes, solo cellist of the Boston Symphony and Margot Staglioni, soprano. Tickets at Cassedy's, Main Street, New Milford.

Connecticut Symphony Orchestra Summer Pops series, Fairfield University Field, opens on Friday, July 6, with Gustave Haenschen conducting. Representing Newtown for tickets sales and reservations is Mrs Charles Schuck of Kings Highway, Westport.

Berkshire Festival by the Boston Symphony Orchestra from July 4 to August 12 in Theatre-Concert Hall, Tanglewood, Lenox, Mass. Two concerts of modern chamber music, July 9 and July 23. For concert information write Berkshire Festival, Tanglewood, Lenox, Mass.

26, "King John"; Wednesday, June 27, "Measure for Measure". Performances at 8:30. For information call Stratford, EDison 7-4457.

Oakdale Musical Theatre, Wallingford, the musical play "The King and I" now showing will continue through July 7. Call New Haven, ATwater 8-0639.

Starlight Theatre, Pawling, N. Y. Season opens June 26, with play "Anastasia", starring Carol Van Der Mier. Performances, evenings at 8:30, Tuesday through Sunday, matinee Wednesday at 2:30 Seats 95 cents to $2.45; matinees 50 cents to $1.30. Phone PAwling 5711 or 3171.

Town Players Little Theatre, Orchard Hill Road, South Center, Newtown, July 4 through July 7 and July 13 and 14, "The Rainmaker". Performances at 8:30 p.m. For ticket information call Mrs Gilpin, Newtown, GArden 6-2763.

White Barn, Westport opens season on July 8 with "Adam" and a one-act opera "Apollo and Persephone". Call Westport CApital 7-3768.

7/29/56

Tanglewood-Type Festival In Sarasota Urged

By LAWRENCE DAME

TANGLEWOOD, Mass. — It was like old times to be up in these music - saturated green hills of Western Massachusetts. The Berkshire Music Festival has swung into full rhythm, with both Charles Munch and Pierre Monteux conducting the Boston Symphony Orchestra at various times for good measure, and thousands of visitors, including not a few from Sarasota with the music contingent headed by Alexander and Mrs. Bloch, are very much in evidence.

I say it was like old times because in 1937, when the beautiful Tanglewood estate was given for festival purposes, I wrote one of the first stories about a project, now eminently successful, which then seemed dubious to many skeptics.

It was impossible to sit listening today to one of the world's greatest orchestras without thinking of the late Serge Koussevitzky, its longtime conductor, whom I knew personally when he was in his prime driving away at the Tanglewood idea.

Nor could it have been possible to sit in the music shed and not wish that Sarasota might have a music festival based on the Tanglewood idea. Something that would bring the best of performers to our bayside city, and thousands of visitors as well, in a carnival of the arts which we are fitted better than any other place in Florida to present.

This is a mere suggestion which I hope will bear some fruit. I can hear lots of Sarasotans say, "It couldn't be done here." Some might point to the Florida West Coast Symphony and say that is enough. Yet the West Coast Symphony, which has done such a remarkable job over the years, would make a marvelous nucleus for bigger and better musical treats on a more varied scale than Sarasota has ever known before.

Harking back to the beginnings of Tanglewood—now a self-supporting world-famous festival—I recall that there were plenty of people in these hills who said, "It can't be done. It's too far from New York. Where would we get the musicians? Where would the money come from?"

Yet there is something about the atmosphere in the Berkshires —where it either rains, fogs up or gets infernally hot in summer — that is conducive to the welfare of the Muse of Harmony. Summer folks from Philadelphia, Boston and New York had long enjoyed chamber music there on a small scale. In 1934, the idea of a music festival grew into action. Miss Gertrude Robinson Smith, a Stockbridge dowager still to be seen with distinguished guests at her festival box, lent her energy and vision to the undertaking. Henry Hadley supported the movement and conducted New York Philharmonic players in the first concerts.

Two years later, Hadley fell ill. The project might have died but for the persistence of Miss Robinson Smith and a growing number of supporters. Most of them, however, could not possibly imagine where a new conductor would be found.

"Why not ask Koussevitzky?" someone asked.

People oh-ed and ah-ed, for Koussevitzky, a natural autocrat aloof and austere when not on the podium, seemed as remote and difficult to reach as a diety of Olympus.

Yet, surprisingly enough, when the Berkshire committee plucked up enough courage to ask, he brightened and accepted. For years he had dreamed of a music center in the country where talented young people could further their training. He wanted a place outside Boston where new works commissioned for his beloved orchestra could be presented in summer. And he felt that his players would perform even better if they had a vernal shift from the familiar urban site.

So it became a happy combination of Berkshire Festival and Boston Symphony Orchestra.

Never will the first Koussevitsky season be forgotten. In this variable mountain climate, a huge orange-colored tent went up to protect audience and musicians from sudden showers. It worked very well indeed until the first concert of the second week, when an all-Wagnerian program was to be presented.

The night, I remember, was a threatening one. Yet the tent and the lawns held some 4,000 of us, equipped, it seemed, for any caprice of the elements.

In the middle of the awe-inspiring program, Nature decided to stage a rival show. The heavens opened. Thunderous as Koussevitsky and Wagner could be when joined, an electrical storm provided even more tumult of quite a different kind.

No man to brook interruption in his projects, Koussevitzky was nonetheless forced to lower his baton from time to time and even halt completely the brasses and other instruments striving so valiantly to outdo the storm. He glared in his imperious manner at the out-of-doors, where the flood of floods seemed forming. He even stalked off the platform in a rage.

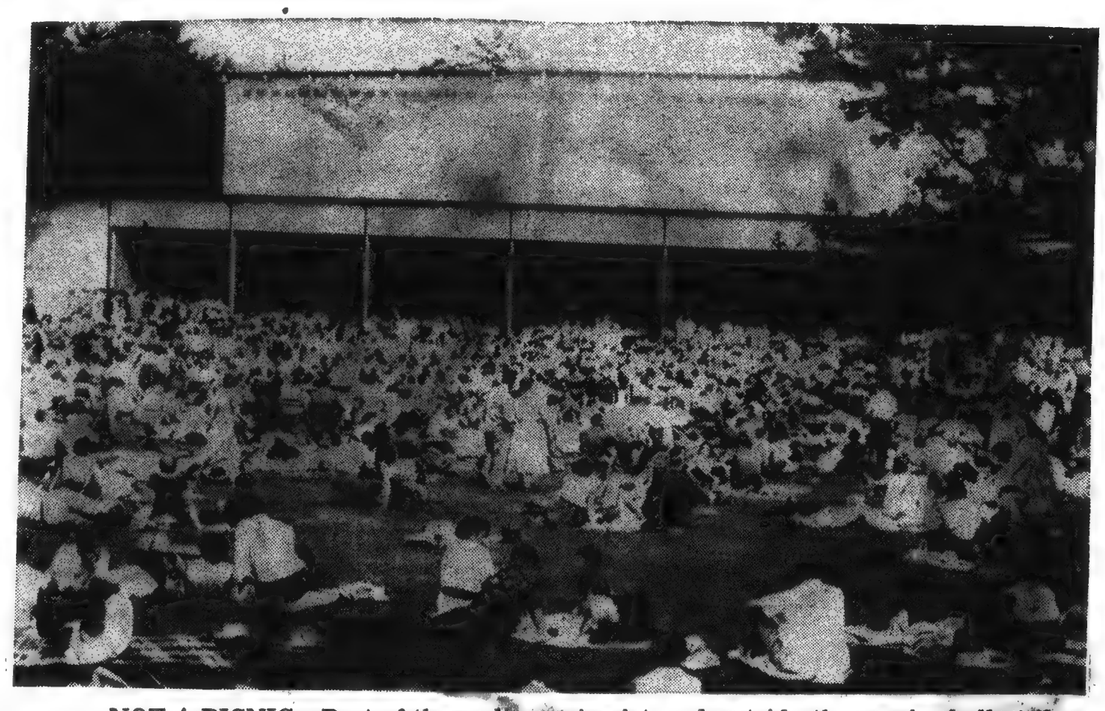
Eventually, as we all got soaked, the electrical tempest won. The concert had to be called off. It was not safe to approach Koussevitzky on the subject for several days.

Yet it all turned out to the good. Berkshire citizens who had thought a tent good enough became convinced that fateful night that a permanent steel and wooden shell would have to be erected. Twenty thousand dollars toward the cost was contributed by that historical storm audience. The Berkshire Festival entered its greatest phase which seems destined to last eternally.

Koussevitzky's dream of a music center is now reality. Four hundred students spend six weeks here for intensive instruction under such masters as Aaron Copland. Martinu, Sessions, Milhaud, Honegger and Hindemith are only a few of those who have come here to teach youth. From Japan, Finland, Italy, France and Latin America, as well as from the 48 states, students flock to get instruction of a calibre not attainable elsewhere.

As for the concerts, which include student concerts as well as the professional programs, they attract more than 130,000 visitors a summer season. They have given the Berkshire Hills a new atmosphere and a new economy.

Could it be done in Sarasota? I say yes! As here, any larger musical project for Florida would have to be started on a minor scale. It would entail great difficulties. It would mean the exercise of vision and imagination as well as hard work on the part of those few who always have to spark fine enterprises. They said it couldn't be done in the Berkshires. In succeeding articles, you will judge for yourself how well it has been done.



NOT A PICNIC—Part of the audience is pictured outside the music shell at the Berkshire Festival, Tanglewood, Mass. Often there are as many music lovers on the grass as there are inside the structure, which holds 6,000.

[26]

DE CARVALHO BRILLIANT AT TANGLEWOOD

Presents Exciting Concert; Wife Makes Her North American Debut

WILLARD M. CLARK

Tanglewood, Lenox, Aug. 3—There have been, during this season, some very fine concerts by the Boston Symphony Orchestra, but tonight we heard the most exciting concert to date. The conductor was the Brazilian genius Eleazar De Carvalho, who has not been here since five years ago when he was a student here. The soloist was his wife, Jooey De Oliverira, pianist, who was making her North American debut.

Colorful Performance

Listening to the playing tonight, we got the impression that just for a little while, Mr. Carvalho had gotten the members of the Boston Symphony to almost believing they were South Americans. For sheer color, rhythmic excitement and magnificent rhythms, they turned in performances which caught the audience as few others have this season.

The program opened with a stunning performance of "La Kermesse" from the ballet of the same name by Henry Barraud. He is a Frenchman, born in Bordeaux. The work is of the kind which trolls along at relentless pace, taking in all the resources of the orchestra on the way.

When someone like Carvalho undertakes to bring to the North American audiences dances from "The Three Cornored Hat" by De Falla, the result can be a triumph for both orchestra and conductor. So it was tonight. From the first suave, insinuating dance, to the last note of the brilliant, rhythmically exciting finale, Mr. Carvalho made his orchestra sing, speak, and shout to the intense enthusiasm of the audience.

Miss Oliverira, handsomely gowned in scarlet, chose to make her North American debut in the Ravel piano concerto. This work gave her ample opportunity to reveal her technical abilities, which are very considerable, and her interpretive gifts, equally considerable. She has a flexible technique, no great forcefulness, but her intelligent approach makes up for such deficiency. In the lengthy solo in the second movement, she revealed an ability to color phrases expressively and her tone, always pure, stood out against orchestral accompaniment. In the final presto, she lacked the power to make the sheer brilliance of the piano stand out, but it was playing so clean, so finely in vein, that, together with the orchestra, the movement came off with real brilliance. Her impact on the audience was instantaneous, even before her husband kissed her hand, and she was recalled a number of times so that she may feel she had a success.

Complete "Petrouchka"

The final work on the program was the complete "Petrouchka" by Stravinsky. One hears mostly an abbreviated version of the suite and it can be said that such an abbreviation would not have been out of place tonight. Stravinsky, in the days of "Petrouchka," had considerable to say, and said it at some length, but like many of his works, repeated hearings do not always excite the listener. Mr. Carvalho labored mightily over the four scenes and succeeded in adjusting them to a tremendously dramatic whole.

Tomorrow night Leonard Bernstein makes his only appearance with the orchestra, conducting the annual memorial concert in honor of Serge Koussevitzky. The program will open with the Kyrie and Gloria from the "Mass in C Minor" by Mozart and "Symphony No. 5" by Prokofieff, which Koussevitzky premiered in this country. Soloists for the mass will include Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCullum, tenor. The festival chorus prepared by Hugh Ross will also be heard.

Sunday afternoon Zino Francescatti will be heard in the Tschaikowsky violin concerto under the direction of Charles Munch. Continuing the celebration of the

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AUG 3 1956

Biggest Crowds of the Season Expected at Festival Weekend

Eleazar de Carvalho Will Conduct BSO Tonight With His Wife as Piano Soloist—Koussevitzky Memorial Tomorrow Evening

TANGLEWOOD — With good weather predicted for the weekend, the largest crowds of the season are expected to attend the three Berkshire Festival concerts which open tonight with Eleazar de Carvalho conducting the Boston Symphony Orchestra in the Music Shed. His wife, the Brazilian pianist, Jocy de Oliveira, will make her North American debut tonight as soloist in the Piano Concerto in G major by Ravel.

Tomorrow night, Leonard Bernstein will make his only appearance at the Festival when he will conduct the Boston Symphony Orchestra in a concert in memory of Serge Koussevitzky, musical director and founder of the Berkshire Music Center and BSO conductor for 25 years.

Sunday afternoon at 2:30, Dr. Charles Munch will return to the podium in a concert which will bring the violinist Zino Francescatti to the Shed as soloist in the Tchaikovsky Concerto.

Mr. de Carvahlo, artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, returned to Tanglewood this summer after a five-year absence as acting head of the department of orchestra and conductor of the Berkshire Music Center.

Tonight's Program

For tonight's program, which starts at 8:30, he has scheduled a suite fro mthe ballet "La Kermess" by Henri Barraud in its first Tanglewood performance, and also three dances from the ballet, "The Three Cornered Hat," by Manuel de Falla and the complete score of Stravinsky's ballet, "Petrouchka."

Since his last guest-conducting appearance at the Berkshire Festival in 1951, de Carvalho has conducted primarily in his own country and in Europe, especially in Paris, London and Berlin. In addition to his post with the Brazil Symphony Orchestra, Mr. de Carvalho is general director of the Juventude Musical Brasileira (Brazilian Musical Youth), a society which he founded in 1952. Recognized as a public utility in Brazil and sponsored by the Ministry of Education and Culture, the society in 1955 brought the musical education of some 75,000 Brazilian youngsters under its supervision. At the conclusion of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for two weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

Miss de Oliveira, a native of the state of Parana in Brazil, studied in Sao Paulo until she was 17, then went to Paris to study with Mme Marguerite Long. In 1954 and 1955 she was several times soloist with the Brazil Symphony Orchestra playing Liszt's Second Piano Concerto, Ravel's G major Concerto and Beethoven's Third Concerto in Rio de Janeiro, Sao Paulo and other Brazilian cities. She made her European debut during the 1955-1956 season, playing the Ravel Concerto with the Belgian National Orchestra in Brussels, and this led to appearances in Germany, France, Italy and Switzerland. Among her engagements for next season will be concerts with the Belgian National Orchestra, the Lamoureux and National Radio Orchestra in Paris, and recitals in Hanover, Berlin, Hamburg and Hamel.

Public Rehearsal

A bonus for Festival visitors tomorrow morning will be the third of this season's four Saturday morning open rehearsals by the Boston Symphony Orchestra, for which a nominal admission charge of $1 is made. The proceeds will benefit the pension fund of the orchestra.

Remaining tickets for tonight's concert, as well as all those remaining in the Berkshire Festival, which ends a week from Sunday, Aug. 12, are now on sale at the Tanglewood box office. Telephone reservations are accepted.

Petrovec

TONIGHT'S HEADLINERS at the Festival concert of the Boston Symphony Orchestra in the Music Shed will be Eleazar deCarvalho, conductor, and his wife, concert pianist Jocy de Oliveira, who will be the soloist in Ravel's Piano Concerto. The concert will open at 8:30.

11,104 IN TRIBUTE TO KOUSSEVITSKY AT TANGLEWOOD

Memorial Concert Draws Season's Peak Audience; Artists Excel

By WILLARD M. CLARK

Tanglewood, Aug. 4—The Berkshire Music Festival reached its peak audience tonight when 11,104 people crowded the shed and spacious lawns to hear the concert in memory of Serge Koussevitsky. Eeach year since his death, there has been such a memorial concert and each concert has been directed by Leonard Bernstein, protege of Koussevitzky and now one of the most significant figures in American music.

It was eminently appropriate that Mr. Bernstein should choose to present the Kyrie and Gloria from the "Mass in C Minor" by Mozart.

Favorite of Late Conductor

It contains some of the finest music ever written and was a favorite work of the great conductor. All the resources of the festival were on hand to pay tribute to the beloved founder of the festival. This year the festival chorus, directed by Hugh Ross, is exceptionally fine and the excellent soloists were Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum. Then there was the Boston Symphony Orchestra playing for Mr. Bernstein as it used to play for Koussevitzky.

It was a stupendous performance, finely detailed and directed with consummate authority. The chorus singing was excellent. Particularly impressive was the "Cum Sancto Spiritu," a fully developed fugue which was sung with clarity and sense of spaciousness.

Soloists Excel

Miss Curtin sang with clarity and flexibility the taxing air in the "Christe Eleison" and Miss Alberts, singing better than we have heard her in many years, was admirable in the "Laudamus Te." The duet by the two women, "Dominus Deus," was the offering of two fine-voiced musicians. In the "Auaniam Tu Solus Sanctus," the women were joined by tenor John McCollum. There was impassioned choral singing in the Gloria, particularly the repeated utterance of "Miserere." The orchestra was in its best estate and Mr. Bernstein held all forces together, bending them to his will.

Prokofieff's "Symphony No. 5" was written in 1944 and its American premiere was given by Dr. Koussevitzky and the Boston Symphony Orchestra. Although Mr. Prokofieff insisted this was pure music, without program, he did say that "It is a symphony about the spirit of man."

Vivid Reading Given

Mr. Bernstein provided a vivid, authoritative reading, one in which the melodies were made clearly expressive and the underlying thought of brutal warfare which permeates the finale was clearly realized. There were magnificent climaxes and moments of tenderness in the broad constructive scheme of this symphony. It is impressive in its rhythmic and melodic contrasts and there is melody aplenty for Prokofieff was a melodist at heart, even when writing with his tongue in his cheek.

An audience which had already given the performance of the Kyrie and Floria a tremendous ovation, unleashed its applause again after the symphony, and with reason.

Sunday afternoon at 2.30 p. m. Charles Munch will direct the orchestra in a program which will include the Tschiakowsky violin concerto with Zino Francescatti as soloist.

Robert Schumann's second symphony will be played in memory of the 100th anniversary of the composer's death. The program will open with a "Symphonic Ode" by Aaron Copland, a work revised for the 75th anniversary of the orchestra.

Final Concerts Aug. 8-10-11-12

Four concerts during the coming week—a recital on Wednesday evening (August 8) in the intimate Theater-Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three week-end concerts on Friday and Saturday evenings (August 10 and 11) and Sunday afternoon (August 12) by the full 105-piece Boston Symphony Orchestra in the giant Music Shed—will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Mass.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on Aug. 8, when Zino Francescatti and Artur Balsam will play sonatas for violin and piano by Faure, Ravel and Franck. (Theater-Concert Hall, 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (August 11); and the Festival will conclude on Sunday afternoon (August 12) with Dr. Munch conducting Beethoven's "Eroica" Symphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease as Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Oveture; the late Georges Enesco's Suuite for Orchestra, No. 9, and the Wagner "Meistersinger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstratoins at 6:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera.

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AUG 4 1956

Music

De Carvalho Triumphs at Tanglewood

By JAY C. ROSENFELD

THE RETURN of Eleazar de Carvalho to the podium of the Boston Symphony Orchestra last night in the Shed at Tanglewood had been anticipated with great eagerness by all who had last heard him conduct there five years ago.

As one of the late Serge Koussevitzky's most favored proteges, Tanglewood audiences had cometo know him as a conductor of talent and personal charm. The growth in his general musical grasp and conducting technique during his short absence from Tanglewood has been enormous.

Carvalho's program, except for the Ravel piano concerto in which his handsome young wife, Jocy

Jocy de Oliveira

de Oliveiro, was the soloist, was entirely ballet music. While this was both exciting and entertaining, so far as an appraisal of Carvalho was concerned, it showed but one side of him, but that was of a now mature and able conductor.

* * *

THE MAIN WORK of the evening was Stravinsky's burlesque "Petrouchka." He had started with a short [illegible] from the ballet "La Kermesse", of a contemporary French [illegible], new to Tanglewood, Henri Barraud, and then proceeded to three dances from De Falla's "Three Cornered Hat." This [illegible] work, as "Petrouchka" [illegible] inspiration of the [illegible] Diaghilev days in Paris when the famous Russian impresario and enterpreneur was scattering commissions around like embryo stars which were later to expand into musical planets.

* * *

BARRAUD'S SCENE was vivid and colorful, but without relief in orchestration, rhythm, or dynamics. Some of its sounded like the music we are accustomed to hearing with movies of pageantry. The De Falla was welcomed in its own right and, in addition, as a contrast in every aspect from the preceding agile bulkiness. "El Sombrero" was gay and witty, light and vivacious.

Carvalho played the entire "Petrouchka" in the revised version, done by the composer in 1947. The conductor was in easy command at all times and it was a joy to see the manner in which his indications to the orchestra conveyed the spirit of the music to the audience without excessive histrionic gyrations. Gone are the indications of the obvious details which, to an orchestra of the virtuosity and experience of the Boston Symphony are redundant, to say the least. Once settled temporarily but securely in a recurring pattern, Carvalho let the orchestra play and he seemed to enjoy those moments as much as those who came to listen. For he has now become a music maker and is no longer concerned only with elementary precision.

* * *

STRAVINSKY'S story got a dramatic and graphic performance. The orchestra played with exceptional bravura and the conductor pointed out several individuals whose assignments had been so ably discharged, notably pianist Bernard Zighera, whose depiction of the puppet's dance was bright and virile. Carvalho

Eleazar de Carvalho

got a well-deserved ovation and was recalled and "bravoed" in old-time Tanglewood style.

Ravel's concerto has a dance flavor, too. Except for the floating mood of the central slow movement, it is decidedly of American jazz influence. The petite Miss de Oliveira caught the impulse of the music very well but her physical resources limited her from giving the muscular effort by which the concerto comes to complete fruition.

The soloist was a pupil of Marguerite Long to whom the concerto is dedicated and who was its first performer, in Paris in January of 1932. If our memory serves us well, Carvalho was a more sensitive conductor of the accompaniment last night than was the composer himself on that historic occasion.

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AUG 4 1956

Scholarships To Be Awarded In Name of Festival Founder

Board Members Pay Tribute to Miss Robinson Smith in Final Action Before Dissolving Organization

The scholarships established by the Berkshire Symphonic Festival Inc. for the Pittsfield Community Music School and the Berkshire Music Center will be known as the Gertrude Robinson Smith Scholarships, Laurence F. Connor, chairman of the finance committee of the organization, announced today.

This action was taken by the board members, following a recent meeting at Miss Robinson Smith's home, when the trustees voted to dissolve and granted $5,000 for scholarships to the Music Center and about $20,000 to the Community Music School.

The $5,000 grant to the Berkshire Music Center Revolving Scholarship Fund will be placed in an account to be known as the Berkshire Symphonic Festival Scholarship Fund, the income of which will be used for scholarships to be awarded to students of conducting. These scholarships will be known as the Gertrude Robinson Smith Scholarships.

Hope for Matching Funds

In making the grant to the Music Center, the Berkshire Symphonic Festival trustees expressed the hope that this amount will be matched by the Rockefeller Foundation grant and that this matching fund will become an integral part of the Berkshire Symphonic Festival Fund.

"This is proposed in order that the name of this great Festival, founded in our Berkshires, shall remain alive and be an inspiration for all students receiving scholarships," the trustees said.

The balance of the financial assets of the corporation, which may approximate $20,000, will be held in trust for the Pittsfield Community Music School at the Agricultural National Bank, with the bank president, along with two or more members of the board of the Community Music School, serving as trustees.

For Instrumental Students

In announcing the ways in which the board voted to distribute the funds today, the trustees expressed "the wish" connected with the $20,000 grant "that the board of the Pittsfield Community Music School be free to give one or more scholarships each year to those scholars they deem sufficiently talented and that they may decide quite freely when and how these students are to benefit. It would also be the wish that the board of the Pittsfield Community Music School award these scholarships to instrumental students and that these scholarships be known as the Gertrude Robinson Smith Scholarships.

"The board of trustees of the Berkshire Symphonic Festival wish this gift to be free of 'all strings' in order that with changing conditions in the years to come, the persons then in charge of the Community Music School may act and decide in accordance with then existing conditions. It is to be hoped that the total sum donated may be considered as capital and that only the income will be used for scholarships. Should any person or persons in the future care to make a [illegible] this fund, it [illegible] provided the name of the scholarship fund is in no way changed.

Miss [illegible] was the prime mover behind the establishment of the Berkshire Symphonic Festival in 1934, and the organization's only president. The Berkshire organization first hired the Boston Symphony Orchestra, with the late Dr. Serge Koussevitzky as conductor, to give concerts here in 1936 at Holmwood, now the Foxhollow School, after operating the Festival for two years in an open horse show ring at the Dan Hanna Farm in Interlaken, now the Stockbridge School.

Built $100,000 Shed

The following year, when the Festival moved to Tanglewood, the Berkshire Symphonic Festival launched a drive for $100,000 to build the Music Shed at Tanglewood. Berkshire County residents gave a total of $57,724, of which $34,460 came from the summer residents of Lee, Lenox, Great Barrington, Pittsfield, Stockbridge and Williamstown. Festival trustees alone donated $36,110 of the total amount raised. Eighty-one per cent of the money collected came from donors within 50 miles of Stockbridge.

After the first Shed concerts in the summer of 1938, the Festival showed a profit which was divided between the Boston Symphony Orchestra and the Festival, marking the first time the BSO had received any sum over and above the regular fee.

Split $51,886 Profit

Before the outbreak of World War II, the Festival season in 1941 set a new attendance record at Tanglewood up to that time, and the net income of $51,886.83 was split between the Festival and BSO.

In 1945 the Berkshire Symphonic Festival Inc. ended its joint operation with the BSO at Tanglewood and gave to the Boston Symphony trustees the Music Shed. Since that time the Berkshire organization had been inactive, except for sponsoring the publication of a book, giving the history of the Festival, titled "Music Under the Moon," by John G. W. Mahanna, county editor of The Eagle.

Last month the trustees of the Festival voted to dissolve before Dec. 31, 1956, and wrote into the final record their "expression of appreciation and gratitude to Gertrude Robinson Smith, the president, for her imagination and foresight in organizing and establishing this great Festival, and for leading the Berkshire community to a richer cultural and economic life."

TIGHT BINDING

Vogue June 1956

The Tanglewood festival opens at Lenox, Massachusetts, in the Berkshire Hills on July 4. These Boston Symphony concerts—Koussevitzky's fabulous legacy to music in America—attract around ten thousand people a night. Other diversions are: top jazz concerts at Music Inn; the Lenox Library with a fine selection of records as well as books (small concert hall attached); the stately home of Edith Wharton built from designs by Sir Christopher Wren; and the Stockbridge Playhouse and the dance festival at Jacob's Pillow.

During this time it is hard to find good accommodations. Those in the know and who know members, try for the Edwardian comfort of the Lenox Club. And there is the sumptuous Elm Court, once the house of an old-guard summer resident, now the Brooks's home, which has such guests as conductor Charles Munch.

Nearby, in the elm-lined village of Stockbridge, is the white wooden Red Lion Inn (well-run but noisy until the new track route is finished), and Miss Buck's, a nice boarding house (but few baths).

Further away, in the pretty village of South Egremont—the Egremont Tavern is a small New England inn, its annex an old mill by a mountain brook.

WORDS and MUSIC

By Harriett Johnson

Mozart Draws 2,200 at Lenox

Lenox, Mass., July 13—Three concertos, three performers and three pianos describes quantitatively the order of musical fare here Friday night at the Tanglewood Estate, home of the Berkshire Festival.

The delight of the evening, qualitatively can only be measured, however, by those courageous listeners who braved dampness and rain to attend the all-Mozart program presented by the Boston Symphony Orchestra and the three participating artists.

Within the music's limited range the program offered considerable variety. Pierre Luboshutz and Genia Nemenoff, husband-and-wife duopianists, top artists of the genre, participated in two of the concertos. Boris Goldovsky played a solo concerto, was the third pianist for the three-piano concerto, and conducted most of the concert. Luboshutz was on the podium for the Concerto in A Major, K.488, in which Goldovsky was the soloist. The latter conducted the three-piano work from his instrument. He also opened the concert with a buoyant performance of three movements from the charming Symphonie in D Major, K. 320 and closed it with the Rondo from the Concerto in D Major, K. 382.

Nobody could deny that this was a versatile trio and skilled too. Miss Nemenoff had no chance to display other gifts than her interpretative art as a member of the team, but she more than compensated in personality and lovingness for her lack of varied opportunity.

Originally scheduled for the small Theater-Concert Hall which seats 1,200, the management decided four hours before the program was to start to hold it instead in the 6,000-seat Music Shed. Announcements were sent out over the air to this effect with the result that over a thousand additional customers, who would otherwise have overflowed onto the grass and the weather been good, sat in the shed and enjoyed the music undampened.

The Concerto in F Major for Three Pianos and Orchestra K. 242, benefited from an excellent performance by the trio, particularly enhanced by the silken tone, imaginative coloring and sensitive understandings of Luboshutz and Nemenoff as the most important solo participants. Goldovsky, himself a creditable pianist though obviously not as dedicated as the former two, was a worthy adjunct to them.

Primarily a conductor, he associated with mastery whenever he had the opportunity, as also did Luboshutz.

Luboshutz and Miss Nemenoff closed the concert with an inspiring rendition of the Concerto in E Flat Major for Two Pianos and Orchestra, K. 365.

Weather permitting, the two all-Bach concerts remaining for the week-end will be held in the Theater-Concert Hall. The four coming weeks of orchestral concerts in the big shed will open Friday, July 20, with the full complement of the 105 strong Boston Symphony, playing under the direction of Charles Munch.

HOLIDAY MAGAZINE
PHILADELPHIA, PA.
JUL 1956

NORTH AMERICA

Calendar of Summer Events

United States

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June 9–24. BOSTON ART FESTIVAL, Public Garden, Boston. Outdoor exhibitions of painting, sculpture, crafts, architecture; ballet, concerts, poetry, opera, drama. Nationally known artists.

June 23–Sept. [illegible] COMMON GLORY, Williamsburg, [illegible]. Outdoor symphonic drama of early America.

June 26–Sept. [illegible] INSTITUTE, Aspen, Col. Lectures, forums on Great Ideas of Western Man led by nation's top scholars; concerts, recreation, films.

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July 4. PIKES PEAK AUTO HILL CLIMB, Pikes Peak Highway, Colorado Springs, Col. Twelve-mile uphill race against time.

July 4. SUBURBAN HANDICAP, Belmont Park, Elmont, N.Y. America's top horses past Kentucky Derby age.

July 4–Aug. 12. BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass. Boston Symphony, Charles Münch directing. Guest artists include Monteux, Bernstein, Francescatti, Serkin.

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July 10. ALL-STAR GAME, Washington, D.C. Top players from National and American Leagues in special baseball event.

July 12–22. MISS UNIVERSE PAGEANT, Long Beach, Cal. Contest for most beautiful girl in the world.

July 16–21. VERMONT GARDEN PILGRIMAGE, at Bennington (on 16th), Manchester (17th), Woodstock (18th), Middlebury (19th), Burlington (21st).

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 17 1956

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 18 1956

Brass Ensemble At Tanglewood

The third week of the Berkshire Festival at Tanglewood, Lenox, Mass., begins at 8:30 tonight with a concert by the Boston Symphony Brass Ensemble and Margaret Harshaw, soprano, in the Theater-Concert Hall. The instrumentalists, under Roger Voisin's direction, will play sixteenth-century and modern music and Miss Harshaw will sing Wagner's five Wesendonck Songs.

The complete Boston Symphony Orchestra, conducted by Charles Munch, will give its first concert in Tanglewood's Music Shed Friday night, playing the works by Berlioz, Debussy, Ravel and Brahms. Saturday night's concert will be devoted to Act I of Wagner's "Die Walküre" and works of Samuel Barber and Bohuslav Martinu. Pierre Monteux will make his first Tanglewood appearance of the season this afternoon.

NEW YORK, N. Y.
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Circ. D. 336,443 - S. 528,253
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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 21 1956

Music: Lenox

Full Boston Symphony Conducted by Munch

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 20—The full Boston Symphony Orchestra was on hand at Tanglewood tonight for the first time in this year's Berkshire Festival. Playing the opening of the regularly scheduled concerts in the Music Shed, the orchestra sounded as if it had had a holiday and had returned with refreshed energy and enthusiasm.

The fact is that the Bostonians have been performing steadily since last fall—in their regular winter season, the "pops" and the Esplanade concerts. Could it be that they were not only responding to the eagerness of the Tanglewood audience but also working up a head of steam over their forthcoming European tour that will take them into the Soviet Union and Czechoslovakia?

If they play in Leningrad, Moscow and Prague as they played here tonight, particularly in Ravel's "Daphnis et Chloe" Suite No. 2, it is a certainty that they will be a revelation.

Charles Munch, who conducted tonight, is a specialist in French music, and he gives a piece like the Ravel a shimmering web of sound held together with the utmost intensity.

Sitting up front, one felt that the tension and impact of those dazzling sonorities in the concluding Danse Generale were almost overwhelming. But there was no gainsaying the superb control with which conductor and orchestra whipped up a climax that seemed like a wild outburst of jubilation.

This was a characteristic Munch program. It began with Berlioz' "Roman Carnival" Overture that also was built up with a kind of furious exhilaration. Mr. Munch has a way of letting the mood of the moment take hold of him and guide his interpretations. This habit may lead at times to a want of repose and balance, but the lack is more than adequately compensated for by the impression that the music is newly felt and communicated.

In the Berlioz Overture, in Debussy's "Apres-Midi D'Un Faune" and in Brahms' second symphony, as well as in the Ravel Suite, Mr. Munch conducted as though he were experiencing the emotions of each piece afresh. There were touches of roughness in the Brahms symphony, but there was never a failure of vivid communication. That, in essence, is the best thing that can happen to music.

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TIGHT BINDING

The Tanglewood festival opens at Lenox, Massachusetts, in the Berkshire Hills on July 4. These Boston Symphony concerts—Koussevitsky's fabulous legacy to music in America—attract around ten thousand people a night. Other diversions are: top jazz concerts at Music Inn; the Lenox Library with a fine selection of records as well as books (a small concert hall attached); the stately house Edith Wharton built from designs by Sir Christopher Wren; the Stockbridge Playhouse and the dance at Jacob's Pillow.

During this time it is hard to find good accommodations. Those in the know, and who know members, try for the Edwardian comfort of the Lenox Club. And there is the sumptuous Elm Court, once the house of an old-guard summer resident; now the brocade-hung rooms have such guests as conductor Charles Munch.

Nearby, in the elm-lined village of Stockbridge, is the large wooden Red Lion Inn (well-run but noisy until the new truck route is finished), and Miss Buck's, a nice boarding house (but few baths).

Further away is the pretty village of South Egremont—the Egremont Tavern is a small New England inn, its annex an old gristmill by a mountain brook.

NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,548
JUL 15 1956

WORDS and MUSIC

By Harriett Johnson

All-Mozart Draws 2,200 at Lenox

Lenox, Mass., July 13—Three concertos, three performers and three pianos describes quantitatively the order of musical fare here Friday night at the Tanglewood Estate, home of the Berkshire Festival.

The delight of the evening, qualitatively can only be measured, however, by those 2,200-plus courageous listeners who braved dampness and rain to attend the all-Mozart program presented by the Boston Symphony Orchestra and the three collaborating artists.

Within the music's limited frame, the program offered considerable variety. Pierre Luboshutz and Genia Nemenoff, the eminent duo-pianists, top artists in the genre, participated in two of the concertos. Boris Goldovsky played a solo concerto, was the third pianist for the three-piano concerto, and conducted most of the concert. Luboshutz was on the podium for the Concerto in A Major, K.488, in which Goldovsky was the soloist. The latter conducted the three-piano work from his instrument. He also opened the concert with a buoyant performance of three movements from the charming Serenade in D Major, K. 320 and 320 A.

Nobody could deny that this was a versatile trio and skilled too. True, Miss Nemenoff had no chance to display other gifts than her first-rate art as a member of a team, but she more than compensated in personality and loveliness for her lack of varied opportunity.

Originally scheduled for the small Theater-Concert Hall which seats 1,200, the management decided four hours before the program was to start to hold it instead in the 6,000-seat Music Shed. Announcements were sent out over the radio to this effect with the result that over a thousand additional enthusiasts, who would ordinarily have overflowed onto the grass had the weather been good, sat in the shed and enjoyed the music undampened.

The Concerto in F Major for Three Pianos and Orchestra K. 242, benefited from an excellent performance by the trio, particularly enhanced by the silken tone, imaginative coloring and sensitive understandings of Luboshutz and Nemenoff as the most important solo participants. Goldovsky, himself a creditable pianist, though obviously not as dedicated as the former two, was a worthy adjunct to them.

Primarily a conductor, he officiated with mastery whenever he had the opportunity, as also did Luboshutz.

Luboshutz and Miss Nemenoff closed the concert with an ingratiating rendition of the Concerto in E Flat Major for Two Pianos and Orchestra, K. 365.

Weather permitting, the two-all Bach concerts remaining for the week-end will be held in the Theater-Concert Hall. The four coming weeks of orchestral concerts in the big shed will open Friday, July 20, with the full complement of the 105 strong Boston Symphony, playing under the direction of Charles Munch

Sunday Music . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
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HOLIDAY MAGAZINE
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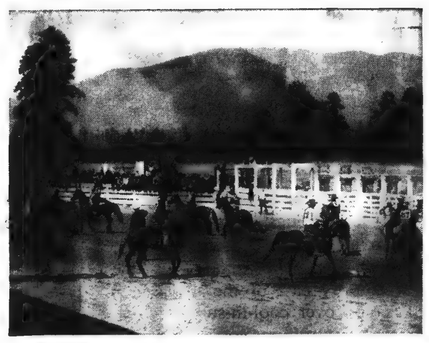
JUL 1956
NORTH AMERICA



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United States

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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUL 18 1956

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NEW YORK, N. Y.
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NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
JUL 21 1956

Music: Lenox Festival

Full Boston Symphony Conducted by Munch

By HOWARD TAUBMAN
Special to The New York Times.

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Sitting up front, one felt the tensile and impact of those dazzling sonorities in the concluding Danse Generale were almost overwhelming. But there was no gainsaying the superb control with which conductor and orchestra whipped up a climax that seemed like a wild outburst of jubilation.

This was a characteristic Munch program. It began with Berlioz' "Roman Carnival" Overture that also was built up with a kind of furious exhilaration. Mr. Munch has a way of letting the mood of the moment take hold of him and guide his interpretations. This habit may lead at times to a want of repose and balance; but the lack is more than adequately compensated for by the impression that the music is newly felt and communicated.

In the Berlioz Overture, in Debussy's "Apres-Midi D'Un Faune" and in Brahms' second symphony, as well as in the Ravel Suite, Mr. Munch conducted as though he were experiencing the emotions of each piece afresh. There were touches of roughness in the Brahms symphony, but there was never a failure of vivid communication. That, in essence, is the best thing that can happen to music.

APPLETON, WIS.
POST CRESCENT
Circ. D. 32,179
JUL 20 1956

Berkshire Festival Has Liter...

By Marguerite Schumann

Framed in the rolling ... shire hills of western M... chusetts is the Berkshire ... sic center, musical mecc... serious young music... Among 400 students atte... the New England school ... summer are two Lawrence ... lege students, David Bethe... of Mr. and Mrs. Everett B... 1036 W. Winnebago street. ... Miss Roberta Lupe, La Gr... Ill.

Here the Lawrentians ... part in the student orche... David as a string bass ... er, and Roberta, handli... cello. Both will return to ... lege in the fall, Roberta ... senior, and David, as a ... in the music conservatory.

Since 1937, the hills are ... been the site of the ... school and the accompa... annual Berkshire Music ... val. The musical event is ... ed at Tanglewood, noted in ... ary fame as a temporary ... idence of Nathaniel Hawt... early American writer.

Hawthorne penned two ... here in the middle of th... century, his classic work, ... House of Seven Gables, ... "Tanglewood Tales," the ... piece giving the estate ... name.

Literary Twosome

When Hawthorne lived ... he and his great, good ... Herman Melville, at wo... "Moby Dick" only abou... miles away, hiked the ... and the lake front, and ... said that their favorite v... the Damson mountains ... spot where Tanglewood ... dents now swim. Local lo... it that the two men dis... ed each others' minds (... stiffly, formal early ac... ance), when they were ... ven into the same ca... of the torrents that ... Berkshires at this s... In the enforced compani... of the crevice, they foun... they had a great deal i... mon.

That meeting of min... tween Melville and Haw... has an almost daily c... part at Tanglewood, ... young musicians, most o... "the best back home ... only in their talent, fin... counterparts from all s...

...Festival

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APPLETON, WIS.
POST CRESCENT
Circ. D. 32,179
JUL 20 1956

Berkshire Hills in New England Has Literary Past, Today's Music

By Marguerite Schumann

Framed in the rolling Berkshire hills of western Massachusetts is the Berkshire Music center, musical mecca of serious young musicians. Among 400 students attending the New England school this summer are two Lawrence college students, David Bethe, son of Mr. and Mrs. Everett Bethe, 1036 W. Winnebago street, and Miss Roberta Lane, La Grange, Ill.

Here the Lawrentians take part in the student orchestra, David as a string bass player, and Roberta, handling a cello. Both will return to college in the fall, Roberta as a senior, and David, as a junior in the music conservatory.

Since 1937, the hills area has been the site of the music school and the accompanying annual Berkshire Music festival. The musical event is staged at Tanglewood, noted in literary fame as a temporary residence of Nathaniel Hawthorne, early American writer.

Hawthorne penned two books here in the middle of the 19th century, his classic work, "The House of Seven Gables," and "Tanglewood Tales," the latter piece giving the estate its name.

Literary Twosome

When Hawthorne lived here, he and his great, good friend Herman Melville, at work on "Moby Dick" only about five miles away, hiked the woods and the lake front, and it is said that their favorite view of the Damson mountains was a spot where Tanglewood students now swim. Local lore has it that the two men discovered each others' minds (after a stiffly, formal early acquaintance), when they were both driven into the same cave by one of the torrents that visits the Berkshires at this season. In the enforced companionship of the crevice, they found that they had a great deal in common.

That meeting of minds between Melville and Hawthorne has an almost daily counterpart at Tanglewood, where young musicians, most of them "the best back home" and lonely in their talent, find their counterparts from all sections of the country and about 18 foreign lands.

Tanglewood's Enchantment

There is a real enchantment about Tanglewood, which is partly the physical beauty of the place. You feel it most when an opal light floods the century-old formal garden, with its luxuriant but disciplined hemlock hedges and most-grown stone benches but it is partly the significant people that move so normally through the routines of music making.

The spirit that broods over Tanglewood is that of Serge Koussevitsky, who founded Tanglewood to train American orchestral players in the fierce discipline of the European method. The great Russian conductor died here five years ago, and his grave is planted with white pansies in the shape of a Jerusalem cross. His only monument is a simple kneeling bench given by the Israel Symphony which he founded and breathed into life in his free time from the Boston orchestra. The grave plot is up on the hill next to a chastely beautiful white Congregational church.

Mrs. Koussevitsky continues to be a loyal patron of the music center, and scarcely a concert passes without a glimpse of her. The Tanglewood choir has done memorial programs in the church and she never fails to treat them with a few huge Russian Easter cakes afterward.

Today's active spiritual head of Tanglewood is Charles Munch and his Boston Symphony orchestra, who control both the music festival and the school.

Munch A Gentle Man

To sit on the stage behind the orchestra, one of the privileges accorded all members of the school at almost every festival concert, and watch Munch stir the Boston Symphony into music, is a gripping thing. Munch is a gentle man, cast in a mould somewhat like Albert Schweitzer, his father's intimate friend. His instructions to the orchestra in rehearsal are given somewhere between a whisper and a mumble. As members of a 50 voice choir that sang Bach's monumental St. John Passion under his direction this week, we offer testimony that all under his guidance disport themselves with a sort of hypnotized horror, hypnotized that he can evoke so much with so little motion, and horrified of missing one of his muttered instructions, delivered in a fine assortment of English, French and Italian. In concert, beams like a pleased child when the music suits him; he sings "toot-toot", not always under his breath, in robust passages; and only he can press his heart to indicate more soul in the tone, and not make it look corny.

Other Tanglewood Notables

Many more of America's leading names are connected with Tanglewood. Aaron Copland, one of the nation's top composers, is head of the school, and he slouches genially around the grounds, teaches composition, and is master of ceremonies at composer's forums. Benny Goodman has been here, recording chamber music with the BSO, local slang for the Boston Symphony. When a recording session is on, all classes must make way to far flung barns and sheds, for disturbing sound travels easily in the mountain air.

In the opera department, Boris Goldovsky is the amiable clown and raconteur. He crackles with witty conversation between acts of the operas he directs, filling in time while sets are being changed. When the boys backstage are ready, they drop a piece of scenery, and Goldovsky withdraws.

One never has opportunity to forget that you are righteous, God-fearing Massachusetts. In the 6,000 seat music shed, based on a design by Eliel Saarinen, there is a license permitting entertainment on "The Lord's Day." Women who have the effrontery to appear at the gates of Tanglewood in slacks or shorts are quietly handed a red wrap-around denim skirt.

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JUL 21 1956

Top Concert Aug. 9 for Tanglewood

Boston Pops, Symphony Set

Special to the Herald Tribune

LENOX, Mass., July 20.—The Boston Symphony Orchestra and Boston Pops Orchestra will give the major concert of the annual "Tanglewood on Parade" benefit for the Berkshire Music Center here on Thursday, Aug. 9.

Eleazar de Carvalho, conductor of the Brazil Symphony Orchestra, will direct the Boston Symphony in the first half of the concert at 8:15 p. m. in Tanglewood's Music Shed. This includes Rimsky - Korsakov's "Russian Easter" Overture and Heitor Villa-Lobos' Choros No. 10, "Rasga o Coracao." The Berkshire Festival Chorus, trained by Hugh Ross, will sing in the latter work.

The Boston Pops Orchestra, composed mainly of Boston Symphony Musicians, then will be heard under Arthur Fiedler's direction in Respighi's "La Boutique Fantasque" and George Gershwin's Piano Concerto in F, with Jesus Maria Sanroma as the soloist. Several encore items will follow.

Ticket holders for this concert also may attend afternoon and early evening performances by the Berkshire Music Center's various departments. Opera Department students and members of the Tanglewood study group will be heard at 4 p. m. At 5:45 p. m. a fanfare and an address by Ralph Berkowitz dean of the Center, will preface simultaneous performances by students in the orchestra, opera and composition departments. Mr. Ross will conduct an informal choral program at 7 p. m., when the audience can enjoy a picnic supper on the lawn. Waltzing on the lawn will follow the evening concert at 10:30.

Reservations can be made by telephoning Lenox 600. Box seats cost $5, with rates of $4 and $3 for other reserved seats and $2.50 for general admission.

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HERALD-TRIBUNE
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JUL 22 1956

Berkshire Music Festival

Sameness of Programs At Tanglewood Criticized

By Jay S. Harrison

LENOX, Mass., July 21.—There seems little use in ducking the issue any longer—if the orchestral programs given at Tanglewood do not show considerably more variety within a year or so the Berkshire Music Festival will cease to function as a legitimate artistic enterprise. Year in, year out the same chestnuts are rewarmed, the same tired pieces played over and over again.

It seems, indeed, as if the whole operation were meant simply to duplicate the Boston Symphony Orchestra's winter season in its home town and New York. I cannot recall which of the Herald Tribune book reviewers put it in print, but recently in pointing to Tanglewood he referred to it as "Brahms bursting in air." The phrase is as apt as it is painfully true; the contemporary spirit is as alien to the Berkshire Music Festival as it is to a brocaded Victorian sofa.

Friday's Concert

Last night, for example, the series entered its current major phase with a concert in the Music Shed played by the Boston Orchestra under Charles Munch's direction. For the event, a program was served up for 6,000 listeners that for sheer lack of imagination balks description. It began with Berlioz' "Roman Carnival" Overture, continued with Debussy's "Afternoon of a Faun," Ravel's Second "Daphnis and Chloe" Suite and concluded with Brahms' Symphony No. 2 in D Major.

Granted, these are all great works, staples of the repertory, marvels of their kind. But to ask an audience to travel hundreds of miles to hear them performed is sheer effrontery and nothing less. There is not a radio station throughout the land that does not, through first-rate recordings, air them once weekly at least, and symphonic groups from coast to coast give them hearings at regular intervals.

Why, then, should America's leading music festival do precisely what every hamlet does equally as well? To this writer it makes not a shred of sense, since Tanglewood was never founded to serve as a hazy carbon copy of the Boston Symphony's winter season. It was meant to act as a vivifying force, a modern trumpet blast in the still night of the orchestral unproductive summer months. And unless directors of this formerly forward-look festival begin to insert new or untried works in its program scheme I cannot see how it will continue to attract the visitors it needs for its financial support.

As a counter argument there are those who may insist that the Boston men make up no ordinary band, that any performance it gives is worth a lengthy trip over hot coals. And there is, of course, no questioning the virtuoso wonders of the group. Last night, the Berlioz overture was set down as a real carnival and a ringingly Italian one at that. As always, Mr. Munch sought out the wild theatrical contrasts implied by the score's sudden alterations of dynamic and color, and the result was a shotgun blast of teeming orchestral sound. Conversely, the Debussy Prelude was sensuous, sultry and languid—exquisitely right in its sonority and detail. And the following "Daphnis and Chloe" brought forth surges of gorgeous sound such as aural dreams are made of. It was, all told, a glowing fresco of unbelievably vivid color, with every member of the orchestra offering a brilliant tonal dab of his own.

The Brahms, however, I found gray, lifeless and sluggish, the combination resulting in a generally dispiriting reading. But even if it had rocked the skies, it would not have rubbed the curse from a program familiar to the point of embarrassment.

No doubt about it. Tanglewood is in desperate need of an esthetic face-lifting. It is beginning to show its age; it has begun to grow haggard and worn.

Festival Needs Stronger Focal Point

N.Y. American July 22

By MILES KASTENDIECK

As the Berkshire Festival moves into the Music Shed at Tanglewood this weekend, it acquires some focus after all. This concentration appears somewhat incidental and apparently unofficial; nevertheless it is there.

A definite feature of the Shed series is the first Tanglewood performances of five symphonic works commissioned by the Boston Symphony for its 75th anniversary season.

Why more could not have been made of the anniversary is a nice question. When the Festival made Berlioz the focal point two years ago and Beethoven last year, it gave some significance to all this orchestral activity in the Berkshires. This year the Festival could have had special significance had the anniversary of the orchestra been highlighted. The emphasis would have been on contemporary music. Could the management have possibly shied away from such an announcement?

The programs this year have lacked any special attraction. The fact that the commissioned pieces will be played points them up to some extent but not enough. Only a last minute change established this idea anyhow. Originally no anniversary work was scheduled for the first Shed weekend. Then the recent shift in last night's program brought in Martinu's "Fantaisies Symphoniques" (Symphony No. 6), the work named by the New York Music Critic Circle as the best new orchestral work presented during 1955. Thus a focal point became discernible.

Petrassi's Concerto for Orchestra No. 5 turns up on Friday's program. This has double significance because the Italian composer is the guest teacher at Berkshire this Summer.

Hanson's Elegy in Memory of Serge Koussevitsky is set for Saturday's concert. (This next weekend as a whole has a contemporary tinge with Honegger's Fifth Symphony also listed for this concert and Prokofieff, Hindemith, and Mahler lined up for Sunday.)

With Copland's Symphonic Ode and Piston's Sixth Symphony scheduled for the August concerts, the "feature" of the Shed concerts is complete. It is slim focusing, but it has perhaps saved the Festival from having no meaning other than another series of concerts by the Boston Symphony Orchestra.

Of course some may question whether a festival need have a focal point. Do not the orchestral concerts suffice? Are they not an end in themselves? Festivals that concentrate on opera are no different.

But they are, just as opera is different from symphony. And the tendency of festivals is to become a hodge-podge of events unless some overall scheme is behind them. The Berkshire Festival had begun to progress when it highlighted some composer as a focal point. May it continue to do so now that it has squeaked by this season with its commissioned works.

AFTERNOON AT TANGLEWOOD . . . Conductor Charles Munch is seen directing the Boston Symphony Orchestra in one of its current concerts at Tanglewood, Lenox, Mass.

July 22 Amer.

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JUL 22 1956

LENOX FETE PLANS GALA CONCERT AUG. 9

A gala concert by the Boston Symphony Orchestra will be the climax of the annual "Tanglewood on Parade" celebration in the Music Shed at Lenox, Mass., on Aug. 9. The celebration will benefit the Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts.

Eleazar de Carvalho, conductor of the Brzil Symphony Orchestra and acting head of the school's conducting department, will lead the first half of the program. He will direct the Choros No. 10, "Rasga o coracao," by his countryman, Reitor Villa-Lohbos. The orchestra will be assisted by the Festival Chorus of Music Center, students trained by Hugh Ross.

For the second half of the concert Arthur Fiedler will conduct the Boston Pops Orchestra and Jesus Maria Sanroma, pianist, in Gershwin's Concerto in F and other works from the Pops repertory.

Holders of tickets for the evening concert are invited to a series of presentations by Departments of the Berkshire Music Center. These start at 4 P. M. with opera department performances in the Formal Gardens. Other performances will be given through the afternoon by students of the opera, composition and orchestra departments.

NEW YORK CITY, N. Y.
POST
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JUL 22 1956

WORDS and MUSIC

By Harriett Johnson

Munch Opens Lenox Shed Concerts

Lenox, Mass., July 21—The Berkshire Festival opened four weeks of concerts in its 6,000-seat music shed here at Tanglewood last night with a program which would rival the Goldman Band concerts in Central Park for circulating in the "pop" genre. Opening with the smash-bang Berlioz Overture, "The Roman Carnival," Charles Munch, conducting the Boston Symphony, then proceeded to Debussy's "Prelude to the Afternoon of a Faun." Ravel's Second Suite from "Daphnis and Chloe" followed with Brahms' Second Symphony providing the conclusion.

With the exception of the Berlioz, all of the above can be considered great music, and obviously it would be carping to damn such choices because they are familiar.

Having just come from the youthful Empire State Festival at Ellenville, however, one cannot help but compare the admirable courage and convictions of this new venture with the current summer policy of its well-established, solvent Massachusetts neighbor.

During four weeks of operation, the Symphony of the Air has played one world premiere, the Villa-Lobos ballet, "The Emperor Jones," and a U. S. premiere, Orff's musical score for Shakespeare's "Midsummer Night's Dream."

Sunday Music . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

The Bostonians, on the other hand, find themselves playing no premieres during the month of shed concerts, but instead highlighting such favorites as the Tchaikovsky Violin Concerto and the Schumann Piano Concerto.

Daphnis and Chloe Exciting

This is not to say that the Berkshire opening did not have its share of musical excitement. Especially in the "Daphnis and Chloe," which alternated between shimmer and excitement, and the Brahms Symphony, which projected much beautiful and luscious sound, did Munch achieve his best.

The [illegible] dynamic personality communicated a sense of drama to the Ravel Suite that brought a picturesque vividness and intensity to its chameleon-like moods. During the first movement of the Brahms, the tempo was deliberate and relaxed with a tendency toward exaggerated ritards. But the interpretation of this most lyrical of the four Brahms symphonies was, at the same time, in the atmosphere of a summer night and altogether pleasureable. The "Allegretto Grazioso" had such delicacy in the pizzicato portions it was pixie-like and altogether wonderful in its effect.

Considering the unlimited seating capacity of the Tanglewood grounds, the audience was small, only 6,203 listeners, including a couple of thousand outside on the grass.

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JUL 24 1956

FROMM CONCERT GIVEN AT LENOX

Program Under Foundation's Auspices Offers Works by Orbon and Leland Smith

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 23—Contemporary music can be fun. The number of attractive pieces on a program of chamber music presented at Tanglewood tonight was gratifying.

It must have been especially pleasing to Paul Fromm, founder of the Fromm Music Foundation, who came from Chicago to hear the concert. This was the second at Tanglewood this season under the auspices of the Fromm Foundation, and from all reliable accounts the superior one.

Mr. Fromm is as worthy of attention in his own right as the cause he espouses. He is in the wine business, a man who found a refuge and a good life in this country. He loves music and has a passionate conviction that the living composer deserves encouragement and support. His foundation, built out of the fruits of his success in America, is dedicated to this work.

On tonight's program, there were first performances of two works commissioned by the Fromm Foundation. One might be called a hit; the other a miss.

"Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) by Julian Orbon, Cuban composer, turned out to be a personally felt, touching score.

A Quintet for Bassoon and Strings by Leland Smith, American composer, was a dreary work without any semblance of individuality.

Mr. Orbon, who, like Mr. Smith, was born in 1925, came from Havana to hear his brief work performed tonight. This was his second visit to Tanglewood; he was here ten years ago as a composition student with Aaron Copland.

The young Cuban's hymn, scored for soprano, string quartet, harp, flute, oboe and clarinet, is in the conservative vein of late romanticism. He employs this idiom with a naturalness that gives his music not only validity but eloquence. He knows how to be concise and expressive.

Marjorie McClung, soprano, and members of the Boston Symphony Orchestra, conducted by Seymour Lipkin, gave the work an affecting perforance.

Goffredo Petrassi, this year's guest composer on the Berkshire Music Center faculty, was represented by his Sonata da Camera. This piece, written in 1948, is scored for harpsichord and a small contingent of strings and woodwinds. It has a style of its own; if one were compelled to identify it more closely, one would say it reflects the influence of Stravinsky playing over eighteenth-century Italian lightness and precision.

As one of Italy's principal composers today, the 52-year-old Petrassi has used the twelve-tone system on occasion, but has never been slavish in his devotion to it. He has a meticulous ear for color and sonority, and while his style is not expansive, it interests and disarms the listener.

The composer was a modest and effective conductor tonight, and Sylvia Marlowe was at the harpsichord.

Samuel Barber's "Summer Music," written last year, was utterly winning. Scored for flute, oboe, clarinet, bassoon and French horn, this ten-minute work is a twentieth-century version of the serenade.

Two hundred years ago, occasional pieces like this could go on for six, seven and eight movements, but we think we need to be in a hurry, and Mr. Barber has wisely tailored his music to suit our tempo. Nevertheless, his little work sings from beginning to end, giving each of the instruments charming things to do. The first-desk players of the Boston Symphony gave the piece a delightful performance.

The program began and ended with two of the established figures of the contemporary scene.

De Falla's Concerto for Harpsichord, with Miss Marlowe as Soloist, started the evening, reminding us that the Spaniard at 50 was striking out on new grounds. The music has an odd effectiveness, with its alternating bits of lyricism and short-breathed staccato phrases.

Darius Milhaud's "Cantate de L'Enfant et de la Mer," with Mrs. Norma Farber as the reciter, rounded out a full and often rewarding concert.

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JUL 22 1956

MASSACHUSETTS
LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux.
Overture to L'Italiana in Algeri ..... Rossini
Concerto for Orchestra ..... Bartok
Symphony No. 7 ..... Schubert

MONDAY, 8:30 P. M., Theatre-Concert Hall, special program of modern chamber music donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, Ill. Participants: Principals of the Boston Symphony Orchestra assisted by Sylvia Marlowe, harpsichordist; Marjorie McClung, soprano; Norma Farber, reciter.
Program of works by Manuel de Falla, Goffredo Petrassi (who will conduct his own composition), Samuel Barber and Darius Milhaud, and two first performances: Leland Smith's Quintet for Bassoon and Strings; and Julian Orbon's Himnus ad Galli Cantum (latter conducted by Seymour Lipkin).

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, chamber music by the Beaux Arts Trio.
Trio in D minor ..... Mendelssohn
Trio in A minor ..... Ravel
Trio in C minor ..... Brahms

FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch.
Leonore Overture No. 2 ..... Beethoven
Concerto for Orchestra No. 5 ..... Petrassi
Symphony No. 4 ..... Tchaikovsky

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Rudolf Serkin, pianist.
Elegy in Memory of Serge Koussevitzky ..... Hanson
Piano Concerto ..... Schumann
Symphony No. 5 ..... Honegger
La Mer ..... Debussy

NEXT SUNDAY, July 29, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Richard Burgin; Ruth Posselt, violinist.
Romeo and Juliet, Suite No. 2 ..... Prokofieff
Violin Concerto ..... Hindemith
Symphony No. 1 ..... Mahler

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Obituary-Page Tanglewood Critique 'Little Premature'

In Jay Harrison's review of the Berkshire Festival at Tanglewood reprinted in last night's Gazette, and which incidentally, appeared on the obituary page in the Herald Tribune, a little prematurely, I feel, he diagnosed an ailment but didn't prescribe a treatment. Is this because he was unaware of all the facts? Has he read the full program of the Festival? There is at least one contemporary work on each program except the last. Granted Friday night's concert was dull fare, program-wise and weather-wise; don't forget the weather is an important asset; but perhaps there was a good reason for presenting such a mild dish.

Surely Mr. Harrison is aware that the Boston Symphony Orchestra is the fond parent and that means supporter of the Berkshire Music Center, which dispenses — in some cases through scholarships — instruction and coaching in all branches of music, for a short six weeks. This adds to the schedule of many of the orchestra members; and this leads to the question of time to prepare a more diversified program; modern music at its best is littered with accidentals, changes of meter and tempo, all of which requires careful and deliberate study and practice. Perhaps the winter concerts need revising. We don't have the opportunity of hearing as many live concerts as you and your city-mates, Mr. Harrison.

Many of the charter devotees of Tanglewood don't want the indigestible fare of some of the modern composers; if they were not so seriously intent on erudite experimentation, and would reflect a little hope and faith in the persent and the future, their dissonances would sound less harsh and be more esculant — and there would be a really loud outcry for more of this juicy fare.

The Wednesday evening concerts, which perhaps Mr. Harrison has not attended, offer diversified fare for almost any musical taste; the assisting artists have contributed their services to the support of the Music Center; the Fromm Foundation has sponsored two concerts of purely contemporary music, Mr. Harrison; these have been well-attended by the really interested persons.

The younger generation hereabouts is disappointed in the inclusion of contemporary works on all of the programs they say their preference lies in the old friends, not "chestnuts" (you did call them "marvels" in another outburst) Bach to Brahms, and even pre-Bach; I commend their good taste; this is the solid foundation most of us want and need, if we are to distinguish between the fair and the great in the contemporary field; they (the young) do not deprecate all the moderns; a note of reverence sounds at th mention of Bartok; this is healthy.

Perhaps your opinion is purely personal, Mr. Harrison; you are young enough to find what you seek, and to change that which you desire; but have patience, it takes more than time; look behind the scenes more carefully; you may be surprised at what you find. — M. deB. B.

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JUL 22 1956

WORDS and MUSIC

By Harriett Johnson

Munch Opens Lenox Shed Concerts

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With the exception of the Berlioz, all of the above can be considered great music, and obviously it would be carping to damn such choices because they are familiar.

Having just come from the youthful Empire State Festival at Ellenville, however, one cannot help but compare the admirable courage and convictions of this new venture with the current summer policy of its well-established, solvent Massachusetts neighbor.

During four weeks of operation, the Symphony of the Air has played one world premiere, the Villa-Lobos ballet, "The Emperor Jones," and a U. S. premiere, Orff's musical score for Shakespeare's "Midsummer Night's Dream."

Sunday Music . . .

Guggenheim Memorial Concert by Goldman Band, Richard Franko Goldman conducting. On the Mall, Central Park, 8:30.

The Bostonians, on the other hand, find themselves playing no premieres during the month of shed concerts, but instead highlighting such favorites as the Tchaikovsky Violin Concerto and the Schumann Piano Concerto.

Daphnis and Chloe Exciting

This is not to say that the Berkshire opening did not have its share of musical excitement. Especially in the "Daphnis and Chloe," which alternated between shimmer and excitement, and the Brahms Symphony, which projected much beautiful and luscious sound, did Munch achieve his best.

The dynamic personality communicated a sense of drama to the Ravel Suite that brought a picturesque vividness and intensity to its chameleon-like moods. During the first movement of the Brahms, the tempo was deliberate and relaxed with a tendency toward exaggerated ritards. But the interpretation of this most lyrical of the four Brahms symphonies was, at the same time, in the atmosphere of a summer night and altogether pleasureable. The "Allegretto Grazioso" had such delicacy in the pizzicato portions it was pixie-like and altogether wonderful in its effect.

Considering the unlimited seating capacity of the Tanglewood grounds, the audience was small, only 6,203 listeners, including a couple of thousand outside on the grass.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

JUL 24 1956

FROMM CONCERT GIVEN AT LENOX

Program Under Foundation's Auspices Offers Works by Orbon and Leland Smith

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 23—Contemporary music can be fun. The number of attractive pieces on a program of chamber music presented at Tanglewood tonight was gratifying.

It must have been especially pleasing to Paul Fromm, founder of the Fromm Music Foundation, who came from Chicago to hear the concert. This was the second at Tanglewood this season under the auspices of the Fromm Foundation, and from all reliable accounts the superior one.

Mr. Fromm is as worthy of attention in his own right as the cause he espouses. He is in the wine business, a man who found a refuge and a good life in this country. He loves music and has a passionate conviction that the living composer deserves encouragement and support. His foundation, built out of the fruits of his success in America, is dedicated to this work.

On tonight's program, there were first performances of two works commissioned by the Fromm Foundation. One might be called a hit; the other a miss.

"Himnus ad Galli Cantum" (Hymn for the Crowing of the Cock) by Julian Orbon, Cuban composer, turned out to be a personally felt, touching score.

A Quintet for Bassoon and Strings by Leland Smith, American composer, was a dreary work without any semblance of individuality.

Mr. Orbon, who, like Mr. Smith, was born in 1925, came from Havana to hear his brief work performed tonight. This was his second visit to Tanglewood; he was here ten years ago as a composition student with Aaron Copland.

The young Cuban's hymn, scored for soprano, string quartet, harp, flute, oboe and clarinet, is in the conservative vein of late romanticism. He employs this idiom with a naturalness that gives his music not only validity but eloquence. He knows how to be concise and expressive.

Marjorie McClung, soprano, and members of the Boston Symphony Orchestra, conducted by Seymour Lipkin, gave the work an affecting perforance.

Goffredo Petrassi, this year's guest composer on the Berkshire Music Center faculty, was represented by his Sonata da Camera. This piece, written in 1948, is scored for harpsichord and a small contingent of strings and woodwinds. It has a style of its own; if one were compelled to identify it more closely, one would say it reflects the influence of Stravinsky playing over eighteenth-century Italian lightness and precision.

As one of Italy's principal composers today, the 52-year-old Petrassi has used the twelve-tone system on occasion, but has never been slavish in his devotion to it. He has a meticulous ear for color and sonority, and while his style is not expansive, it interests and disarms the listener.

The composer was a modest and effective conductor tonight, and Sylvia Marlowe was at the harpsichord.

Samuel Barber's "Summer Music," written last year, was utterly winning. Scored for flute, oboe, clarinet, bassoon and French horn, this ten-minute work is a twentieth-century version of the serenade.

Two hundred years ago, occasional pieces like this could go on for six, seven and eight movements, but we think we need to be in a hurry, and Mr. Barber has wisely tailored his music to suit our tempo. Nevertheless, his little work sings from beginning to end, giving each of the instruments charming things to do. The first-desk players of the Boston Symphony gave the piece a delightful performance.

The program began and ended with two of the established figures of the contemporary scene.

De Falla's Concerto for Harpsichord, with Miss Marlowe as Soloist, started the evening, reminding us that the Spaniard at 50 was striking out on new grounds. The music has an odd effectiveness, with its alternating bits of lyricism and short-breathed staccato phrases.

Darius Milhaud's "Cantate de L'Enfant et de la Mer," with Mrs. Norma Farber as the reciter, rounded out a full and often rewarding concert.

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JUL 22 1956

MASSACHUSETTS
LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux.
Overture to L'Italiana in Algeri ..... Rossini
Concerto for Orchestra ..... Bartok
Symphony No. 7 ..... Schubert

MONDAY, 8:30 P. M., Theatre-Concert Hall, special program of modern chamber music donated to the Berkshire Music Center by the Fromm Music Foundation, Chicago, Ill. Participants: Principals of the Boston Symphony Orchestra assisted by Sylvia Marlowe, harpsichordist; Marjorie McClung, soprano; Norma Farber, reciter.
Program of works by Manuel de Falla, Goffredo Petrassi (who will conduct his own composition), Samuel Barber and Darius Milhaud, and two first performances: Leland Smith's Quintet for Bassoon and Strings; and Julian Orbon's Himnus ad Galli Cantum (latter conducted by Seymour Lipkin).

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, chamber music by the Beaux Arts Trio.
Trio in D minor ..... Mendelssohn
Trio in A minor ..... Ravel
Trio in C minor ..... Brahms

FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch.
Leonore Overture No. 2 ..... Beethoven
Concerto for Orchestra No. 5 ..... Petrassi
Symphony No. 4 ..... Tchaikovsky

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; Rudolf Serkin, pianist.
Elegy in Memory of Serge Koussevitzky ..... Hanson
Piano Concerto ..... Schumann
Symphony No. 5 ..... Honegger
La Mer ..... Debussy

NEXT SUNDAY, July 29, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Richard Burgin; Ruth Posselt, violinist.
Romeo and Juliet, Suite No. 2 ..... Prokofieff
Violin Concerto ..... Hindemith
Symphony No. 1 ..... Mahler

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Hampshire Gazette (e)
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JUL 24 1956

Obituary-Page Tanglewood Critique 'Little Premature'

In Jay Harrison's review of the Berkshire Festival at Tanglewood reprinted in last night's Gazette, and which incidentally, appeared on the obituary page in the Herald Tribune, a little prematurely, I feel, he diagnosed an ailment but didn't prescribe a treatment. Is this because he was unaware of all the facts? Has he read the full program of the Festival? There is at least one contemporary work on each program except the last. Granted Friday night's concert was dull fare, program-wise and weather-wise; don't forget the weather is an important asset; but perhaps there was a good reason for presenting such a mild dish.

Surely Mr. Harrison is aware that the Boston Symphony Orchestra is the fond parent and that means supporter of the Berkshire Music Center, which dispenses — in some cases through scholarships — instruction and coaching in all branches of music, for a short six weeks. This adds to the schedule of many of the orchestra members; and this leads to the question of time to prepare a more diversified program; modern music at its best is littered with accidentals, changes of meter and tempo, all of which requires careful and deliberate study and practice. Perhaps the winter concerts need revising. We don't have the opportunity of hearing as many live concerts as you and your city-mates, Mr. Harrison.

Many of the charter devotees of Tanglewood don't want the indigestible fare of some of the modern composers; if they were not so seriously intent on erudite experimentation, and would reflect a little hope and faith in the persent and the future, their dissonances would sound less harsh and be more esculant — and there would be a really loud outcry for more of this juicy fare.

The Wednesday evening concerts, which perhaps Mr. Harrison has not attended, offer diversified fare for almost any musical taste; the assisting artists have contributed their services to the support of the Music Center; the Fromm Foundation has sponsored two concerts of purely contemporary music, Mr. Harrison; these have been well-attended by the really interested persons.

The younger generation hereabouts is disappointed in the inclusion of contemporary works on all of the programs they say their preference lies in the old friends, not "chestnuts" (you did call them "marvels" in another outburst) Bach to Brahms, and even pre-Bach; I commend their good taste; this is the solid foundation most of us want and need, if we are to distinguish between the fair and the great in the contemporary field; they (the young) do not deprecate all the moderns; a note of reverence sounds at th mention of Bartok; this is healthy.

Perhaps your opinion is purely personal, Mr. Harrison; you are young enough to find what you seek, and to change that which you desire; but have patience, it takes more than time; look behind the scenes more carefully; you may be surprised at what you find. — M. deB. B.

NEW YORK, N. Y.
HERALD-TRIBUNE
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JUL 25 1956

Week's Events At Tanglewood

The ofurth week of the Berkshire Music Festival at Tanglewood, Lenox, Mass., opens tonight with a concert by the Beaux Arts Trio (Menahem Bressler, pianist; Daniel Guilet, violinist, and Bernard Greenhouse, cellist). Charles Munch will conduct the Boston Symphony Orchestra's concerts on Friday and Saturday nights, with Rudolph Serkin as soloist on the latter date in Schumann's Piano Concerto. Richard Burgin will conduct Sunday afternoon's Boston Symphony conctrt, with his wife, Ruth Posselt, violinist, as soloist in a Hindemith violin concerto.

The Boston Symphony and the Boston "Pops" Orchestras will give the evening concert in the "Tanglewood on Parade" benefit on Thursday, Aug. 9, with Heitor Villa-Lobos and Arthur Fiedler conducting. Jesus Maria Sanroma wil lbe soloist in Gershwin's Piano Concerto in F.

There will also be performances by various departments of the Berkshire Music Center at 4 p. m. and at 6 p. m., following a welcoming address at 5:45 by Ralph Berkowitz, dean of the center. There will be singing by the Tanglewood Chorus under Hugh Ross at 7 p. m. during a period set aside for picnic suppers on the lawn. Dancing on the lawn will follow the concert.

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Tanglewood Always To Provide Spell Of Great Music

Northampton, July 24, 1956

To the Editor:

The criticism (by Jay S. Harrison) of Dr. Munch and his Tanglewood programs reprinted in a recent Gazette seems to me very lacking in sensitivity.

There are still people so humble that they can listen even to Beethoven and Brahms a thousand times without exhausting their beauty. For such people, Dr. Munch studies the oft-repeated symphonies so that he may interpret them more faithfully and so free the power in them.

For the people who require variety, there are hundreds of recordings available. But for people who crave deeper familiarity with the music of the old masters, who are grateful to anyone whose wide experience enables him to interpret that music richly, and who enjoy human companionship under the spell of what is great in music, there is, and always will be, Tanglewood.

A Listener.

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Fiedler Returning to Lenox At 'Tanglewood On Parade'

Lenox, July 24—Arthur Fiedler, the popular maestro of the Boston "Pops" Orchestra for the past 27 years, will return to Lenox to conduct the third consecutive summer appearance by the Boston "pops" at this year's "Tanglewood on Parade," the annual gala benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts, to be held this year on Thursday, Aug. 9.

Fiedler is currently in San Francisco, where for the sixth consecutive season he is in charge of the Art Commission Pop Concerts in San Francisco's Civic Auditorium. At the end of July he flies from San Francisco to Boston for a few days of rest before flying to Miami to conduct the University of Miami Pops on Aug. 5. Four days later he [illegible] ducts at "Tanglewood on Parade," and then immediately flies back to San Francisco to conclude the season there late in August.

At their "Tanglewood on Parade" appearance Arthur Fiedler and the Boston Pops Orchestra will perform a Suite from the ballet "LaBoutique Fantasque," arranged by Respighi from music by Rossini; the Gershwin Piano Concerto in F with Jesus Maria Sanroma as soloist; and Ravel's "Bolero."

During the afternoon, simultaneous demonstrations will be given of the work of all five departments — student symphony and chamber music (Dept. I), chorus (Dept. II), original compositions (Dept. III), opera (Dept. IV), and the amateur division, or Tanglewood Study Group (Dept. V).

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Critic Scores Tanglewood For 'Rewarmed Chestnuts'

The Berkshire Musical Festival, America's leading music festival and the particular pride of Western Massachusetts and New England, has come under fire of Jay S. Harrison, who, in a critique of last Friday's concert at Tanglewood, predicted that "If the orchestral programs do show considerably more variety, the festival will cease to function as a legitimate artistic enterprise."

The New York Herald Tribune of yesterday published the following article under Mr. Harrison's byline:

LENOX, Mass.—There seems little use in ducking the issue any longer—if the orchestral programs given at Tanglewood do not show considerably more variety within a year or so the Berkshire Music Festival will cease to function as a legitimate artistic enterprise. Year in, year out the same chestnuts are rewarmed, the same tired pieces played over and over again.

It seems, indeed, as if the whole operation were meant simply to duplicate the Boston Symphony Orchestra's winter season in its home town and New York. I cannot recall which of the Herald Tribune book reviewers put it in print, but recently in pointing to Tanglewood he referred to it as "Brahms bursting in air." The phrase is as apt as it is painfully true the contemporary spirit is as alien to the Berkshire Music Festival as it is to a brocaded Victorian sofa.

Friday night, for example, the series entered its current major phase with a concert in the Music Shed played by the Boston Symphony Orchestra under Charles Munch's direction. For the event, a program was served up for 6,000 listeners that for sheer lack of imagination balks description. It began with Berlioz' "Roman Carnival" Overture, continued with Debussy's "Afternoon of a Faun." Ravel's Second "Daphnis and Chloe" Suite and concluded with Brahms' Symphony No. 2 in D Major.

Granted, these are all great works, staples of the repertory, marvels of their kind. But to ask an audience to travel hundreds of miles to hear them performed is sheer effrontery and nothing less. There is not a radio station throughout the land that does not, through first-rate recordings air them once weekly at least, and symphonic groups from coast to coast give them hearings at regular intervals.

Why then, should, America's leading music festival do precisely what every hamlet does equally as well? To this writer it makes not a shred of sense, since Tanglewood was never founded to serve as a hazy carbon copy of the Boston Symphony's winter season. It was meant to act as a vivifying force, a modern trumpet blast in the still night of the orchestral unproductive summer months. And unless directors of this formerly forward-look festival begin to insert new or untried works in its program scheme I cannot see how it will continue to attract the visitors it needs for its financial support.

As a counter argument there are those who may insist that the Boston men make up no ordinary band, that any performance it gives is worth a lengthy trip over hot coals. And there is, of course, no questioning the virtuoso wonders of the group. Last night, the Berlioz overture was set down as a real carnival and a ringingly Italian one at that. As always, Mr. Munch sought out the wild theatrical contrasts implied by the score's sudden alterations of dynamic and color, and the result was a shotgun blast of teeming orchestral sound. Conversely, the Debussy Prelude was sensuous, sultry and languid exquisitely right in its sonority and detail. And the following "Daphnis and Chloe" brought forth surges of gorgeous sound such as aural dreams are made of. It was, all told, a glowing fresco of unbelievably vivid color, with every member of the orchestra offering a brilliant tonal dab of his own.

The Brahms, however, I found gray, lifeless and sluggish, the combination resulting in a generally dispiriting reading. But even if it had rocked the skies, it would not have rubbed the curse from a program familiar to the point of embarrassment.

No doubt about it, Tanglewood is in desperate need of an esthetic face-lifting. It is beginning to show its age; it has begun to grow haggard and worn.

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Tanglewood Tales

Tanglewood's opera department is concentrating its major effort of the summer on Lukas Foss' three-act opera "Griffelkin," which students of Boris Goldovsky, who is staging the work, will perform with alternate casts on Monday and Tuesday evenings, Aug. 6 and 7. The composer, a member of the Berkshire Music Center's composition department since 1946, will conduct both performances in the Theater-Concert Hall. As has been the case with all past productions of the Berkshire Music Center opera department, admission to the "Griffelkin" performances will be by special tickets, available only to those who, by joining the Friends' organization, help support the summer music school of the Boston Symphony Orchestra. Seats may now be reserved by inquiry to the Friends' office at Tanglewood, or by telephoning Lenox 600.

* * *

As a preview to the staged performances of "Griffelkin," composer Foss will lead the symphony orchestra of 100 scholarship students in a suite from his score at the weekly concert tomorrow. The orchestra which performs for the opera will be composed of members of the same student body.

* * *

"Griffelkin" uses a large cast, some 15 principals, a chorus of 9, and some 30 dancers who appear but do not sing. It is scheduled for European production in Stuttgart, Berlin and Stockholm after Tanglewood, and encouraged by the success of their collaboration, Mr. Foss and Mr. Reid hope to do further work together. Of the TV presentation, Howard Taubman, music critic of the New York Times, wrote: "The piece moves, and the orchestra is full of gay and fanciful comment, written with sureness of effect and telling transparency. In the second act, Mr. Foss achieves something more touching—a mood and an emotion that touch the heart."

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Ground Breaking at Shadowbrook Will Attract Church Dignitaries

LENOX — Church dignitaries from all New England dioceses, headed by Archbishop Richard J. Cushing of Boston, will participate in ground breaking ceremonies Tuesday for Shadowbrook—the new Jesuit Novitiate here, which will replace the building destroyed by fire on March 10.

1,500 To Attend

More than 1,500 relatives and friends of the Jesuits will attend the exercises. Formal ceremonies will be held first at Tanglewood in the Music Shed, provided by the trustees of the Boston Symphony Orchestra.

Ceremonies will conclude with the actual ground breaking on the adjacent Jesuit property at the site of the new Novitiate near the ruins of the old building.

Archbishop Cushing will deliver the principal address. Eight members of the New England Hierarchy will be present.

Ground breaking will be performed by the Most Rev. Christopher J. Weldon, D.D., bishop of the Springfield Diocese.

The Very Rev. William E. FitzGerald, S.J., provincial of the New England Province of the Society of Jesus, will deliver the salutation.

Anniversary Date

Although the appeal for $3,000,000 to rebuild Shadowbrook is only two-thirds completed, construction will begin on Tuesday—a day of deep significance to the Jesuits. July 31st will mark the 400th anniversary of the death of St. Ignatius of Loyola, founder of the Society of Jesus.

Joseph E. Sullivan of Lowell, national chairman of the fund campaign, will report on progress of the appeal. He announced yesterday that to date 11,000 donors have contributed $2,045,000.

The Rev. George V. McCabe, S.J., will introduce the campaign area chairmen and co-chairmen. These include:

Lawrence T. Callahan, North Shore area; Robert T. Capeless, Berkshire area; John P. Cooney, Jr., Rhode Island area; John E. Fenton, executive board; Charles J. Fleming, Worcester area; E. Clayton Gengras, Hartford area; William S. Ginn, Berkshire area; Thomas J. Groark, Norwich area; Thomas W. Grzebien, Jr., Rhode Island area; Dr. Solomon G. Hajjar, Merrimack Valley area.

Also John F. Havens, Hartford area; George J. Jacob, New Haven area; James V. Joy, Fairfield County area; James B. Kelley, Jr., Bristol County area; Dr. James J. Kelley, Rhode Island area; Judge Daniel M. Keyes, Jr., Springfield area; John A. Largay, Waterbury area; Daniel E. Marshall, Maine area; James J. Marshall, Worcester area; Adm. Edmond J. Moran, Fairfield County area; Dr. Richard L. Murphy, New Hampshire area; Harry J. O'Sullivan, Brockton area; Robert H. Ryan, special gifts, Boston; and Walter F. Sullivan, Central Massachusetts area.

Memorial Service

Following the ground breaking, a memorial service will be held at the graves of the four Jesuits who perished in the Shadowbrook fire. Archbishop Cushing will lead the prayers for the dead.

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Munch to Conduct Petrassi Concerto At Lenox Today

Lenox, July 26—Charles Munch will conduct the Tanglewood premere Friday night of the Concerto for Orchestra No. 5 by composer Gofredo Petrassi as the second weekend of concerts by the 105-piece Boston Symphony Orchestra in the 1956 Berkshire Festival gets under way in the giant Music Shed at Tanglewood at 8.30.

In addition, the program includes the Second "Leonore" Overture by Beethoven and Tchaikovsky's Fourth Symphony, both of which have recently been released by RCA victor in recorded performances by Dr. Munch and the Orchestra.

Mr. Petrassi, who composed his Concerto for Orchestra No. 5 for the 75th anniversary of the Boston Symphony Orchestra, is this summer's visiting professor of composition at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Charles Munch conducted the world premiere of the work at a pair of Boston Symphony concerts last December, and then conducted it in New York and various other eastern cities. It is in two constrasting movements, the first a Presto, the second an Andante tranquillo and Lento.

Tomorrow evening, pianist Rudolf Serkin, who made his Tanglewood debut last summer at a notable concert which drew more than 15,000 persons, will return to perform with Dr. Munch and the Orchestra the Piano Concerto in A Minor by Robert Schumann in commemoration of the 100th anniversary of the composer's death. The program also will include music by Hanson, Honegger and Debussy. Sunday afternoon, Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orhestra, will make his only Tanglewood conducting appearance of the season in a concert which will also feature his wife, violinist Ruth Posselt, in a performance of the Hindemith Concerto.

A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra at 10 Saturday. A nominal admission of $1 is charged for the benefit of the Orchestra's Pension Fund.

HANOVER, PA.
SUN
Circ. D. 23,099

JUL 28 1956

AT MUSIC CENTER—Two Hanoverians and two other Pennsylvanians are studying at the Berkshire Music Center, Tanglewood, Lenox, Mass., this summer. They are, from left, Earl F. Gruber, Stroudsburg, who plays the bass trombone in the student orchestra; Shirley M. Rhodes, Hanover, who sings in the Festival Chorus; Mara Wall, Lancaster, who plays violin in the student orchestra, and Nancy L. Williams, Hanover, a drama student in the opera department. The school is in its 14th session from July 2 to Aug. 12 with Charles Munch as director of the school, Aaron Copland as assistant director and Ralph Berkowitz as dean.

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News (e)
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JUL 31 1956

BURLINGTON STUDENT AT TANGLEWOOD—June Stone, of 24 Hoover St., Burlington (extreme right), a member of the festival chorus, goes over a score with fellow students at the famed Berkshire Music Center at Tanglewood, Lenox, Mass. In the background is the music shed, where Boston Symphony Orchestra summer concerts are held. Miss Stone's fellow New England area students are, from left, Eunice de Sanchez of Portland, Maine, Joan Lewitt of Nashua, N. H., Walter Tokarczyk of Woonsocket, R. I., and Madeline Palmer of Manchester, N. H.

GREENSBORO, N. C.
NEWS

JUL 30 1956

Music Notes

BY HENRY S. WOOTTON JR.

BREVARD PROGRAM:

Thor Johnson, of the Cincinnati Symphony, will make his annual visit as guest conductor and James Wolfe will be guest pianist on Friday, Aug. 3. The Transylvania Symphony Orchestra will perform the "Concerto in D Major" by K. P. E. Bach-Steinberg; Variations, Chaconne, and Finale by Norman Della Joio; and the Academic Festival Overture by Brahms. Wolfe will play Beethoven's "Concerto No. 4 in G Major."

Saturday, Aug. 4, features the Transylvania Concert Band, directed by Paul Bryan, and the Transylvania Chorus, Gordon Page conducting. The band will perform, among other selections, Darius Milhaud's "Suite Francaise." The chorus will sing Randall Thompson's "The Peaceable Kingdom," the text of which was adapted from the Book of Isaiah.

Sunday, Aug. 5, James Christian Pfohl conducts the Faure Requiem at the morning worship service; and a concert by the Orchestra of the Faculty and Staff in the afternoon, with soloists Mary Davenport, contralto, and James Wolfe, pianist.

TANGLEWOOD:

Young musicians representing 30 states, the District of Columbia and 18 foreign countries have come to Tanglewood in Lenox, Mass., for the 14th annual session of the Berkshire Music Center. The summer music school maintained by the Boston Symphony Orchestra provides expert training and teaching in ensemble work, with public performances by the students as often as four times weekly, from July 4 to Aug. 12. Although some 30 per cent of the student body this year attended the Berkshire Music Center previously, the majority of the group are newcomers to Tanglewood.

The Berkshire Music Center was established in 1940 by the Boston Symphony Orchestra to provide a campus where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, music director of the Boston Symphony Orchestra, is director of the center. Aaron Copland is assistant director, Ralph Berkowitz is dean and Gail W. Rector is executive secretary. The distinguished faculty includes such notables as Richard Burgin, William Kroll, Hugh Ross, Lukas Foss, Boris Goldovsky and Seymour Lipkin. Goffredo Petrassi, composer-in-residence at the American Academy in Rome, is guest composer at Tanglewood this summer, continuing the tradition of having an eminent visiting composer on the faculty each year.

Tanglewood's opera department has given the American premieres of Britten's "Peter Grimes," and "Albert Herring," Mozart's "Idomeneo," Ibert's "Le Roi d'Yvetot" and, so far as is known, the first American performance of Mozart's unfinished opera "Zaide." The summer of 1955 also witnessed the world premiere of a short opera especially composed at Tanglewood for performance there, "The Rope" by Louis Mennini, from a play by Eugene O'Neill. Sharing honors in this performance was tenor Paul Berry of Greensboro.

North Carolinians who are studying at Tanglewood this summer include Carolyn Warlick of Raleigh, Robert B. Morris, who teaches at the Music School of Woman's College, Greensboro, and Ann Rothgeb of Raleigh.

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JUL 31 1956

Petrovec

RETIRING TIMPANIST Roman Szulc, left, 62, of the Boston Symphony Orchestra, gives a pointer to his pupil, Everett J. Firth, 26, who will succeed him as first timpanist when the orchestra begins its European tour Aug. 24. Mr. Szulc has been with the orchestra 21 years.

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AUG 1 1956

Rudolf Serkin's Final Concert At Tanglewood Tonight at 8:30

TANGLEWOOD—Rudolf Serkin, who last Saturday evening played Schumann's Piano Concerto in A Minor with Charles Munch and the Boston Symphony Orchestra in commemoration of the 100th anniversary of the death of the composer, makes his second and final appearance at this summer's Berkshire Festival with a concert in the Theater-Concert Hall, tonight at 8:30. He will continue tonight his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite.

In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind instruments, K. 452, with four members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

The Boston Woodwind Quintet was formed by the principal woodwind players of the Boston Symphony Orchestra in 1952. Since then the group has given many concerts throughout New England and on tour.

The final concert in this summer's chamber music series will be given next Wednesday evening when violinist Zino Francescatti and Artur Balsam, pianist, will play a program of sonatas by Faure, Ravel and Franck.

This coming weekend the Berkshire Festival concerts by the Boston Symphony Orchestra will be conducted by Eleazar de Carvalho (Friday evening), Leonard Bernstein (Saturday evening), and Charles Munch (Sunday afternoon). Soloists will be pianist Jocy de Oliveira on Friday; singers Phyllis Curtin, Eunice Alberts and John McCollum on Saturday; and violinist Zino Francescatti on Sunday.

Remaining tickets for all concerts in the 1956 Berkshire Festival, which ends on Aug. 12, are now on sale at the Tanglewood box-office. Telephone reservations are accepted.

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AUG 1 1956

Symphony Timpanist Retiring

Roman Szulc, left, 62, first timpanist of the Boston Symphony Orcestra, will complete 21 years' association with the orchestra when he retires at the end of the Berkshire Festival concerts at Tanglwood on Aug. 12. His successor is his pupil, Everett J. Firth, 26, a member of the orchestra since 1952, who will become first timpanist with the start of the orchestra's tour of Europe on Aug. 24.

First Timpanist Of Symphony to Retire On Aug. 12

Lenox, July 31 — Roman Szulc, first timpanist of the Boston Symphony Orchestra, will retire at the close of the Tanglewood season, ending 21 years' association with the orchestra on Aug. 12.

His successor, a pupil he has trained since 1950, is Everett J. Firth, a member of the orchestra since 1952, whose new duties will commence with the Boston Symphony's European tour of 13 countries during August and September.

Mr. Szulc, who is 62, resides with his wife in Boston, and during the Tanglewood season at 28 Clinton Ave., Pittsfield. In the autumn he plans to move to Arizona to better his health. He has two sons, Walter, who plays the trombone, and Andrew, formerly a pianist with dance orchestras. They now operate a gasoline station in Long Island.

Szulc was born in Warsaw, Poland, commenced his musical studies at an early age, and played first timpani with almost every great conductor in Europe. He came to the United States in 1935, the year he joined the Boston Symphony, succeeding the great trombonist Ritter. He learned what English he knew on the boat bringing him to America.

Firth was born in Winchester and attended the New England Conservatory, Boston, and the Berkshire Music Center. At the orchestra's summer music school at Tanglewood during 1950 and 1951, he first studied with Mr. Szulc, and before joining the Boston Symphony in 1952, was a pupil of Saul Goodman, head timpanist of the New York Philharmonic-Symphony.

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JUL 31 1956

25 Foreign Born Musicians To Visit Homelands With BSO

TANGLEWOOD — Twenty-five foreign-born members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the course of the five-week tour of Europe, which will commence immediately at the conclusion, on Aug. 12, of the orchestra's concerts at this summer's Berkshire Festival at Tanglewood.

By far the largest group of returning natives will be the 16 French-born members of the orchestra, who are looking forward to the concerts in Paris on Sept. 19 and 20, and in the Cathedral at Chartres on Sept. 21. Included in this group are Emil Kornsand (born in Colmar), Norbert Lauga (Aix-les-Bains), Pierre Mayer (Paris) and Roger Shermont (Paris), violinists. Albert Yves Bernard (Seine) and Jean Cauhape (Toulouse) are French-born violists. Leon Marjollet (Chalons-sur-Marne) and Alfred Zighera (Paris) are native French cellists. The bass section includes Georges Moleux, principal bass (Boulogne-sur-Mer), Gaston Dufresne (Lille) and Henri Girard (Montlhery).

Other French-horn Boston Symphony players are Jean Devergie (Marseille), oboe; Louis Speyer (Paris), English horn; Roger Voisin, principal trumpet (Angers); Marcel Lafosse (Marly-le-Roi), trumpet; and Bernard Zighera (Paris), harp.

Both Charles Munch, the orchestra's music director, and Pierre Monteux, the guest conductor, are French-born, Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris.

Three Russian-born violinists have been polishing up their Russian for the orchestra's concerts in Leningrad on Sept. 5 and 6, and Moscow on Sept. 8 and 9. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (Novgorod), and Manuel Zung (Grodno).

Two cellists, Louis Berger (Prague) and Josef Zimbler (Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on Sept. 11.

The concert in Vienna on Sept. 12 will find Irving Frankel (Lemberg), bass, and Ernst Panenka (Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (Berlin) and Einar Hansen (Copenhagen). The orchestra will play in Copenhagen on Aug. 31, immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on Sept. 13 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's tour.

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AUG 1 1956

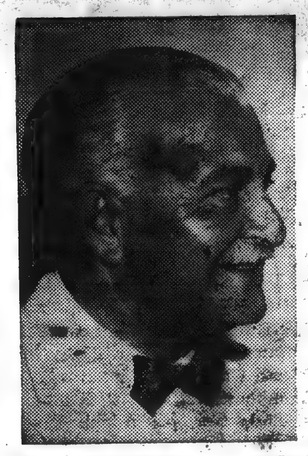
Rudolf Serkin Concert Today At Tanglewood

Lenox, July 31—Rudolf Serkin, who last Saturday evening played Schumann's Piano Concerto in A Minor with Charles Munch and the Boston Symphony Orchestra in commemoration of the 100th anniversary of the death of the composer, makes his second and final appearance at this summer's Berkshire Festival with a concert in the Theater-Concert Hall at Tanglewood, Wednesday at 8.30 p. m. He will continue his Schumann commemorations with performances of the Symphonic Etudes and "Carnaval" Suite. In addition, he will play Mozart's Quintet in E-Flat Major for piano and wind intruments, K. 452, with four members of the Boston Woodwind Quintet, the leaders of their respective sections in the Boston Symphony Orchestra: Ralph Gomberg, oboe; Gion Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon.

The Boston Woodwind Quintet was formed by the principal woodwind players of the Boston Symphony Orchestra in 1952. Since then the group has given many concerts throughout New England and on tour.

The final concert in this summer's chamber music series will be given next Wednesday evening when violinist Zino Francescatti and Artur Balsam, pianist, will play a program of sonatas by Faure, Ravel and Franck.

This coming week end the Berkshire Festival concerts by the Boston Symphony Orchestra will be conducted by Eleazar de Carvalho (Friday evening), Leonard Bernstein (Saturday evening), and Charles Munch (Sunday afternoon). Soloists will be pianist Jocy de Oliveira on Friday; singers Phyllis Curtin, Eunice Alberts and John McCollum on Saturday; and violinist Zino Francescatti on Sunday.



ARTHUR FIEDLER . . . conductor of the Boston Pops Orchestra who will return to Tanglewood for his third consecutive year with the Pops at Tanglewood on Parade on August 9 at 8:15 p.. He will direct works by Gershwin, Rossini-Respighi and Ravel.

LAST TWO WEEKS AT TANGLEWOOD

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Saturday evening, August 4: Leonard Bernstein, in a memorial to Serge Koussevitzky, conducting the Boston Symphony Orchestra in the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, with soloists Phyllis Curtin, Eunice Alberts and John McCollum; also, Prokofieff's Fifth Symphony. Sunday afternoon, August 5: Charles Munch conducting Copland's Symphonic Ode, Tschaikovsky's Violin Concerto with Zino Francescatti, soloist, and Schumann's Second Symphony.

Four concerts during the coming week—a recital on Wednesday evening (August 8) in the intimate Theatre - Concert Hall by violinist Zino Francescatti and pianist Artur Balsam, and three weekend concerts on Friday and Saturday evenings (August 10 and 11) and Sunday 105-piece Boston Symphony Orchestra in the giant Music Shed—will conclude the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts.

In addition, "Tanglewood on Parade," the annual gala for the benefit of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival concerts, will be held on Thursday (August 9), with simultaneous demonstrations by all five departments and a gala evening concert featuring the Boston Symphony Orchestra conducted by Eleazar de Carvalho and the Boston Pops led by Arthur Fiedler, with Jesus Maria Sanroma as piano soloist.

The sixth and final week of Festival concerts opens with the concluding event of the Wednesday evening chamber music series on August 8, when Zino Francescatti and Artur Balsom will play sonatas for violin and piano by Faure, Ravel and Franck. (Theatre-Concert Hall 8:30 p.m.)

Charles Munch will conduct music by Haydn, Piston, Richard Strauss and Dukas at the Friday evening (August 10) concert; Pierre Monteux will conduct music by Freed, Brahms, Enesco and Richard Strauss on Saturday evening (August 11); and the Festival will conclude on Sunday afternoon (August 12) with Dr. Munch conducting Beethoven's "Eroica" Spmphony and scenes from the third act of Wagner's "Die Meistersinger" with soloists including James Pease and Hans Sachs, Albert Da Costa as Walther, and Marguerite Willauer as Eva.

First performances at Tanglewood during the week are Walter Piston's Sixth Symphony (August 10), one of four works commissioned by the Boston Symphony in this, its 75th Anniversary season, to be heard here this summer; Isadore Freed's Festival Overture; the late Georges Enesco's Suite for Orchestra, No. 9, and the Wagner "Meistersniger" excerpts.

The "Tanglewood on Parade" festivities will commence on Thursday, August 9, with demonstrations at 8:00 p.m. by all departments: student symphony orchestra, composition, chorus, and opera. Holders of box seats are invited to a special performance of opera in the formal gardens commencing at 4:00 p.m. At 8:15 p.m. a gala concert will be played in the Music Shed by the Boston Symphony Orchestra and the Boston Pops Orchestra, and concluding with the drawing of door prizes and waltzing on the lawn. Eleazar de Carvalho, Artistic Director and permanent Conductor of the Brazil Symphony Orchestra and acting head this summer of the department of orchestra and conducting of the Berkshire Music Center, will conduct the Boston Symphony Orchestra on the first half of the program in Rimsky - Korsakoff's "Russian Easter Overture" and Villa-Lobos' Choros No. 10 with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross. Arthur Fieldler will conduct the Boston Pops Orchestra on the second half of the program in a typical Pops program of music by Rossini, Ravel and George Gershwin, with virtuoso pianist Jesus Maria Sanroma making his first Tanglewood appearance since the summer of 1942, playing Gershwin's Piano Concerto in F.

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AUG 2 1956

RUDOLF SERKIN PLAYING STIRS ENTHUSIASM

Pianist, Quartet Are Given Much Applause at Tanglewood

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 1 — Rudolf Serkin attracted the largest audience to any of the shed concerts thus far and he also drew the largest Wednesday night chamber music audience tonight. Continuing his commemoration of the 100th anniversary of the death of Robert Schumann, he played the Schumann piano concerto last Saturday night. Tonight he played the Schumann "Symphonic Etudes" and "Carnaval." Observing the current Mozart bicentennial, he played, with the Boston Symphony woodwind quartet, the "Quintet for piano, oboe, clarinet, horn and bassoon."

Superb Musicians

Members of the quartet were Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn, and Sherman Walt, bassoon. With Mr. Serkin at the piano, there was formed a group of superb musicians who seemed to be playing the music they loved. Each had given his service for the benefit of the revolving scholarship fund.

Mr. Serkin gave a brilliant, strongly propulsive account of the Schumann "Symphonic Etudes." It was a broad, heavily outlined exposition of these delightful works, each of which seems to outdo the other in interest and ingenuity of treatment. We have heard greater contrasts given to these etudes, but not always the vitality and drive Mr. Serkin provided.

The "Carnaval" was a sheer delight to hear. The miracle of these pieces is the bewildering variety achieved despite the limiting factor of three themes to which he confined himself. Regardless of the program given the work, as pure music the "Carnaval" is a glowing, passionate outpouring from one of the most poetic musicians who ever lived. It was all mirrored in Mr. Serkin's playing which was beautifully detailed, limitless in tonal variety and spiced with the joyousness inherent in the music. The audience numbering 2236 fairly rocked the concert hall in its enthusiasm and the shy little man returned time after time to acknowledge the applause.

Mr. Serkin seemed completely happy when playing with his colleagues in the Mozart "Quintet for piano, oboe, clarinet, horn and bassoon." He was relaxed and in perfect symphony and understanding with those about him.

ship. The larghetto is a superb movement in the style of an operatic aria. The finale is elegant in form and content. The five musicians played the work with complete understanding of its stylistic demands and with faultless blending of tone. Indeed, it is difficult to imagine a finer performance.

Eleazar de Carvalho, Brazilian conductor, makes his appearance Friday in the shed concert. His wife, Jocy de Oliveira, pianist, will make her North American debut playing Ravel's piano concerto. The program will also contain "La Kermesse" from the ballet of the same name by Barraud; three dances from De-Falla's "El Sombrero de Tres Picos" and the complete suite of Stravinsky's "Petrouchka."

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AUG 2 1956

Music

Serkin Plays Schumann

By JAY C. ROSENFELD

THE FIFTH WEEK of Tanglewood began with a chamber music program last night in the Theater-Concert Hall played by Rudolf Serkin and four members of the Boston Symphony Woodwind Quintet: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn, and Sherman Walt, bassoon.

The five artists played Mozart's quintet for piano and wind in the center of a program of which the beginning and end were the massive piano works of Schumann, the Symphonic Etudes and Carnaval.

There scarcely could be greater contrast between types of music than that presented by last night's Mozart, a superlatively joyous work, completely innocent of complicated problems, either musical or literary, and the highly dramatic sets of variations and sketches of Schumann.

* * *

singing and playing, but his immersion in the music, his expression of it, his headlong impetuosity, the gentleness of the tender episodes, the fury of the tempestuous ones, add up to a magnificent exhibition of musical exegesis.

* * *

"THE MOZART is in another world and no less a rewarding one. There is here none of the confusion of Schumann's merry-making. The adjustment of Serkin's piano to the smooth nature of the wind instruments and the skilled command of the performers made an excellent tonal grouping. Slight evidence of less than security at all points could not alter the pleasure the quintet afforded the audience. This was Mozart of the period of the great piano concertos, a mature man of 28. His insight to the potentialities of the instruments was artistically revealed last night as the graceful phrases were turned with suavity and tonal beauty.

SERKIN'S conception was on a vast canvas. His unlimited mastery of the keyboard was used solely to express the bursting emotion and passion pent up within him. If these virtues drove him at times even beyond the prowess of his own fingers, the large audience was made to sense every fibre and every particle of Schumann's intensity.

This is the centenary of Schumann's death and these particular suites were written in the early 1830s, when the composer was not yet 25. It doesn't take much imagination to discern what a commotion such writing must have caused in its day. Serkin exposed the depths of Schumann's melancholy and revealed the heights of his exuberance. The initial ominous descending arpeggio in C sharp minor of the Etudes set the stage. Serkin was not yet at his most dominant moment of the evening. Indeed, there were other instances of impatience and less than his wonted self-discipline. Even so, one could yet feel the accumulation of melodrama.

* * *

SCHUMANN stays in the lower registers here predominantly, investigating new tonal and rhythmic regions, requiring a pianism in which Serkin was superbly adequate and, for the style of music, peerless.

The Carnaval has a brilliant introduction, suggesting the opening of possibly a great masquerade. Indeed the wide skips and the variety of the episodes must have just begged for someone to use it as ballet music, for that is just what Diaghilev did in 1913. He had it orchestrated and Nijinsky achieved a memorable success as the Harlequin.

These Schumann pieces are a veritable decathlon for a pianist or, more properly, an eikosathlon. It is an unforgettable experience to hear, and witness, Serkin's performances. We do not hold out so much for his

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AUG 2 1956

Violinist Performs In Sunday Concert At Tanglewood

The gracefully competent conducting of Richard Burgin, Concertmaster and associate conductor of the Boston Symphony Orchestra and the top flight musical craftsmanship of violin soloist Ruth Posselt were features of Sunday afternoon's Berkshire Music Festival concert at Tanglewood, Lenox, Mass.

In weather that can only be termed "New England at its best", a large crowd turned out to hear the afternoon presentation.

Prokofieff's "Romeo and Juliet" Ballet, second suite, Op. 64, was the first work on the program. The first number of the four played from the suite drew a clear soundpicture of the pompous nobleman striding about in his clanking suit of armor.

The second, carefree and gay number pictured the maiden Juliet and her awakening to mature emotions; the exotic dance number was followed by the last picturing Romeo at Juliet's grave, in a musical portrayal of powerful emotion all drawn out and displayed to perfection by the musiciansip of the great orchestra.

The highlight of the afternoon was the excellent performance by Ruth Posselt of the Hindemith Concerto for violin and orchestra. Miss Posselt drew from her instrument the delicate intonation and emotional sensitivity demanded in the second movement of the work with sure-fingered skill. In the third "vivace" movement, and particularly the Cadenza, the soloist demonstrated deft bowing and fingering in her execution of the lively section. Mr. Burgin piloted the orchestra through the work giving expert close support to the violinist. A loud ovation greeted Miss Posselt as she completed the work, and the audience called her back to the podium four times to acknowledge the applause.

Gustav Mahler's Symphony No. 1 in D major was the afternoon's final work, with its extended development of the old children's tune "Frere Jacques." The symphony with is pastoral quality in the first movement fitted precisely into the atmosphere of the lovely wooded hills of the area.

Outrageous audience manners were displayed by a number of spectators who rose from their seats and departed before Mr. Burgin and the orchestra had even finished the final movement of the Mahler work. Their departure provided a considerable interference with the mood of the work and the enjoyment of many of the spectators of the work. We hope they arrived safely wherever they were going with such haste.

A similar lapse in courteousness, we think, occured last Friday evening during the performance of a work especially composed for the 75th Anniversary of the Boston Symphony Orchestra.

As Mr. Munch was conducting the orchestra in a performance of Petrassi's Fifth Concerto the audible audience comment during the pause between the second and third movements must have been disconcerting to the players, conductor and composer, who was present.

We think they received what they deserved (the audience) when Mr. Munch half-turned on the Podium and looked-daggers at the loudmouths, refusing to continue the work until they quieted down. They eventually did so, and the performance continued. It is admittedly an extremely modern piece of orchestral music, and difficult to understand, but they might have tried, at least. There were many here who appreciated the skill of the composer, fortunately, and Goffredo Petrassi was roundly applauded as he stepped to the podium.

The audience mood was, perhaps, indicated by the fact that they broke in with applause between the first and second movements of Tchaikovsky Symphony No. 4 in F minor, Op. 36, which followed the Petrassi work. We feel that a great symphony orchestra would be lax in its duty, however, if it only programmed traditional works in the romantic idiom, and did not attempt to deliver samplings of contemporary composition to its audiences. May their policy continue.

Friday night's first work was the Beethoven Leonore Overture No. 2, Op. 22.

L.F.M.

This week's Music Shed concerts by the Boston Symphony Orchestra are: Saturday evening, August 4: Leonard Bernstein, in a memorial to Serge Koussevitzky, conducting the Boston Symphony Orchestra in the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, with soloists Phyllis Curtin, Eunice Alberts and John McCollum; also, Prokofieff's Fifth Symphony. Sunday afternoon, August 5: Charles Munch conducting Coplands Symphonic Ode, Tchiakosvky's Violin Concerto with Zina Francescatti, soloist, and Schumann's Second Symphony.

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AUG 3 1956

Petrovec

REVIEWING the score of the opera, "Griffelkin," to be presented by the Berkshire Music Center opera students at Tanglewood Monday and Tuesday evenings, are Boris Goldovsky, left, who will stage the production, and Lukas Foss, the composer, who will conduct at both performances.

Concert Today In Memory of Koussevitzky

Lenox, Aug. 3—Leonard Bernstein conducts the Boston Symphony Orchestra Saturday in the great Music Shed at Tanglewood. The Berkshire Festival concert is in memory of Serge Koussevitzky.

As one of the most illustrious pupils of the late conductor of the Boston Symphony, Mr. Bernstein has distinguished himself in three fields since he first came to Tanglewood in 1940, as composer, conductor and pianist.

Mr. Bernstein has scheduled two works singularly appropriate for the occasion: the Kyrie and Gloria from Mozart's Mass in C Minor, K. 427, with the Festival Chorus of Berkshire Music Center students trained by Hugh Ross and Lorna Cooke de Varon assisting. Soloists are Phyllis Curtin, soprano; Eunice Alberts, contralto; and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

The three vocal soloists in the portion of Mozart's Mass which will be sung are all former students at the Berkshire Music Center who have since gone on to distinguished careers in the concert and operatic fields.

Sunday afternoon, Dr. Munch returns to the podium in a concert which will bring the eminent violinist Zino Francescatti to the stage of the Shed as soloist in the Tchaikovsky Concerto. Dr. Munch will begin the concert with the Tanglewood premiere of Aaron Copland's Symphonic Ode, composed for the 75th anniversary of the Boston Symphony Orchestra, and the concert will conclude with the Symphony No. 2 in C Major by Schumann, performed in commemoration of the 100th anniversary of the composer's death.

Music

Berkshire Eagle Aug 3

Munch Conducts Students

TANGLEWOOD — Charles Munch made his annual appearance with the Tanglewood student orchestra in the Shed last night. He chose his own personal warhorse, Berlioz' "Symphonie Fantastique."

Dr. Munch led the willing students a splendid chase. They produced almost all the color and contrast he can draw from this work. From the opening expansive reveries to the concluding truly fantastic Witches Sabbath, the orchestra played with a vigor and warmth that matched Dr. Munch's own.

The audience of 2,500 loved it. They recalled Dr. Munch six times an dtalked so excitedly between the third and fourth movements he was forced to turn and stare them into silence before continuing.

* * *

BEFORE intermission, and the Berlioz, Hugh Ross directed 35 men's voices, five basses, three pianos, brass and percussion in Coro Di Morti (Chorus of Death) by Tanglewood's composition teacher, Goffredo Petrassi of Rome. The performance was a Tanglewood first.

The work is one of tensions. Monteverdi-style voice lines and modern-type orchestration are heard in moods alternately strident and lyrical. The chorus sings as the dead reflecting upon life, and death. The result is a solid and effective piece of music.

Mr. Ross, whose preparation of the group and command of the score was apparent, called the composer to the stage to share the audience's warm appreciation.

* * *

THE PROGRAM opened with a reading of Prokofieff's classical symphony by student conductor Kenneth Schermerhorn. Lack of rehearsal time and numb fingers were probably responsible in part for the fuzzy beginning. Otherwise, Mr. Schermerhorn's energetic and scoreless finger-pointing did not fully bring out the orchestra's talent for phrase-making and variety of tone and dynamics.

The final student orchestra concert will be Saturday, Aug. 11.

—S.S.R.

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AUG 3 1956

BSO Timpanist, Retiring, Spends Summers Here

Roman Szulc, first timpanist of the Boston Symphony Orchestra, who will retire at the end of the Tanglewood season, ending 21 years' association with the orchestra, lives in Pittsfield during the Festival season. Mr. Szulc, who is 62, resides with his wife at 28 Clinton Ave. in this city during the summer. In the autumn he plans to move to Arizona to better his health. His two sons, Walter, who plays the trombone, and Andrew, formerly a pianist with dance orchestras, now operate a gasoline service station in Long Island.

Mr. Szulc was born in Warsaw, Poland. He commenced his musical studies at an early age, and played first timpani with almost every great conductor in Europe. He came to the United States in 1935, the year he joined the Boston Symphony, succeeding the timpanist Ritter. He learned what English he knew on the boat bringing him to America.

Five Men in Section

Mr. Firth, his successor, was born in Winchster and attended the New England Conservatory, Boston, and the Berkshire Music Center. At the orchestra's summer music school at Tanglewood during 1950 and 1951, he first studied with Mr. Szulc, and before joining the Boston Symphony in 1952, was a pupil of Saul Goodman, head timpanist of the New York Philharmonic-Symphony.

The Boston Symphony's timpani and percussion section, now headed by Mr. Firth, comprises five men. Harold Farberman is the other timpanist. Charles Smith and Harold Thompson in the percussion trio have been joined this season by Arthur Charles Press, a native of Brooklyn, N.Y., a scholarship student at the Juilliard School of Music, New York, and a student of Morris Goldenberg and Saul Goodman. Mr. Press has played with Thomas Sherman's Little Orchestra Society and was solo percussionist with the Radio City Music Hall orchestra.

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AUG 4 1956

Bernstein To Conduct

Memorial to Koussevitzky At Festival Shed Tonight

TANGLEWOOD—Leonard Bernstein will be on the podium of the Music Shed tonight in his only appearance of the season with the Boston Symphony Orchestra. Tonight's concert will be in memory of Dr. Serge Koussevitzky, who for 25 years was conductor of the BSO. Mr. Bernstein, one of the most illustrious pupils of the late conductor, Dr. Koussevitzky, has distinguished himself in three fields since he first came to Tanglewood in 1940—as composer, conductor and pianist. This summer he has been on leave as head of the department of orchestra and conducting at the Berkshire Music Center.

Mozart's Mass

Mr. Bernstein has scheduled for tonight two works singularly appropriate for the occasion. The Kyrie and Gloria from Mozart's Mass in C minor, with the Festival chorus of the Music Center students, who have been trained by Hugh Ross, assisted by Lorna Cooke de Varon. Soloists will be Phyllis Curtin, soprano; Eunice Alberts, contralto, and John McCollum, tenor. The remainder of the program is the Fifth Symphony, Opus 100, by Prokofieff.

In his 25 years as conductor of the Boston Symphony Orchestra the late Serge Koussevitzky often conducted performances of Mozart's music and it was he who conceived the idea of the "Bach-Mozart" concerts by the chamber orchestra of Boston Symphony musicians which now traditionally precede the four weeks of Berkshire Festival concerts by the full Boston Symphony Orchestra.

Prokofieff's Fifth Symphony was given its premiere American performances under Dr. Koussevitzky's direction in November, 1945. By coincidence, when the score of the symphony arrived in this country, it turned out to be written on music manuscript paper which had been sent to Russia during the war by Dr. Koussevitzky when it became known that there was a shortage in Russia of such paper.

The three vocal soloists in the portion of Mozart's Mass which will be sung are all former students at the Berkshire Music Center who have since gone on to distinguished careers in the concert and operatic fields. Miss Curtin was a student at Tanglewood in 1946, 1948 and 1951; Miss Alberts studied there in 1941, 1946, 1947, 1950 and 1951, and Mr. McCollum was a student in the opera department in 1952 and 1953.

During the past season Mr. Bernstein has added to his many and varied activities that of television personality. His several appearances during the year on the "Omnibus" program were hailed enthusiastically by both press and public. He currently is completing work on two musicals which will be produced on Broadway in the fall. One is an opera, with libretto by Lillian Hellman, based upon Voltaire's "Candide." The other is called "East Side Story."

Tanglewood Premiere

Tomorrow afternoon Dr. Munch returns to the podium in a concert which will bring the eminent violinist Zino Francescatti to the stage of the Shed as soloist in the Tchaikovsky Concerto. Dr. Munch will begin the concert with the Tanglewood premiere of Aaron Copland's Symphonic Ode, composed for the 75th anniversary of the Boston Symphony Orchestra, and the concert will conclude with the Symphony No. 2 in C Major by Schumann, performed in commemoration of the 100th anniversary of the composer's death, July 29, 1856.

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BAYONNE, N. J.
TIMES
Circ. D. 15,175 - Sat. 14,241
AUG 29 1956

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ELYRIA, OHIO
Chronicle-Telegram
Circ. D. 19,415
AUG 23 1956

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PITTSFIELD, Mass.
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AUG 4 1956

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Mr. and Mrs. Richard Grar... are proud parents of a daugh... born Aug. 14 at Good Samarit... Hospital, Sandusky.

Mrs. Charles Smith of Lor... was a guest last week of her b... ther, Mr. and Mrs. Fred Hast...

Phone 3441

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Union Leader (m) & (e)
MANCHESTER, N. H.
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AUG 4 1956

MUSIC STUDENTS—Residents of New England who are studying at Lenox, Mass. at the Music Center this summer. Left to right: Eunice De Sanchez of Portland, Me., an associate in the opera department; Joan Lewitt of Nashua, a member of the Festival Chorus; Walter Tokarczyk of Woonsocket, R. I., a timpanist in the student orchestra; Madeline Palmer of 78 Ballaire street, a drama student in the opera department; June Stone, Burlington, Vt., a member of the Festival Chorus. The summer school of music is conducted by the Boston Symphony orchestra in connection with its annual concerts.

New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
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AUG 5 1956

Second Thoughts on Music

Portions of Five Operas Performed at Tanglewood

Single Acts From 'La Rondine,' 'The Trojans,' 'Aida,' 'Don Carlo' and 'Falstaff' Heard to Advantage; Full Orchestra at Peak

By WILLIARD M. CLARK

Lenox, Aug. 4—The quality of performance at the Berkshire Music Festival continues high. One of the strongest departments in the school is the opera department, presided over by Boris Goldovsky. This past week they offered acts from five 19th-century operas including "La Rondine" by Puccini; "The Trojans" by Berlioz and "Aida," "Don Carlo" and "Falstaff" by Verdi. One heard some excellent voices and saw staging, costumes and scenery that were both ingenious and handsome.

Quite the finest offering was the second act of "Don Carlo." John Parella, baritone, handled the difficult aria of King Phillip in a thoroughly artistic manner and the "Inquisitor" of John McCurdy provided some of the finest singing of the entire evening. Another splendid singer was Shirley Carter, who sang "O Don Fatale" in an exciting manner.

Singing Excels

Mr. Goldovsky is particularly fond of "The Trojans." In fact, he offered the American premiere of this opera. In the fourth act, sung in English he offered such fine singers as Marjorie McClung, soprano, and Robert Nagy, one the best tenors we have heard here.

The concerts by the Boston Symphony Orchestra have been consistenly fine and worthy of larger audiences, but weather has not been kind. Charles Munch directed the orchestra in a program which included the second "Leonore" overture and Petrassi's "Fifth Concerto for Orchestra" in the first half and concluded with the Symphony No. 4 in F minor by Tchiakowsky. The Petrassi opus was one of the works commissioned by the orchestra for its 75th anniversary. Mr. Petrassi is visiting composer at the Center this summer.

To this listener, the work was not an unqualified success. It has many fine moments but there is a lack of direction and focus. It just doesn't get any place. Had we not heard Bartok's "Concerto for Orchestra" the week before, it is possible Mr. Petrassi's work might have attracted more interest. Mr. Munch has a way with Tchaikowsky, a very personal way. His interpretations remain intimate while not lacking in vigor.

Memorial Elegy

The following night, Mr. Munch offered as his opening work an "Elegy in Memory of Serge Koussevitzky" by Howard Hanson. Lacking any great imagination, this is a sincere work with moments of grandeur. This was another of the commissioned works for the 75th anniversary. Mr. Hanson has been a significant figure among American composers for a long time and, through the Eastman School, has done more than his bit for the American composer.

It was Rudolf Serkin, pianist, who was the bright star of this concert. He drew more than 9000 people to Tanglewood, the largest audience thus far. His playing of Schumann Concerto in A minor was a truly magnificent achievement. It was far more a dramatic reading than we have heard before. It was continually exciting and gave the huge audience just about everything it wanted. Honegger's fifth symphony, a particular favorite with Mr. Munch, and Debussy's "La Mer," a work in which Munch is a supreme interpreter, made up the program.

Burgin Conducts

Sunday afternoon drew some 7000 people in spite of good weather. Some strange sort of planning resulted in concertmaster Richard Burgin conducting the orchestra in a program of Prokofieff, Hindemith and Mahler. The soloist was violinist Ruth Posselt. (Mrs. Burgin.) Sunday afternoon is a time when Tanglewood should get its largest crowd and it should see to it that such a crowd gets the best Tanglewood has to offer. Mr. Burgin has had a long and distingusihed career, but his drawing power as a conductor is not great. Neither do we feel that Mahler's first symphony or Hindemith's violin concerto are works to attract a Sunday afternoon audience, fine as both are.

The orchestra played its best for Mr. Burgin and Miss Posselt gave a superb performance of the Hindemith violin concerto. Prokofieff's "Romeo and Juliet" ballet suite is a glowing, brilliant work and it was played with an exciting concept. No fault can be found with this program or its performance; it just isn't the sort of program that will bring a large audience to Tanglewood on a Sunday afternoon.

"Tanglewood On Parade"

Don't forget "Tanglewood On Parade" on Thursday. There is no better opportunity to see the Berkshire concerts, chamber music and choral singing. In the evening the Boston Symphony orchestra with Festival chorus will be heard in the "Russian Easter" overture by Rimsky-Korsakoff and "Choros No. 10" by Villa-Lobos. The Brazilian conductor De Carvalho will conduct this portion of the program.

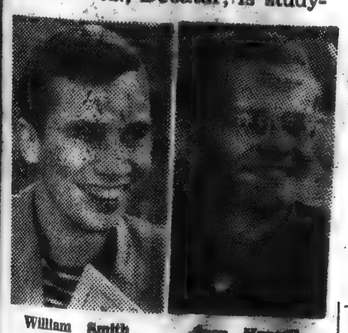
The second portion will be devoted to a real Boston "Pops" program including Gershwin's "Piano Concerto in F" played by Jesus Maria Sanroma. Ravel's "Bolero" and "La Boutique" as arranged by Resphigi, will also be heard. There will be encores. All this should make for a pleasant afternoon and evening at Tanglewood and the Berkshire Music Center will benefit.

ATLANTA, GA.
Journal & Constitution
Circ. S. 480,949
AUG 5 1956

Berkshire Center Draws 2 From Here

Two Atlanta area residents are attending the summer school of music at the Berkshire Music Center at Tanglewood, Lenox, Mass.

William Smith of 2670 Oak Grove Rd., Decatur, is studying composition with American composer Lukas Foss.



William Smith — Sven Hansell

Sven Hansell of 1877 Ardmore Rd., NE, is an assistant conductor and choir leader at the center. The young Atlantian received a master's degree from Pennsylvania University this spring and will do more graduate work in music at Harvard next year. He is attending Transylvania on a teaching scholarship.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra, and is under the direction of Charles Munch, music director of the orchestra. Aaron Copland is assistant director and Ralph Berkowitz is dean.

FRANCESCATTI BRIGHT STAR AT TANGLEWOOD

Noted Violinist's Performance Heard by Audience of 10,837

By WILLARD M. CLARK

Tanglewood, Lenox, Aug. 5—A perfect day, a fine program and a brilliant soloist attracted 10,837 people to the Berkshire Music Festival this afternoon. The parking lots looked as though each person had come in an individual car and long before the concert the areas were full.

Kreisler in Audience

Zino Francescatti was the bright star of the program. The eminent violinist provided a performance of Tschaikowsky's violin concerto that elicited a standing ovation. In this performance he was admirably assisted by the Boston Symphony players under the knowing direction of Charles Munch.

Francescatti's large, warm tone, his dazzling technique and his feeling for phrase, all mounted up to an elegant and exciting performance. Rarely have we seen an audience so moved.

In the audience was the great Fritz Kreisler, whose presence was almost as much of an attraction as Francescatti.

The program opened with a

Continued On Page 6

BALTIMORE MD.
JEWISH TIMES
AUG 24 1956

Malcolm Bernstein, Soloist With Petach Tikvah Choir

Mr. Malcolm Bernstein, who during the past three years has completed his operatic training at the Peabody, will be chief soloist with the Petach Tikvah Choir during the High Holidays. He recently served engagements with the Berkshire Festival at Tanglewood, under Boris Goldonsky, for which he had been selected on an R.C.A. Victor Scholarship basis; with the Boston Symphony Orchestra as soloist under Charles Munch. He has also sung leading roles with the Baltimore Civic Opera, and appears frequently in radio and television programs. The Petach Tikvah Choir is under the direction of Cantor Hillel Lipsicas.

Cantor Lipsicas and his Choir will conduct services on Slichos evening, September 1, as well as throughout the High Holiday season. The Slichos services will begin with a social gathering at midnight, at which Rabbi Benjamin G. Aexlman will explain briefly the meaning of the services.

[illegible] than to what it had to say.

Mr. Copland was on hand to share the applause with the performers.

Reflects Joy of Living

The final work was Schumann's exquisite "Symphony in C Major." Written in 1844 when the composer had emerged from a nervous breakdown, one can feel in this music his gradual convalescence. Mr. Munch directed a gracious, almost intimate, reading of the work. The delightful scherzo movement went at a breath-taking pace. The adagio was a marvel of expressivity, rich in color and suave in outline. The finale was a true affirmation of renewed health and joy of living.

Tomorrow night, the opera department of the Berkshire Music Center will offer the first stage performance of the opera "Griffelkin" by Lucas Foss.

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MANCHESTER, N. H.
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AUG 4 1956

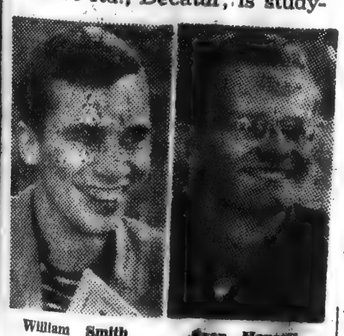
MUSIC STUDENTS—Residents of New England who are studying at Lenox, Mass. at the Music Center this summer. Left to right: Eunice De Sanchez of Portland, Me., an associate in the opera department; Joan Lewitt of Nashua, a member of the Festival Chorus; Walter Tokarczyk of Woonsocket, R. I. dent orchestra; Madeline Palmer of 78 Ballaire street, a dra department; June Stone, Burlington, Vt., a member of th summer school of music is conducted by the Boston Symph tion with its annual concerts.

ATLANTA, GA.
Journal & Constitution
Circ. S. 480,949
AUG 5 1956

Berkshire Center Draws 2 From Here

Two Atlanta area residents are attending the summer school of music at the Berkshire Music Center at Tanglewood, Lenox, Mass.

William Smith of 2670 Oak Grove Rd., Decatur, is studying composition with American composer Lukas Foss.



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Continued On Page 6

Francescatti

Continued From Page 1

revised "Symphonic Ode" by Aaron Copland. It was revised for the 75th anniversary of the Boston Symphony Orchestra. What it sounded like before revision, we do not know, but we do know that the sounds that assailed one's ears during the performance ranged from sheer noise to electrifying jumbled rhythms during which every member of the orchestra played as loudly as possible. There was no doubt that its audience impact was tremendous but it was due more to titanic tonal eruptions than to what it had to say.

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Auxiliary.

...tal children was given by the ... party for 20 Spring Grove Hospi... musical show August 21, and a... served refreshments and given a... Perry Point VA Hospital were... Chapel each week. Patients at... held at Fort George C. Meade... ans. Once Shabbat services are... Auxiliary 586, Jewish War Veter... S. and Raymond Caplan Post and... cheered by efforts of the Gerald... around Maryland are regularly... Hospitalized veterans in and

Caplan JWV Post & Auxiliary

...will take place October 24 at the... Blue Crest. Miss Lorraine Glick,... fashion commentator and co-or... ordinator, Mrs. Herman Rosen,... chairman, Mrs. William Dietz, co... chairman and Mrs. Albert Gross,... co-ordinator, will select models... and plan the show.

Mrs. Sheldon Buckner, president, has named Mrs. Emanuel Stine publicity chairman and Mrs. William Dietz liaison director.

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Sunday Republican
SPRINGFIELD, Mass.
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Second Thoughts on Music

Portions of Five Operas Performed at Tanglewood

Single Acts From 'La Rondine,' 'The Trojans,' 'Aida,' 'Don Carlo' and 'Falstaff' Heard to Advantage; Full Orchestra at Peak

By WILLIARD M. CLARK

Lenox, Aug. 4—The quality of performance at the Berkshire Music Festival continues high. One of the strongest departments in the school is the opera department, presided over by Boris Goldovsky. This past week they offered acts from five 19th-century operas including "La Rondine" by Puccini; "The Trojans" by Berlioz and "Aida," "Don Carlo" and "Falstaff" by Verdi. One heard some excellent voices and saw staging, costumes and scenery that were both ingenious and handsome.

Quite the finest offering was the second act of "Don Carlo." John Parella, baritone, handled the difficult aria of King Phillip in a thoroughly artistic manner and the "Inquisitor" of John McCurdy provided some of the finest singing of the entire evening. Another splendid singer was Shirley Carter, who sang "O Don Fatale" in an exciting manner.

Singing Excels

Mr. Goldovsky is particularly fond of "The Trojans." In fact, he offered the American premiere of this opera. In the fourth act, sung in English he offered such fine singers as Marjorie McClung, soprano, and Robert Nagy, one the best tenors we have heard here.

The concerts by the Boston Symphony Orchestra have been consistenly fine and worthy of larger audiences, but weather has not been kind. Charles Munch directed the orchestra in a program which included the second "Leonore" overture and Petrassi's "Fifth Concerto for Orchestra" in the first half and concluded with the Symphony No. 4 in F minor by Tchiakowsky. The Petrassi opus was one of the works commissioned by the orchestra for its 75th anniversary. Mr. Petrassi is visiting composer at the Center this summer.

To this listener, the work was not an unqualified success. It has many fine moments but there is a lack of direction and focus. It just doesn't get any place. Had we not heard Bartok's "Concerto for Orchestra" the week before, it is possible Mr. Petrassi's work might have attracted more interest. Mr. Munch has a way with Tchaikowsky, a very personal way. His interpretations remain intimate while not lacking in vigor.

Memorial Elegy

The following night, Mr. Munch offered as his opening work an "Elegy in Memory of Serge Koussevitzky" by Howard Hanson. Lacking any great imagination, this is a sincere work with moments of grandeur. This was another of the commissioned works for the 75th anniversary. Mr. Hanson has been a significant figure among American composers for a long time and, through the Eastman School, has done more than his bit for the American composer.

It was Rudolf Serkin, pianist, who was the bright star of this concert. He drew more than 9000 people to Tanglewood, the largest audience thus far. His playing of Schumann Concerto in A minor was a truly magnificent achievement. It was far more a dramatic reading than we have heard before. It was continually exciting and gave the huge audience just about everything it wanted. Honegger's fifth symphony, a particular favorite with Mr. Munch, and Debussy's "La Mer," a work in which Munch is a supreme interpreter, made up the program.

Burgin Conducts

Sunday afternoon drew some 7000 people in spite of good weather. Some strange sort of planning resulted in concertmaster Richard Burgin conducting the orchestra in a program of Prokofieff, Hindemith and Mahler. The soloist was violinist Ruth Posselt. (Mrs. Burgin.) Sunday afternoon is a time when Tanglewood should get its largest crowd and it should see to it that such a crowd gets the best Tanglewood has to offer. Mr. Burgin has had a long and distingusihed career, but his drawing power as a conductor is not great. Neither do we feel that Mahler's first symphony or Hindemith's violin concerto are works to attract a Sunday afternoon audience, fine as both are.

The orchestra played its best for Mr. Burgin and Miss Posselt gave a superb performance of the Hindemith violin concerto. Prokofieff's "Romeo and Juliet" ballet suite is a glowing, brillian work and it was played with an exciting concept. No fault can be found with this program or its performance; it just isn't the sort of program that will bring a large audience to Tanglewood on a Sunday afternoon.

"Tanglewood On Parade"

Don't forget "Tanglewood On Parade" on Thursday. There is no better opportunity to see the Berkshire concerts, chamber music and choral singing. In the evening the Boston Symphony orchestra with Festival chorus will be heard in the "Russian Easter" overture by Rimsky-Korsakoff and "Choros No. 10" by Villa-Lobos. The Brazilian conductor De Carvalho will conduct this portion of the program.

The second portion will be devoted to a real Boston "Pops" program including Gershwin's "Piano Concerto in F" played by Jesus Maria Sanroma. Ravel's "Bolero" and "La Boutique" as arranged by Resphigi, will also be heard. There will be encores. All this should make for a pleasant afternoon and evening at Tanglewood and the Berkshire Music Center will benefit.

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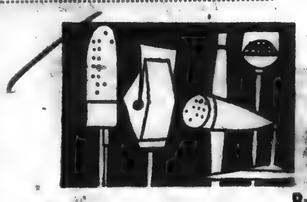

TURNING the DIALS

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Party for Crane

WICC staffers are busy plotting a farewell party for Bob Crane, who leaves the station Aug. 12 for KNX, Hollywood, Key CBS outlet. The party is set for Wednesday at the University club, with Cameron Mackenzie in charge of arrangements.

Eileen Farrell Sings

Guest soloist Eileen Farrell, the soprano from Willimantic, will sing "Vissi d'arte" from Puccini's "Tosca" as her principal selection on the "Telephone Hour" tomorrow night at 9 o'clock over NBC radio. Accompanied by Donald Voorhees and the orchestra she will sing two songs by Ernest Charles—"When I Have Sung My Songs" and "The House on a Hill"—and Duparc's "Chidyle." The orchestra will present the first radio performance of "Romance and Hora" by Leon Lewis during their part of the program. Jerome Kern's "Why Was I Born?" and "Nocturne" from Delibes' ballet "Coppelia" will complete the broadcast.

Boston Symphony

Two selections by contemporary composers will be performed by the Boston Symphony orchestra, conducted by Charles Munch, on the Berkshire Festival broadcast Monday night at 8:15 o'clock over WRCA. The compositions are Samuel Barber's "Adagio for Strings" and Bohuslav's "Fantaisies Symphoniques." The latter was commissioned for the Boston Symphony's 75th anniversary last season.

The Farm Vote

Six newsmen from various farming areas of the country will report on "Who Will Get the Farm Vote," on the "Campaign Listening Post" series of pre-convention broadcasts focusing on the political problems that will affect the Presidential conventions tonight at 7:35 o'clock over ABC radio.

Each will report on the likely trend of the farmers' ballots and will come from such areas as Louisiana, Missouri, New York, Nebraska, California and Illinois.

Springfield Sun. Republican
Sun. Aug. 5

10A

VISITS in OUR VALLEY

By BRIAN F. KING

Our boss, Walter R. Graham, managing editor of The Republican, gave us something to think about during the course of a casual conversation held in his office of a recent morning.

We were discussing the current concert programs at the Berkshire Music Festival, Tanglewood, when Mr. Graham suddenly asked, "Did you know there are people who don't realize there's a covered concert shed at Tanglewood?"

The question took us somewhat by surprise and we were groping for a reply when Mr. Graham came to our rescue. "Let me explain," he said. "To begin with, for years now, many newspapers and magazines have been featuring pictures of the crowds listening to concerts on the Tanglewood lawns. They're been good pictures with lots of reader interest, but there have been so many of them that quite a few people who've never been to Tanglewood think that concert-goers listen to programs out on the lawns under the open sky. You'd be surprised at how many people there are who don't realize Tanglewood has a covered music shed with seating accommodations for 6000 listeners."

* * *

The more we thought about it, the more we realized that Mr. Graham had a sound reason for his observation. But, just to satisfy our own curiosity, we did a little investigating on our own.

Our first opportunity to bring up the subject came when we attended an outdoor barbecue at the home of Holyoke friends a few nights later. There were eight people in the dinner party, five of whom had never been to a Tanglewood concert. Querying members of the latter group, we discovered that two of them were aware there was a protected music shed at Tanglewood. But, just as Mr. Graham had predicted, the other three were of the opinion that people sat on the lawns to enjoy the Festival concerts.

"We had thought about going up to Lenox one night last week," one of the group told us. "But we cancelled our plans because it looked like it might rain and we didn't want to get soaked sitting out in the open."

All three members of the group seemed surprised when we pointed out that Tanglewood has fine seating accommodations in the roofed music shed. "Well, I never knew Tanglewood had a covered shed," one of them commented. Then she went on to support Mr. Graham's observation with the remark that in nearly all of the pictures taken at Tanglewood that she had seen, the ones she remembered most vividly showed people listening to concerts under the open sky.

"So, naturally, I thought the orchestra was protected by a music shell, but that listeners sat on the lawns. Which would be delightful in good weather but pretty precarious if the skies appeared stormy."

Taking all things into consideration, we feel this is a good time to point out that one needn't worry about idiosyncrasies of the weather at a Tanglewood concert. For, as we've already pointed out, excellent seating accommodations—enough for 6000 people—are available in the comfortable, roofed music shed. Many people do prefer to listen to the music of the Boston Symphony on the lawns—we among them—weather permitting, of course. And it's a wonderful experience when the skies are clear overheard.

If there are readers who hesitate about traveling to Lenox because skies are threatening, they needn't feel that way, for protected seats are obtainable at all Festival programs. It's a good thing to keep in mind during the waning current season and for the seasons ahead. We hope our explanation will encourage people who have never been to Tanglewood to eliminate any doubt from their mind about ordering concert tickets in advance. For, if they specify shed seats, they need have no fear of being inconvenienced by stormy weather.

* * *

DE CARVALHO CONCERT SET ON THURSDAY

Springfield Union Aug 6

Scheduled as First Half of 'Tanglewood On Parade' Program

Lenox, Aug. 5—Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra Thursday evening in the first half of the gala concert which will conclude this season's "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. At the end of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

This season Mr. de Carvalho also conducted the Boston Symphony Orchestra in the Berkshire Festival concert Friday and portions of the concerts by the student symphony orchestra of Department I on Thursday evenings.

On the second half of the "Tanglewood on Parade" concert, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive "Tanglewood on Parade" appearance, playing a suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero" and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

During the afternoon simultaneous demonstrations will be given of the work of all five departments — student symphony, chorus, original compositions, opera and the amateur division, or Tanglewood Study Group.

GENTLE BEAVERS

Beavers usually are gentle toward human beings. Even if handled, they are likely to use flailing tails rather than their chisel-like teeth in self-defense.

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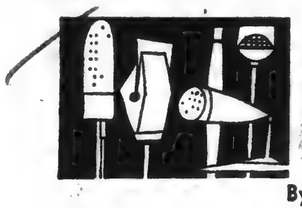

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WICC staffers are busy plotting a farewell party for Bob Crane, who leaves the station Aug. 12 for KNX, Hollywood, Key CBS outlet. The party is set for Wednesday at the University club, with Cameron Mackenzie in charge of arrangements.

Eileen Farrell Sings

Guest soloist Eileen Farrell, the soprano from Willimantic, will sing "Vissi d'arte" from Puccini's "Tosca" as her principal selection on the "Telephone Hour" tomorrow night at 9 o'clock over NBC radio. Accompanied by Donald Voorhees and the orchestra she will sing two songs by Ernest Charles—"When I Have Sung My Songs" and "The House on a Hill"—and Duparc's "Chidyle." The orchestra will present the first radio performance of "Romance and Hora" by Leon Lewis during their part of the program. Jerome Kern's "Why Was I Born?" and "Nocturne" from Delibes' ballet "Coppelia" will complete the broadcast.

Boston Symphony

Two selections by contemporary composers will be performed by the Boston Symphony orchestra, conducted by Charles Munch, on the Berkshire Festival broadcast Monday night at 8:15 o'clock over WRCA. The compositions are Samuel Barber's "Adagio for Strings" and Bohuslav's "Fantaisies Symphoniques." The latter was commissioned for the Boston Symphony's 75th anniversary last season.

The Farm Vote

Six newsmen from various farming areas of the country will report on "Who Will Get the Farm Vote," on the "Campaign Listening Post" series of pre-convention broadcasts focusing on the political problems that will affect the Presidential conventions tonight at 7:35 o'clock over ABC radio.

Each will report on the likely trend of the farmers' ballots and will come from such areas as Louisiana, Missouri, New York, Nebraska, California and Illinois.

DE CARVALHO CONCERT SET ON THURSDAY

Scheduled as First Half of 'Tanglewood On Parade' Program

Lenox, Aug. 5—Eleazar de Carvalho, the artistic director and permanent conductor of the Brazil Symphony Orchestra in Rio de Janeiro, will conduct the Boston Symphony Orchestra Thursday evening in the first half of the gala concert which will conclude this season's "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Mr. de Carvalho will conduct Rimsky-Korsakoff's "Russian Easter Overture" and, with the assistance of the Festival Chorus of Berkshire Music Center students trained by Hugh Ross, the Choros No. 10 by Villa-Lobos.

Mr. de Carvalho has returned to Tanglewood this summer, after a five-year absence, as acting head of the department of orchestra and conducting of the Berkshire Music Center. Since his last guest-conducting appearance at the Berkshire Festival in 1951, he has conducted primarily in his own country and in Europe, especially in Paris, Brussels, London and Berlin. At the end of the current season at the Berkshire Festival, Mr. de Carvalho will return to Brazil for three weeks with his orchestra. In September, with Herbert von Karajan and Karl Bohm, he will conduct the Berlin Philharmonic during the Festival of Berlin.

This season Mr. de Carvalho also conducted the Boston Symphony Orchestra in the Berkshire Festival concert Friday and portions of the concerts by the student symphony orchestra of Department I on Thursday evenings.

On the second half of the "Tanglewood on Parade" concert, Arthur Fiedler and the Boston Pops Orchestra will make their third consecutive "Tanglewood on Parade" appearance, playing a suite from the ballet "La Boutique Fantasque" arranged by Respighi from music by Rossini, Ravel's "Bolero" and the Piano Concerto in F by George Gershwin with Jesus Maria Sanroma as soloist.

During the afternoon simultaneous demonstrations will be given of the work of all five departments — student symphony, chorus, original compositions, opera and the amateur division, or Tanglewood Study Group.

GENTLE BEAVERS

Beavers usually are gentle toward human beings. Even if handled, they are likely to use flailing tails rather than their chisel-like teeth in self-defense.

Springfield Sun. Republican
Sun. Aug. 5

10A

Our boss, Walter R. Graham, managing editor of The Republican, gave us something to think about during the course of a casual conversation, held in his office of a recent morning.

We were discussing the current concert programs at the Berkshire Music Festival, Tanglewood, when Mr. Graham suddenly asked, "Did you know there are people who don't realize there's a covered concert shed at Tanglewood?"

The question took us somewhat by surprise and we were groping for a reply when Mr. Graham came to our rescue. "Let me explain," he said. "To begin with, for years now, many newspapers and magazines have been featuring pictures of the crowds listening to concerts on the Tanglewood lawns. They're been good pictures with lots of reader interest, but there have been so many of them that quite a few people who've never been to Tanglewood think that concert-goers listen to programs out on the lawns under the open sky. You'd be surprised at how many people there are who don't realize Tanglewood has a covered music shed with seating accommodations for 6000 listeners."

* * *

The more we thought about it, the more we realized that Mr. Graham had a sound reason for his observation. But, just to satisfy our own curiosity, we did a little investigating on our own.

Our first opportunity to bring up the subject came when we attended an outdoor barbecue at the home of Holyoke friends a few nights later. There were eight people in the dinner party, five of whom had never been to a Tanglewood concert. Querying members of the latter group, we discovered that two of them were aware there was a protected music shed at Tanglewood. But, just as Mr. Graham had predicted, the other three were of the opinion that people sat on the lawns to enjoy the Festival concerts.

"We had thought about going up to Lenox one night last week," one of the group told us. "But we cancelled our plans because it looked like it might rain and we didn't want to get soaked sitting out in the open."

All three members of the group seemed surprised when we pointed out that Tanglewood has fine seating accommodations in the roofed music shed. "Well, I never knew Tanglewood had a covered shed," one of them commented. Then she went on to support Mr. Graham's observation with the remark that in nearly all of the pictures taken at Tanglewood that she had seen, the ones she remembered most vividly showed people listening to concerts under the open sky.

"So, naturally, I thought the orchestra was protected by a music shell, but that listeners sat on the lawns. Which would be delightful in good weather but pretty precarious if the skies appeared stormy."

Taking all things into consideration, we feel this is a good time to point out that one needn't worry about idiosyncrasies of the weather at a Tanglewood concert. For, as we've already pointed out, excellent seating accommodations—enough for 6000 people—are available in the comfortable, roofed music shed. Many people do prefer to listen to the music of the Boston Symphony on the lawns—we among them—weather permitting, of course. And it's a wonderful experience when the skies are clear overheard.

If there are readers who hesitate about traveling to Lenox because skies are threatening, they needn't feel that way, for protected seats are obtainable at all Festival programs. It's a good thing to keep in mind during the waning current season and for the seasons ahead. We hope our explanation will encourage people who have never been to Tanglewood to eliminate any doubt from their mind about ordering concert tickets in advance. For, if they specify shed seats, they need have no fear of being inconvenienced by stormy weather.

* * *

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 6 1956

GUEST SOLOIST at the Tanglewood on Parade program at the Music Shed Thursday night will be Jesus Maria Sanroma, who will appear with the Boston Pops Orchestra under the direction of Arthur Fiedler in a performance of Gershwin's Piano Concerto in F. Mr. Sanroma is making his first Tanglewood appearance since 1942. Proceeds of Thursday's event will go to the Berkshire Music Center.

Berkshire Eagle (e)
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AUG 8 1956

More Boxholders Are Listed for Tanglewood Benefit

Additional boxholders for Tanglewood on Parade tomorrow have been announced by Miss Gertrude Robinson Smith, chairman of the box committee.

They are Mr. and Mrs. Alvin G. Fox, Mr. and Mrs. Alan J. Blau, Mr. and Mrs. Simon England and Donald B. Miller of Pittsfield; Col. and Mrs. H. George Wilde and Mrs. Charles Bassett, Lenox; Miss Mabel Choate, Miss Marion Kemp and Mr. and Mrs. Arthur W. Percival, Stockbridge; Howard Bessette, Sheffield; Mr. and Mrs. Zino Francescatti, Monterey.

Also, George Sokolsky, Otis; Mrs. Scoville Firuski, Lakeville, Conn.; Mr. and Mrs. George E. Judd, Cannonsville, N.Y.; Mrs. Sidney Howard, Tyringham; Mrs. John Talbot, Mr. and Mrs. Julian K. Sprague and Mrs. Robert C. Sprague, Williamstown; Dr. and Mrs. William J. Mulligan, Brookline; and Mrs. Alvan T. Fuller, Little Boar's Head, N.H.

Tickets Available

Box seat tickets, which may be purchased individually, still are available.

Grounds will open at 4 in the afternoon. Holders of box and reserved seats are invited to an opera by students of the Berkshire Music Center. At 5:45, simultaneous sessions of each of the center's departments will be in operation at various points on the grounds. The main concert will be at 8:15 in the Shed, when both the Boston Symphony Orchestra and Boston Pops Orchestra will play.

Tanglewood on Parade is a benefit for the center, the Boston Symphony Orchestra's summer school of music, now in its 14th year.

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AUG 8 1956

Francescatti, Pianist Balsam On Chamber Program Tonight

TANGLEWOOD—The final concert of the Wednesday evening chamber music series in the 1956 Berkshire Festival will be played tonight by violinist Zino Francescatti and pianist Artur Balsam in the Theater-Concert Hall.

Mr. Francescatti, who is making the second of two appearances at this summer's Festival, is donating his services for the benefit of the Revolving Scholarship Fund of the Berkshire Music Center. The program of sonatas for violin and piano will include the Sonata No. 1 by Faure and the Sonatas by Ravel and Franck.

Mr. Francescatti, who lives in nearby Monterey, first came to the United States in 1939 after great successes in Europe and South America. Ever since, he has been one of the most popular figures on the American concert stage, appearing annually in recital and with orchestra in most of our principal cities. He plays the famous "Hart" Stradivarius, dated 1727, which is one of the finest examples of the great violinmaker's art.

Tomorrow is Tanglewood on Parade, the gala benefit for the Berkshire Music Center. Festivities commence with a performance—for boxholders and purchasers of reserved seats—of scenes from 20th century operas in the formal gardens at 4 p.m. Starting at 6 p.m. there will be simultaneous demonstrations by the student symphony orchestra, chorus, composition, and opera departments of the music school. The evening concert features Eleazar de Carvalho conducting the Boston Symphony Orchestra. On the second half of the program Arthur Fiedler conducts the Boston Pops Orchestra. The Piano Concerto in F by George Gershwin will be played by Jesus Maria Sanroma.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 8 1956

Music

2 Tanglewood Concerts Draw 22,000

By JAY C. ROSENFELD

TWENTY-TWO THOUSAND people heard two exhilarating concerts at Tanglewood over the weekend. Slightly over eleven thousand heard Leonard Bernstein conduct the Boston Symphony Orchestra and the Berkshire Festival chorus in a program of Mozart and Prokofieff Saturday night and just a few less than that number heard Charles Munch yesterday afternoon in a program of Copland, Tchaikovsky and Schumann.

Both concerts devoted a part of their programs to the memory of Serge Koussevitzky: Bernstein played a part of the Mozart C minor Mass, (K427) and the fifth Prokofieff symphony which the late Boston conductor had introduced to this country; Munch opened his program with the Ode that Copland wrote in 1929 for the Boston orchestra's 50th anniversary and then revised last year for the occasion of the orchestra's 75th anniversary.

* * *

COPLAND was called to the stage by Munch to acknowledge the applause the huge audience accorded his Ode but it appeared to us in some degree a succes d'estime. It is heavily orchestrated and reaches levels of proud triumph toward the end. The destination however, was not always clear and it was long arriving there. After a sustained episode of full power, Copland, surely a master of his metier, provides a contrast but asks the strings to apply mutes against a complete reed section playing without restraint. Such devices leave queries in the minds of listeners who have not been dulled by the excessive insistence on one idiom. The rhythmic pattern was extremely complex and Munch led to devote his main attention to his score.

The Tchaikovsky violin concerto with Zino Francescatti as soloist was a tremendous performance. The violinist and the

Aaron Copland

conductor functioned as parts of the same operation.

Francescatti's tone was large and full, warm and sensitive, and his command of his instrument so complete that not a single note was slighted or given less than its exact value. His bow always seemed to have great reserves, and his conception was a genuine and thorough one. He seemed to play from inside the fiddle, if that were possible, instead of upon it. The terrifying difficulties were dashed off with clarity, dexterity and fire, and the canzona was melting in its warmth and appeal.

* * *

ONE MIGHT have debated the validity of the extreme speed he took in the finale but that in itself was no obstacle at all. The orchestra under Munch gave him most agile support. The heavy-heeled Russian dance of Tchaikovky in this version became a lighter, less meaningful piece of ballet music.

The final half of the program was devoted to the memory of Robert Schumann, whose death occurred just a century ago. The two central movements of the second symphony are most characteristic. The scherzo has a light vivacity we commonly attribute to Mendelssohn; the adagio is a typical Schumann Lied of deep compassion. The Boston string section was brilliant and poetically lyrical in the respective movements. Munch struck extremely happy tempi in both cases. The first trio showed off the Boston reed choir in all its glory and it was an added pleasure to hear delicacy amidst two programs which were predominantly percussion and brass *a tutta force*.

* * *

THE CHORUS Saturday night had been trained by Hugh Ross and Lorne Cooke de Varon. They responded to Bernstein's intense and violent demands with great body of tone and often with effective climaxes. The soloists were placed at the back of the stage on the top row of the bleachers and that location proved to be an excellent place from which to be heard. Phyllis Curtin, was in spendid voice and her solo was projected without effort. Mozart gives the soprano an unusual tonal range, descending to registers not commonly called upon. On the other hand, the contralto, Eunice Alberts, later has a solo which is operatic in its florid passages and poaches well into the territory of her soprano colleague. Miss Alberts encompassed her grateful assignment with extraordinary competence. Tenor John McCollum had but one allotment, and that only in concert with his two partners.

Bernstein was not content to let the Kyrie and the Gloria, the sections sung Saturday, remain conventionally sober and devout, an attitude in which Mozart, in this particular instance, gave him much abetment. The result was a fervid and excited Mass, more animated and fiery than normally expected of devotional music, but tonally glowing and pulsating.

* * *

KOUSSEVITZKY introduced the Prokofieff fifth symphony to Tanglewood less than a year after he had given it its first American performance in Boston, and he repeated it twice here thereafter. Bernstein kept demanding greater responses from the men of the orchestra, insisting on more volume, pleading for more intensity, begging for more warmth, appealing for more vibrancy. The methods he used by which he hoped to receive these boons were highly dramatic, emotionally graphic and physically shameless. When the strings had pressed their bows to the wood, and the wind expended their last puff of breath, Bernstein was not satisfied and asked for more. When it was apparent to all but Bernstein that it could not be forthcoming, it became apparent to the audience that he was conducting them and not the orchestra. The validity of this procedure has not been proven. That the audience approved of it is not debatable for they recalled him and gave him and overwhelming ovation.

* * *

PROKFIEFF'S symphony is highly impressive and entertaining music. It was war time, 1944, when Prokofieff was working on it and the Russians were still locked in combat with the Nazis and men were deeply troubled. Prokofieff gave it no program background but the moods of introspection and exaltation can be traced easily to the fury of the military struggle. Bernstein evoked these tempers vividly.

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Traveler (e)
BOSTON, Mass.
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AUG- 9 1956

(Photos by Joe Petrovec)

MUSIC BY THE TON — The Boston Symphony's forthcoming concert tour behind the Iron Curtain involves transporting of eight tons of musical instruments, music, clothing and personal effects. New, specially designed luggage simplifies the big moving job. Left to right are scenes as the Symphony prepares for travel: Cellist Karl Zeise gingerly places his intrument in its traveling case; Leslie Rogers, Symphony librarian since 1912, checks his music trunk; Harvey Genereux wrestles with one of the big tympani and then wrestles the huge case containing a harp, and finally, Arthur Charles Press and Harold Farberman load their instruments into the specially-designed trunk for percussion instruments. Twenty-five special wardrobe trunks for musicians clothes replace the 100 formerly used.

Hub Symphony Never Lost A Chord

By PAUL GANLEY

Some 100 dignified men once hastily changed clothes in broad daylight while grinning policemen shooed spectators away.

It was an unscheduled performance of the Boston Symphony Orchestra in Santa Barbara, Calif.

Dressing room space was limited at the theater, so the musicians had to don their evening clothes on the very public back lawn.

The orchestra's heavy luggage served as makeshift dressing room walls.

It wasn't the first time the orchestra's tons of luggage figured in unprogrammed adventures. And it will happen again.

When the orchestra leaves on its European tour this summer the luggage goes along.

Everything from toothbrushes to tubas are loaded in some 80 containers.

The fun begins in Europe.

The eight tons of equipment must be unpacked for every performance. A few hours later it must be repacked and bundled off for shipment for another concert in another city or nation.

The packing and unpacking is relatively easy, according to Stage Manager Harvey Genereux.

The Berkshire Music Festival at Tanglewood closes Aug. 12. The luggage will be loaded on the Nieuw Amsterdam here Aug. 14.

"Plenty of time," Genereux says.

It takes only one hour to pack. That includes all the instruments, sheets of music and a few odds and ends.

The odds and ends include two church bells weighing 250 and 150 pounds.

No instrument has ever been lost—permanently—during all the packing and repacking.

Chances are more in favor of the orchestra gaining a few instruments as it voyages across Europe and plays in other orchestra's home halls.

It happened once when a "forgotten" violin was picked up after a concert in Washington.

A frantic exchange of letters followed and the red-faced Boston Symphony shipped it back to Washington and its owner in a hurry.

The biggest danger is that of the more than $200,000 worth of luggage getting separated from the orchestra in transit.

On the orchestra's first European tour in 1952, a baggage truck became snarled in a bicycle race.

The truck ran a rather poor race and a London concert was delayed two hours.

The equipment might be late, but it arrives in good condition.

The baggage is sturdy and well-padded inside to prevent damage to instruments. It is suitable for either air or train travel.

It has to be rugged to stand the rigors of European tour. The old-fashioned construction of some of the concert halls on the continent leads to problems.

Stairs are frequently narrow and winding.

Once in Metz all the trunks had to be carried up two flights of steep stairs—a rough job.

Orchestra men made the job easier when it was time to leave the hall. They merrily slid the trunks down the two flights of stairs in toboggan style.

As a sidelight on international travel, the orchestra recently learned it will have to move by train in Russia on this tour.

They had originally hoped to fly to Leningrad and Moscow. Plans were changed when it developed baggage equipment at Red airports would have difficulty handling the heavy luggage.

The large amount of luggage has always posed a problem for the orchestra.

In trips to nearby New York a few years ago the orchestra had to lug some 100 personal trunks and many other pieces of baggage.

Now, for the European jaunt, the pieces of orchestral luggage total about 80, not counting some personal bags.

This saves money. Truckers charge by the number of pieces carried rather than by weight.

Maintenance Supt. Edward E. Charron at Symphony Hall is the man credited with the improvement.

He designed a new wardrobe trunk capable of holding the clothes of four musicians. There are 25 of these trunks, which take the place of the 100 individual trunks formerly used by musicians.

These trunks proved their value on the orchestra's first European tour and since have been copied by the Philadelphia Symphony orchestra.

The instruments also are packed in trunks. If a trunk gets lost the orchestra still will be able to play.

Each trunk carries an assortment of instruments — enough to preserve the balance of the orchestra.

Thus, violins and violas are mixed together in each of the three string trunks.

The brass wardrobe trunks each carry two French horns, two trombones, a tuba and a number of trumpets.

Some of the trunks and instrument cases also hold clothing.

The cello cases are especially handy. The cello goes in one side while the other side is a complete wardrobe trunk. It can hold four suits, plenty of shirts and other clothing. It even has compartments at the bottom.

Clothes also can be hung in the harp case.

The giant bass case is large enough for a man to hide in.

Orchestra men won't have to worry about one of their biggest traveling problems on this tour. The 75 music stands, weighting 1,000 pounds, can be left in Boston.

European agents have assured the orchestra that sufficient music stands will be available at all halls on this trip.

However, the conductor's stand will definitely be taken on the tour.

It's vital because conductors become used to a stand of a certain height, width and size.

An energetic conductor, his mind concentrated on the music, could be thrown off pace by having to balance on a strange stand.

The orchestra on this trip will be the first in the world to crack the Iron Curtain and play inside Russia.

They're hoping no disillusioned Muscovite tries to stow away in that man-sized bass case. It could happen!

'Tanglewood On Parade' Today

The annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held today at Tanglewood, Lenox, Mass. The principal event is a concert by the Boston Symphony and Boston 'Pops' Orchestras at 8:15 p. m. in the Music Shed with Eleazar de Carvallo and Arthur Fiedler conducting. Jesus Maria Sanroma will be soloist in George Gershwin's Piano Concerto in F.

The Parade begins with a fanfare and a welcoming address at 5:45 p. m., followed by three simultaneous programs by departments of the Berkshire Music Center at 6 p. m. A chorus will sing at 7 p. m., during an interval set aside for picnic suppers on the lawn, and dancing will follow the evening concert. There will also be an outdoor performance of opera for holders of box and reserved seats for the main concert, and a program by the Tanglewood Study Group, both at 4 p. m.

'ANNUAL SHEBANG' IS HELD IN LENOX

Times Aug 10

10,000 Attend Tanglewood on Parade and Aid Fund to Tune of $24,000

By HAROLD C. SCHONBERG

Special to The New York Times.

LENOX, Mass., Aug. 9—Many words have been written about Tanglewood on Parade, but the most concise and well-written bit of prose about the event that has come to this writer's attention appears on the bulletin board of the Berkshire Music Center. The notice says:

"Tanglewood on Parade is an annual shebang to benefit the Berkshire Music Center. The proceeds go to the school, and all concerned contribute their services to this noble cause. You are urged to bring all the friends, parents, cousins and landladies who are willing to pay the tariff of $2.50 to get in, since they will, of course, recognize the dual pleasure of hearing the music and having the moral satisfaction of knowing they are helping a good cause."

The students must have gone to work. About 10,000 persons attended today's parade, and it brought more than $24,000 to the school's fund.

Festivities started at 4 o'clock this afternoon and, as always, it was a combination of circus, picnic, family gathering and holiday outing. Until the final concert in the Shed, it was all the students' doing.

Simultaneous Events

First there were, simultaneously, the Tanglewood study group in the Barn and a series of operatic excerpts in the formal gardens. Then, at 5:45 P. M., a fanfare and an address by Ralph Berkowitz, Dean of the Berkshire Music Center.

At 6 o'clock, simultaneously, there were the student orchestra directed by student conductors, scenes from several operas and new music by young composers working on the premises. At 7, a concert by the Tanglewood Choir. At 8:15, a concert in the Music Shed shared by the Boston Symphony under Eleazar de Carvalho and the Boston Pops Orchestra under Arthur Fiedler. In the latter part of this concert, Jesus Maria Sanroma was soloist in the Gershwin Piano Concerto.

Strolling around the premises during the afternoon, one heard good things and bad things, but above all one heard the enthusiastic music-making of eager young musicians. Nearly all are talented, a few are about ready to step into active careers, and they did their best, with heart and soul. It was a most encouraging spectacle.

One of the youngsters all set and ready to go is 26-year-old Kenneth D. Schermerhorn of Syracuse, N. Y. He is a conductor and has been named this year's winner of the Koussevitzky Memorial Scholarship. He also won it last year. This is the first time that a Koussevitzky scholarship winner has repeated his feat.

He conducted the school orchestra today in Prokofieff's "Classical Symphony." His beat and mannerisms are a cross between a Koussevitzky jitter and a Bernstein shuffle. It is easy to see from where his stick technique derives.

Called Very Gifted

Mr. Schermerhorn is very gifted. His work has real personality, and he is able to communicate his ideas—and quite decided ideas they are. It remains to be seen whether he will develop into a virtuoso or a musician, but he has one priceless attribute that cannot be taught, and that is a degree of electricity that carries over the footlights.

At tonight's concert, Senhor de Carvalho led the Boston Symphony in energetic performances of Rimsky-Korsakoff's "Russian Easter" Overture and the Villa-Lobos Choros No. 10. When the Brazilian conductor came out he glared at the podium, grasped it in a strenuous one-hand lift and deposited it out of the way. The audience got the idea. Senhor de Carvalho wished to conduct without score.

He had introduced the Villa-Lobos work some years ago. It is slick and effective, with a choral background and full of carefully manicured exotic effects—a Brazilian primitive in white tie and tails, smoking imported Havanas and talking in an Oxford accent.

Mr. Fiedler's pieces with the "Pops" were the Rossini-Respighi "Boutique Fantasque" and Ravel's "Bolero," in addition to the Gershwin concerto. Mr. Sanroma played the solo part brilliantly—with an appropriately hard tone, technique to burn and a propulsive rhythmic quality. The applause probably could have been heard in Boston.

TANGLEWOOD, Lenox, Mass.
CLOSING CONCERTS
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
Shed Concerts by the Boston Symphony Orchestra
SAT., Aug. 11, at 8:30—FREED—BRAHMS—ENESCO—STRAUSS (MONTEUX)
SUN., Aug. 12, at 2:30—BEETHOVEN—WAGNER (MUNCH)
Tickets: Wed., $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $1)
TICKET OFFICE, TANGLEWOOD, Lenox, Mass. Phone LEnox 600
Baldwin Piano RCA Victor Records

Berkshire Eagle Aug 11 '56

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Knickerbocker News, Albany - Aug 11/56

The Summer Circuit

Drama, Music, Dance

By ORMONDE PLATER

A SHARP-EARED army invaded the lawns, clipped hedges and mysterious barns of Tanglewood Thursday for the Berkshire Festival's annual letting-down-of hair, Tanglewood on Parade.

If similarities must be drawn, let us draw them to Coney Island on a Sunday afternoon or to William Inge's "Picnic." We didn't notice any comely transients charming any local daughters, but they may well have done so. At any rate the grounds were covered with a mob of music lovers.

JAMES PEASE — The basso will sing in the opening and final scenes of Act III of "Die Meistersinger" at 2:30 p. m. tomorrow at Tanglewood.

Music has a strange effect on some persons. It stirred a covey of children to loud noises. A man fainted. There were no fights, which was unusual, because there's much in music to fight about. For instance, should Pierre Monteaux shave his mustache? Should Beethoven's Fifth Symphony be substituted for the National Anthem?

Determined to find the answers to these and other questions, we arrived at Tanglewood about 5:45 p. m., were shuttled to a parking place by a Tanglewood representative, poked our nose in the press room (filled with idle typewriters), passed hurriedly by the supper line (packed with hungry music lovers), tried to incade the student supper line (and were turned away) and, by a circuitous route, found a seat in the Chamber Music Hall.

There was no chamber music, but a young man named Ramon Zupko was seated at a piano next to an even younger young man (name not on the program), who was to turn the pages. Mr. Zupko, a student composer, was to play one of his compositions, a piano sonata. Just before he began, Rudolf Serkin, balding and smiling, slipped into the back of the room.

• • •

MR. ZUPKO attacked the piano. The sonata wasn't exactly pleasing to the ear, but it was filled with intricate syncopation and scampering trickery, which made one want to stomp his foot on the half beat. We got the impression that Mr. Zupko was wreaking vengeance on pianos in general, but he went about it with the assurance of a building demolisher.

At the final crash we glanced at Mr. Serkin. Still balding, still smiling.

Meanwhile, the Tanglewood lot was hub-bub of conflicting sounds. Sopranos warbled, violins throbbed, pianos plunked. In the Theater-Concert Hall students were singing excerpts from Verdi, Tchaikovsky, Puccini operas. In the Music Shed a student orchestra, conducted by students (one of whom was Kenneth D. Schermerhorn of Schenectady), was playing Beethoven, Franck, Prokofieff.

Taking advantage of the increased activity, we hastened to the supper line, which had diminished somewhat and gobble minished somewhat, and gobbled two egg salad sandwiches, two milks, chocolate ice cream, chocolate cookies. Enough till breakfast.

Gastronomically sated, we returned to the cultural scene. In front of the Tanglewood administration building a large crowd had gathered, those in the inner circle seated on the grass. The Tanglewood Choir also conducted by students was giving a concert, which only those in the inner circle could hear. Stepping on an old lady, we pressed to the inner circle.

• • •

HUGH ROSS, the choir director, was speaking. The next song, he said, has to do with mice and elephants and they're not pleasant. The choir, which was pleasant, then sang Robert Starer's "I Wish I Were." What they wished they were were mice, elephants and some other creatures. Nonsense.

The choir also sang Poulenc's "Exultate Deo," a rhythmical tune in the old ecclesiastical style, and Offenbach's "Beggar's Canon," in which they asked for bread. Asking this over and over, the choir circled the inner circle. Several music lovers threw them some crumbs.

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[295]

Knickerbocker News, Albany - Aug 11/56

The Summer Circuit

Drama, Music, Dance

By ORMONDE PLATER

A SHARP-EARED army invaded the lawns, clipped hedges and mysterious barns of Tanglewood Thursday for the Berkshire Festival's annual letting-down-of hair, Tanglewood on Parade.

If similarities must be drawn, let us draw them to Coney Island on a Sunday afternoon or to William Inge's "Picnic." We didn't notice any comely transients charming any local daughters, but they may well have done so. At any rate the grounds were covered with a mob of music lovers.

JAMES PEASE — The basso will sing in the opening and final scenes of Act III of "Die Meistersinger" at 2:30 p. m. tomorrow at Tanglewood.

Music has a strange effect on some persons. It stirred a covey of children to loud noises. A man fainted. There were no fights, which was unusual, because there's much in music to fight about. For instance, should Pierre Monteaux shave his mustache? Should Beethoven's Fifth Symphony be substituted for the National Anthem?

Determined to find the answers to these and other questions, we arrived at Tanglewood about 5:45 p. m., were shuttled to a parking place by a Tanglewood representative, poked our nose in the press room (filled with idle typewriters), passed hurriedly by the supper line (packed with hungry music lovers), tried to incade the student supper line (and were turned away) and, by a circuitous route, found a seat in the Chamber Music Hall.

There was no chamber music, but a young man named Ramon Zupko was seated at a piano next to an even younger young man (name not on the program), who was to turn the pages. Mr. Zupko, a student composer, was to play one of his compositions, a piano sonata. Just before he began, Rudolf Serkin, balding and smiling, slipped into the back of the room.

• • •

MR. ZUPKO attacked the piano. The sonata wasn't exactly pleasing to the ear, but it was filled with intricate syncopation and scampering trickery, which made one want to stomp his foot on the half beat. We got the impression that Mr. Zupko was wreaking vengeance on pianos in general, but he went about it with the assurance of a building demolisher.

At the final crash we glanced at Mr. Serkin. Still balding, still smiling.

Meanwhile, the Tanglewood lot was hub-bub of conflicting sounds. Sopranos warbled, violins throbbed, pianos plunked. In the Theater-Concert Hall students were singing excerpts from Verdi, Tchaikovsky, Puccini operas. In the Music Shed a student orchestra, conducted by students (one of whom was Kenneth D. Schermerhorn of Schenectady), was playing Beethoven, Franck, Prokofieff.

Taking advantage of the increased activity, we hastened to the supper line, which had diminished somewhat and gobble minished somewhat, and gobbled two egg salad sandwiches, two milks, chocolate ice cream, chocolate cookies. Enough till breakfast.

Gastronomically sated, we returned to the cultural scene. In front of the Tanglewood administration building a large crowd had gathered, those in the inner circle seated on the grass. The Tanglewood Choir also conducted by students was giving a concert, which only those in the inner circle could hear. Stepping on an old lady, we pressed to the inner circle.

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Music

Worcester Telegram
Aug 12

Varied Tanglewood Fare Best Answer to N. Y. Critic

By RAYMOND MORIN, Telegram Music Critic

The overseers at the Berkshire Music Festival are still smarting quietly over the recent article in the New York Herald Tribune by Jay S. Harrison, in which he asserted that "Tanglewood is in desperate need of an esthetic face-lifting."

It is Mr. Harrison's opinion, given with the utmost frankness, that the Boston Symphony is dishing out to its Tanglewood audiences a "lousy carbon copy" of its winter season.

He illustrates with the July 16 program which consisted of Berlioz' "Roman Carnival" Overture, Debussy's "Afternoon of a Faun," Ravel's Second "Daphnis and Chloe" Suite and Brahms' "Symphony No. 2 in D major."

Concerning these, Mr. Harrison says: "Granted, these are all great works, staples of the repertory, marvels of their kind. But to ask an audience to travel hundreds of miles to hear them performed is sheer effrontery and nothing less. There is not a radio station throughout the land that does not, through first-rate records, air them once weekly at least, and symphonic groups from coast to coast give them hearings at regular intervals."

Problem Is Examined

Let's study this problem fairly and squarely. This afternoon's concert will be the 19th and concluding one. I am not including the professional chamber music series or the dozens of programs by the students of the Berkshire Music Center.

These 19 Berkshire Music Festival programs have included 65 works, of which 20 may be classified as "modern." Their composers were Martinu, Cowell, Ives, Hanieff, Webern, Bartok, Petrassi, Hanson, Honegger, Hindemith, Stravinsky, Copland, Creed, Piston, Rabaud, Respighi, Villa-Lobos, Gershwin and Ravel.

It cannot be denied that this is a handsome representation of contemporary music.

A good percentage of this music has been recorded, but it is not heard over the radio once a week in any one location — not by a long shot.

Furthermore, an orchestra would be hard-pressed indeed if it had to restrict itself to music that is [illegible] be heard on records.

No Duplication

The record shows that the most popular composer at Tanglewood has been Beethoven. Something as a critic who goes to concerts now and then, we are glad to hear the Boston Symphony any other orchestra duplicate performance any one work. And in the festival we have reviewed the Boston Symphony the conductors — Charles Munch, Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, Pierre Monteux and Arthur Fiedler (Boston Pops).

No matter how many times you have heard the Boston Symphony under these conductors it is impossible to predict the quality of the performance you are about to hear. If this were not so, critics would be out of business. It would suffice to reprint the review of the initial presentation.

Festival Shows Courage

There is only one reason for a festival — to attract and please an audience. We can vouch for the uneasiness, even resentment, that spread through the audience at Tanglewood during Petrassi's Concerto for Orchestra, and Aaron Copland's noisy and disorganized Symphonic Ode. Both audiences were soothed by music of Tchaikovsky.

Those in charge of programming must have had more than an inkling of what would be the reaction to these works. They included them to satisfy the demands of those who insist on new music.

With so much at stake, the Berkshire Festival showed genuine courage in devoting one-third of its programs to contemporary music, some of it untried and unproven.

Besides, more than half of the 19 programs contained one or more of these works.

LEXINGTON, KY.
HERALD - LEADER
AUG 12 1956

TRANSYLVANIA INSTRUCTOR AT TANGLEWOOD — Norman Schmidt, right,, a voice instructor at Transylvania College is one of the recipients of a $200 Ann M. Gannett Scholarship at the Berkshire Music Center, Tanglewood, Lenox, Mass., the summer school of music maintained by the Boston Symphony Orchestra. Schmidt is from Dayton, Ohio. Pictured with him is Miss Regina Sarafaty of New York City, who won the Florence Easton Scholarship to the center. The 14 students who were presented awards yesterday were chosen from among 350 students enrolled this year from 30 states and 18 foreign countries.

TANGLEWOOD, Lenox, Mass. • CLOSING CONCERTS

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SHED CONCERTS by the BOSTON SYMPHONY ORCHESTRA

TODAY at 2:30

FRI. Aug. 10, at 8:30—HAYDN—PISTON—STRAUSS—DUKAS (MUNCH)
SAT. Aug. 11, at 8:30—FREED—BRAHMS—ERESCO—STRAUSS (MONTEUX)
SUN. Aug. 12, at 2:30—BEETHOVEN—WAGNER (MUNCH)
NEXT WED. Aug. 8 (Theatre) at 8:30—ZINO FRANCESCATTI, ARTUR BALSAM
Tickets: Wed. $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)

"TANGLEWOOD ON PARADE"—THURS. AUG. 9
Boston Symphony and Boston Pops Orchestras—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesus Maria Sanroma, Piano

TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 800
Baldwin Piano *RCA Victor Records*

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BROOKLYN, N. Y.
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MUSICAL AMERICA
NEW YORK, N. Y.

SEP 1956

Center Draws Foreign Students

Lenox, Mass.—Young musicians, the majority of them newcomers, came from 30 states and 18 foreign countries to study this year at the 14th annual session of the Berkshire Music Center at Tanglewood.

Founded in 1940 by the Boston Symphony Orchestra, Tanglewood was established as a campus where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, music director of the Boston Symphony, was director this year of the center. Aaron Copland was assistant director. Ralph Berkowitz, dean; and Gail W. Rector, executive secretary.

The faculty included Eleazar de Carvalho, Richard Burgin, William Kroll, Hugh Ross, Lukas Foss, Irving Fine, Boris Goldovsky, Ingolf Dahl, Seymour Lipkin, and members of the Boston Symphony. Goffredo Petrassi, composer-in-residence at the American Academy in Rome, was guest composer this summer.

A record number of foreign students attended this summer's session. Six came from Canada, four from Great Britain, four from Uruguay, three from Brazil, three from Argentina, and two from Cuba, Puerto Rico, the Philippines, and Japan. Israel, Lebanon, Colombia, Germany, France, Peru, Egypt, Hungary, Finland, Austria, and Australia were represented by one student each.

New York, Massachusetts, and Pennsylvania were most heavily represented in the season's enrollment. Registration from the West increased considerably this year, however, with students coming from California, Oregon, Washington, and Utah. Large contingents attended from Illi[illegible] Ohio, and Texas, with small[illegible] bers from other states.

Tuition scholarships, awar[illegible] the basis of national comp[illegible] were provided by the Tang[illegible] Revolving Scholarship Fund, [illegible] tained through contributions re[illegible] from Friends of the Berkshire [illegible] Center. For several other stu[illegible] the experience at Tanglewood [illegible] made possible through schola[illegible] awarded by home-town areas. [illegible] student from Australia attende[illegible] the recipient of the William K[illegible] Memorial Scholarship and a [illegible] bright Travel Award.

The drive has as its goal 5,000 Academy Memberships or double the 1955-'56 total. Both Donald G. C. Sinclair, and Robert E. Blum, President of Brooklyn Institute of Arts and Sciences, of which the Academy of Music, Brooklyn Botanic Garden, Brooklyn Museum and Children's Museum are component parts, are highly confident that the goal will be attained in view of initial results to date.

Academy Membership insures free admission to more than 250 outstanding music, dance, theater, travel and other attractions during the season. In addition, Membership offers substantial savings in tickets for special events and various subscription series presentations including the Boston Symphony ~~Orchestra~~ Concerts and Major Concert Series, sponsored annually by the Institute.

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There is only one reason for a festival — to attract and please an audience. We can vouch for the uneasiness, even resentment, that spread through the audience at Tanglewood during Petrassi's Concerto for Orchestra, and Aaron Copland's noisy and disorganized Symphonic Ode. Both audiences were soothed by music of Tchaikovsky.

Those in charge of programming must have had more than an inkling of what would be the reaction to these works. They included them to satisfy the demands of those who insist on new music.

With so much at stake, the Berkshire Festival showed genuine courage in devoting one-third of its programs to contemporary music, some of it untried and unproven.

Besides, more than half of the 19 programs contained one or more of these works.

TANGLEWOOD, Lenox, Mass.
CLOSING CONCERTS
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
Shed Concerts by the Boston Symphony Orchestra
FRI., AUG. 10, at 8:30—HAYDN—PISTON—STRAUSS—DUKAS—(MUNCH)
SAT., Aug. 11, at 8:30—FREED—BRAHMS—ENESCO—STRAUSS (MONTEUX)
SUN., Aug. 12, at 2:30—BEETHOVEN—WAGNER (MUNCH)
Tickets: Wed., $2, $3; Shed $2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)
"TANGLEWOOD ON PARADE"—Thurs. Aug. 9
Boston Symphony and Boston Pops Orchestras—
Conductors: Eleazar de Carvalho; Arthur Fiedler
Soloist: Jesus Maria Sanroma, Piano
TICKET OFFICE, TANGLEWOOD, Lenox, Mass. Phone LEnox 600
Baldwin Piano RCA Victor Records
OPEN REHEARSAL SAT. AT 10 A.M. — ADMISSION $1.00

LEXINGTON, KY,
HERALD - LEADER
AUG 12 1956

TRANSYLVANIA INSTRUCTOR AT TANGLEWOOD — Norman Schmidt, right, a voice instructor at Transylvania College is one of the recipients of a $200 Ann M. Gannett Scholarship at the Berkshire Music Center, Tanglewood, Lenox, Mass., the summer school of music maintained by the Boston Symphony Orchestra. Schmidt is from Dayton, Ohio. Pictured with him is Miss Regina Sarafaty of New York City, who won the Florence Easton Scholarship to the center. The 14 students who were presented awards yesterday were chosen from among 350 students enrolled this year from 30 states and 18 foreign countries.

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BROOKLYN, N. Y.
Record & Bay Ridge Rec'rd
Circ. W. 9,300

AUG 31 1956

Music Academy Adds Leaders In Members Drive

Five additional Chairmen of the all-Brooklyn community committees for the 1956-'57 Brooklyn Academy of Music Membership Campaign Drive were announced today by Donald G. S. Sinclair, Chairman of the Governing Committee.

The new Chairmen and their respective areas are as follows: Ervin M. Burrow, Bay Ridge Savings Bank, Bay Ridge; Hugh L. M. Cole, Milbank, Tweed, Hope and Hadley, Brooklyn Heights; Frederick L. Kriete, The Williamsburgh Savings Bank, Clinton Hill; Judge Harold J. McLaughlin, Marine Park; and Henry Weber, The Dime Savings Bank of Williamsburg, Williamsburg.

The Academy's three - month Membership Campaign launched August 1, is headed by Borough President John Cashmore, Honorary Chairman, Frederic H. J. Rider, Manager of Publicity and Advertising, The Brooklyn Union Gas Company, Regional Chairman and Walter Obersterbrink, Liebmann Breweries Inc., Queens Chairman.

Additional Area Committee Chairmen for the three-month Membership Drive recently announced include: Leo B. Stein, The Dime Savings Bank of Brooklyn, Beach area; William M. Taylor and Dr. Gardner G. Taylor, Bedford-Stuyvesant; Stanley Jordan, Bensonhurst National Bank, Bensonhurst; Judge Emil N. Baar, Crown Heights; Raynar Sundholm, Prudential Savings Bank, East Flatbush; Thomas J. Perry, The Brooklyn Union Gas Company, Mrs. David Weynberg and Mrs. William F. Wathall, Flatbush; Benjamin Chancy, Midwood; Carl H. Hollefsen, Park Slope; and Godfrey A. Stamm, Downtown Brooklyn Association for Clinton Hill.

The drive has as its goal 6,000 Academy Memberships or double the 1955-'56 total. Both Donald G. C. Sinclair, and Robert E. Blum, President of Brooklyn Institute of Arts and Sciences, of which the Academy of Music, Brooklyn Botanic Garden, Brooklyn Museum and Children's Museum are component parts, are highly confident that the goal will be attained in view of initial results to date.

Academy Membership insures free admission to more than 250 outstanding music, dance, theater, travel and other attractions during the season. In addition, Membership offers substantial savings in tickets for special events and various subscription series presentations including the Boston Symphony ~~Orchestra~~ Concerts and Major Concert Series, sponsored annually by the Institute.

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Sept 56

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(Continued on page 30)

[287]

MUSICAL AMERICA
NEW YORK, N. Y.
SEP 1956

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MELBOURNE, FLA.
TIMES
Circ. D. 4,748
SEP 9 1956

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INFORMATION OBSCURED

Milanov Signed

National Artists

Sept 56

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Eleazar de Carvalho ope... weekend of ... with ... be termed a p... gan noisily with ... messe", from ... and continuous so... dances from "The Three-Corn... Hat". The Brazilian conductor cau... the flavor of these Spanish pieces ... generated excitement through co... and rhythm. Jocy de Oliveira, ... wife, played Ravel's Piano Con... in a somewhat perfunctory ... The concert ended with S... "Petrouchka", played mo... rhythm and color. ... full of good spirits ... zing-boom from the ...

Another highlight ... the fest... came with Leonard ...ernstein's ... pearance for the Koussevitzky ... orial Concert. He conducted a m... nificent performance of the Prok... Fifth Symphony, which Koussevi... introduced to this country, and ... proved that the work qualifies ... one of the great symphonies ... this century. The "Kyrie" and ... ria" from Mozart's Mass in C mi... d less successfully. Phyllis C... h-nice Alberts, and Joh... m were the soloists wi... estival chorus.

Schumann Anniver...

Mr. Munch cond... y concert offering ... ym-phonic Ode", the Tch... oli- Concerto, with Zino ... tti as soloist; and Schumann's ... ym-phony—the last, as ... niversary gesture.

For the final weeken... sustained the annivers... with Piston's Sixth Symphon... -made work which further en... spect for this composer. ... aydn, Strauss, and Dukas s... were typical. Pierre Monteux ... ed the solid music-making of the Saturday concert, recognizing Isadore Freed by playing his agreeable "Festival Overture", as well as Brah... Enesco and Strauss.

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"Tanglewood on Parade", for the benefit of the Music Center, drew a near-record crowd. Besides its simultaneous performances by the students of the orchestra, opera and composition departments, and a concert by the Tanglewood choir, it brought Mr. Carvalho, conducting the Boston Symphony in Rimsky-Korsakoff's "Russian Easter" Overture, and Villa-Lobos' Choros No. 10, and Arthur Fiedler, conducting the Boston Pops orchestra in a characteristic program. This included a brilliant performance of the Gershwin Piano Concerto by Jesus Maria Sanroma.

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[287]

New York

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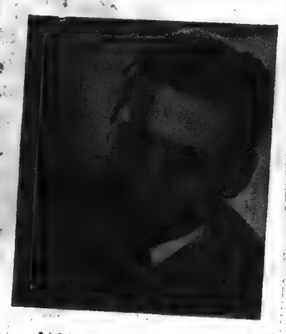

WALTER H. STERN

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A six concert series by the **Symphony of the Air** under **Leonard Bernstein's** baton has been announced, running between Nov. 9 and Apr. 18. Among works scheduled is a first New York performance of Bernstein's Serenade, with **Isaac Stern** soloist, on Apr. 18.

Apparently everybody who could, dashed to the assorted festivals held in Europe. **Rise Stevens**, soprano, was heard as Orpheus, **Anna Tassopoulou** of the Duesseldorf Opera took the part of Euridice, and **Vilma Georgious**, of the Met, that of Eros at the Athens Music Festival. **Dino Yannopoulos** of the Metropolitan, is managing the festivities . . . **The Mormon Tabernacle Choir** of Salt Lake City has been in the Netherlands, England and Germany. They sang to packed, enthusiastic houses.

The beginning of October will mark the start of the recital season in New York. An early one will be a solo recital by **Anahid Ajemian**, violinist. The program will feature the first American performance of Partita in A by Ulysses Kay, Prix de Rome winner . . . **Lilly Windsor**, soprano, whom we have not heard since her recital in Chicago in 1950, will give her second New York recital on Oct. 14. The program is composed of many lieder. **Arpad Sandor** is at the Steinway . . . **The Brooklyn Philharmonia** announced their second season under the baton of **Siegfried Landau.** The first program on Nov. 1 will be devoted to (you guess!) Mozart.

Opera is now spoofed in a new cartoon series on napkins. The brainchild of **Alix B. Williamson,** press agent for noted Metropolitan Opera stars and publicity director for Lewisohn Stadium Concerts and the New York City Opera Company. She has chosen arias from the most popular operas and worked "double-entendre" around them. Pas mal . . . We learn that **Kenneth Allen** and **Jay Adams** have joined forces. The two organizations will continue to operate independently, except that Mr. Allen will handle opera bookings for both firms.

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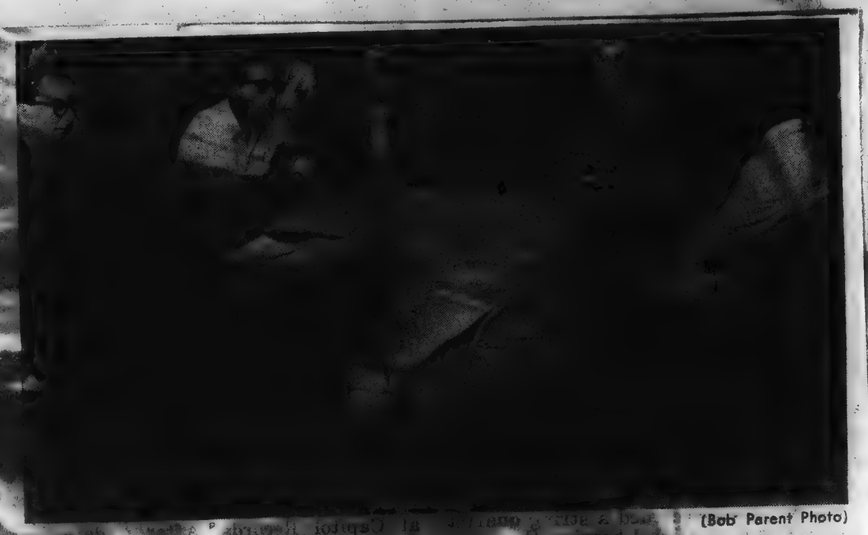
DOWN BEAT
CHICAGO, ILL.

OCT 17 1956

Jazz At The Lenox Music Barn



(Bob Parent Photo)

Music Barn panelists here include moderators John McLellan (back to camera), John Mehegan, Max Roach, Wilbur DeParis, Oscar Pettiford, Bill Russo, Dizzy Gillespie (barely showing), Sonny Rollins, and Rex Stewart.

JOHN [illegible] Quartet inte[illegible] Sept. 2, at t[illegible] Music Barn sea[illegible]

"This past we[illegible] most exciting ev[illegible] know, the history[illegible] had panels of music[illegible] ing to each other [illegible] problems and makin[illegible] tion. This kind of [illegible] very rare for us. We [illegible] very seldom, and when [illegible] generally crying on each [illegible] ers, talking about no gigs a[illegible] But this week we talke[illegible] music."

Lewis was referring t[illegible] setting series of five pa[illegible] on all but one of which [illegible] were musicians only.

The panels were h[illegible] Inn, owned by Stephanie and Phil [illegible] ber, who also operate the nearby Music Barn, where concerts are held.

THE GUESTS AT the Inn, near Lenox, Mass., not allowed to participate in the panels, could listen if they chose. As a result the musicians didn't have to stop to define music terms, and each night appeared to forget at some time that there was an audience at all. Each panel lasted more than three hours.

Fortunately, all the panels were taped, and as soon as transcripts of the panels are available, edited portions of them will appear in *Down Beat*. These were the musicians who participated and the subjects they discussed.

Monday: Improvisation — Charlie Mingus, Milt Jackson, Dick Katz, [illegible] Giuffre, Pee Wee Russell, John Lewis, Sanford Gold, Oscar Pettiford.

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Thursday: Instrumental Tradition and the Development of Instrumental Techniques — Rex Stewart, Sonny Rollins, Roach, De Paris, Russo, John Mehegan, John (Dizzy) Gillespie, Pettiford.

Friday: Jazz and Its Audience — Communication — Gillespie, Willis Conover, Pete Cameron, De Paris, George Wein, Morris Levy, Russo, Leonard Feather, Nesuhi Ertegun.

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A second more thoroughly planned concert took place Sept. 2. It was opened well by the Modern Jazz Quartet. An especial, fresh hit was scored by jazz dancer-choreographer Lee Becker with Jackie Walcott and John Foster. The three dancers turned out to be, as announcer Conover predicted, "three new instruments."

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Among others heard during the season—not [illegible] together in one "mammoth festival," but singly—were Chico Hamilton, Dave Brubeck, Erroll Garner, Duke Ellington, and others. There were also folk music concerts by artists such as Richard Dyer-Bennett and an evening of calypso, West Indian, and Cuban music.

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—*nat*

DOWN BEAT
CHICAGO, ILL.

OCT 17 1956

Jazz At The Lenox Music Barn

(Bob Parent Photo)

Music Barn panelists here include moderators John McLellan (back to camera), John Mehegan, Max Roach, Wilbur DeParis, Oscar Pettiford, Bill Russo, Dizzy Gillespie (barely showing), Sonny Rollins, and Rex Stewart.

JOHN LEWIS' Modern Jazz Quartet interrupted the final concert, Sept. 2, at this summer's Berkshire Music Barn season to say:

"This past week has been one of the most exciting events so far in, as far as I know, the history of jazz. We've had panels of musicians, musicians talking to each other about their musical problems and making real communication. This kind of communication is very rare for us. We see each other very seldom, and when we do, we're generally crying on each other's shoulders, talking about no gigs and no money. But this week we talked about our music."

Lewis was referring to a precedent-setting series of five panels, Aug. [illegible] on all but one of which the participants were musicians only.

The panels were held in the Music Inn, owned by Stephanie and Phil Barber, who also operate the nearby Music Barn, where concerts are held.

THE GUESTS AT the Inn, near Lenox, Mass., not allowed to participate in the panels, could listen if they chose. As a result the musicians didn't have to stop to define basic terms, and each night appeared to forget after a time that there was an audience at all. Each panel lasted more than three hours.

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The equally provocative second half opened with John (Dizzy) Gillespie, Sonny Rollins, Pettiford, Roach, and John Mehegan. The quintet became a trio with Rollins, and George Morrow played Sonny's convincing jazz waltz.

A second special project involved composer-instrumentalists Teo Macero, Giuffre (baritone), and Bill Russo improvising on *Body and Soul* with no rhythm section for the opening and close. In between, Brown, Dick Katz, and Kay made up their rhythm team.

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—*nat*

DYNAMIC CONDUCTOR—Charles Munch of the Boston Symphony Orchestra at the Berkshire Festival in Massachusetts.

Two Great Conductors At Berkshire Festival

By LAWRENCE DAME

TANGLEWOOD, Mass. — Certainly one of the greatest pleasures in listening to some of the concerts of the Berkshire Festival this summer has been the chance of studying both Charles Munch, conductor of the Boston Symphony Orchestra, and his old friend, Pierre Monteux, now 81 and still a wizard on the podium.

Two figures could hardly be less alike. Munch, now 65, a tall man with strong shoulders and thin hips who can be capable of intense dynamics when his baton waves, looks like a titan indeed against roly-poly, relatively plain and easy-going "Papa" Monteux.

Munch gives the impression of tremendous authority, actually "playing" upon the orchestra as though it were a single instrument, and often spinning into histrionic movements himself. Monteux, who directed his orchestra from 1919 to 1924, restrains his gestures, holds out his short arms to it lovingly and seems to wheedle what he wishes the members to do. Perhaps the days of fire have gone for him, but certainly the great knowledge is left, and "Papa" with his black dyed hair and snow white walrus mustache, can perform wonders without apparent effort.

Both conductors will go along with the air-steamer and train tour of Europe, including Russia, that starts for the Boston Symphony after the close of the Berkshire Festival Aug. 12. And both, the tall Alsatian who was a German soldier in World War One and the little Frenchman who has had a life of good works, know their European audiences extremely well. While some of the foreign critics may look down their noses at an American orchestra, as they did during the tour of four years ago, they can hardly impugn the musicianship of the two chiefs.

Munch, whose name means monk in Old German and who is a French citizen, has often said that being a conductor is a dedicated and even sacred profession. midst of a battlefield," he has declared. "You are Saint Sebastian exposed to the Roman arrows.

"If after 40 years of conducting you are still struck to the heart before every concert by fear and panic, if you feel this formidable transport of anguish still more intensely each time, you are still making progress . . ."

The tall, gray-maned conductor, who walks like a tired waiter to the podium and then becomes a creature of consummate grace and easy though vigorous movement, knows that he alone it is who must breathe life into the score, whose thought must radiate with such force that the players assume the same wishes and desires as he.

Thus, watching Munch is indeed like watching some artistic dynamo. Sometimes, as in the splendid "Roman Carnival" of Berlioz, one of his favorite composers, he slashes the air with his baton as though it were a saber and he were leading a cavalry charge. He will sweep the wand from a position well behind his right shoulder and the arc is followed nicely by his large but supple body. He jiggles it up and down frantically, and often he seems to jump into the air from the platform, his shoulders vibrating and his whole body diffusing new energy into the musicians.

The man can be gentle, too, as soft and subtle passages are called for. Thus we see that, with no disparagement of the great gifts of his late predecessor, Serge Koussevitsky, he is no autocrat at heart, but a dedicated musician whose heart and soul are attuned to great music and who conveys and lives the great thoughts of composers as best he can, in a sort of spiritual transport, while he is before the orchestra.

Koussevitzky was a disciplinarian, hard to approach haughty in manner. You sometimes feel that Munch is the same way when you see him at work. Actually, this lonely man, still attractive to the ladies, is shy, gallant when need be, tender and compassionate.

I happened to see him relaxed the other day. Cocktails were being served on the lovely terrace of my hostess' estate. Of a sudden a tall man appeared in the doorway. It was Munch.

"I have lost my way," he exclaimed in French, and like a little boy he walked swiftly, gracefully, to the lady's chaise-longue and sat on its foot.

"Can't I stay here a few minutes before going on to dinner?" he asked. So the great lion of the Berkshires, who could eat out every meal including breakfast, and who would kill himself if he accepted an eighth of the invitations, revealed himself to be a humble human being as well as one of the world's greatest musicians.

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MUSICAL AMERICA
AUGUST, 1956

National Report

(Continued from page 3)

year and a much happier affair. Frances Yeend in the title role was first rate in every way. She sang fluently with vocal beauty of high order and was a commanding figure on the stage. Ruggero Schileo, a newcomer, was heard to better advantage as Calaf than in "Rigoletto", and sang the role impressively. Elena Gesco, as Liù, was adequate in the role. William Wilderman's Timur was a fine portrayal. Frank Valentino, Virginio Assandri, and George Tallone as Ping, Pang, and Pong, provided effective moments. Carlo Moresco handled his major task with competent concern.

"Traviata" Opens Season

"La Traviata", which opened the season, June 30; "Madama Butterfly", July 7; "Carmen", with Risë Stevens, July 15; "La Bohème", July 18; and "Faust", July 26, received high ranking performances due to fine casts and authoritative conducting. Fausto Cleva conducted "Traviata", "Butterfly", "Carmen", and "Bohème"; Nicholas Rescigno conducted "Faust".

again a highlight, but he needs more experience dramatically. Mr. Cleva conducted.

"Carmen" on July 13 had Risë Stevens in the name role. Attendance broke all records for any season with even a group of attendees seated on a side section of the stage. Not the traditional Carmen, Miss Stevens displayed the sumptuous voice the role needs and the verve and beauty that make her Carmen outstanding. Charles Kullman was Don José; Helen George, Micaëla, both veterans in these roles here. William Wilderman's Zuniga and Mr. Bardelli's Escamillo were of major importance. Mr. Cleva conducted this performance, his last appearance of the season.

One of the most memorable "Faust" presentations on record at Zoo Opera was given July 26. New sets and staging made it a fresher pro-

portrayal. Frank Valentino's Rigoletto, was distinguished by fine acting and persuasive singing. Ruggero Schileo, made his debut here as the Duke. His voice was beautiful in quality but uneven in scale so that the top register when forced mars the otherwise good impression he makes. Irene Kramarich was a lush-voiced Maddalena; Valfrido Patacchi, the Sparafucile; Marcelle Bolman and Lloyd Harris, an attractive Count and Countess Ceprano; Edward Doe, the Monterone; Wilfred Engelman, Marullo; Ruth Thorsen, Giovanna; and George Tallone, Borsa. Mr. Rescigno conducted.

Tristam; and John Alexander, as Lionel. Eleanor Knapp was a fine Nancy; John Brownlee, the Plunkett; and Wilfred Engelman, the Sheriff. Mr. Rescigno conducted. "Martha" is usually selected to attract the operetta lovers but as frequently happens what attracts one year fails to do so the next.

During the added week there were repeats, with cast changes, of "Butterfly", with Herva Nelli, Ruth Thorsen, John Alexander and Cesare Bardelli; "Bohème", with Miss George, Miss Lind, Mr. Conley, Frank Guarrera; "Turandot", with Herva Nelli singing the name role for the first time anywhere; "Traviata", with Miss Conner, Mr. Morell and Mr. Bardelli; "Carmen", with Regina Resnik, Miss George, Mr. Petrak, and Mr. Guarrera.

NASM To Convene In Cleveland

Cleveland.—The 32nd annual meeting of the National Association of Schools of Music will be held at the Statler Hotel here on Nov. 23 and 24. The two-day sessions will include a presentation by Howard Hanson, director of the Eastman School of Music, of ways and means of improving efficiency in teaching through audio-visual aids, use of radio and televison, and a new plan for reaching the talented student.

Academy Bought In Philadelphia

Philadelphia.—The Academy of Music in Philadelphia, one of the nation's oldest and most famous musical theaters, will be purchased by a new nonprofit corporation called the Academy of Music of Philadelphia, Inc. The corporation has agreed to pay $787,000 to the present owner of the building, the American Academy of Music.

Contemporary Motif Marks Programs at Tanglewood

By Miles Kastendieck

Lenox, Mass.—After concentrating on Berlioz and Beethoven respectively in the past two seasons, the Berkshire Festival reverted to a traditional pattern this year. When first announced, no motif dominated the programs. They were to constitute a series of weekends with the Boston Symphony in the Music Shed.

Then a last-minute change in a program for the first Shed weekend brought into focus the fact that a generous portion of contemporary music had been listed and that a feature of the concerts was the playing of five works commissioned by the orchestra for its 75th Anniversary. The highlighting of these had not been previously publicized. Could it be that calling attention to the scheduling of this much contemporary music might have made people hesitate to attend?

When the all-Wagner program for July 21 was changed to include Barber's Adagio for Strings and Martinu's "Fantaisies Symphoniques" in the first half, not only did the whole weekend acquire a more contemporary tinge but the first performances at Tanglewood of the available anniversary pieces consolidated the over-all pattern of the festival. The contemporary aspect was further enhanced by two concerts of modern chamber music presented in the Theater-Concert Hall under the auspices of the Fromm Music Foundation. Each program presented two compositions commissioned by the foundation.

Tradition dictated procedure for the first two festival weekends. The Bach-Mozart series in the Theater-Concert Hall adhered closely to these composers except for the program conducted by Lukas Foss during the first weekend. Charles Munch opened the orchestral series with an all-Mozart program on July 6.

The program listed the G minor and "Prague" symphonies, and the

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National Report

Clarinet Concerto K. 622, with Benny Goodman as soloist. Bad weather kept the crowd down to 2,051 in spite of curiosity about Mr. Goodman's performance. The famous "King of Swing" revealed his inherently musical nature as well as his technical mastery of the clarinet. He conveyed little of the flavor of the piece though he played the notes faithfully. It was a conscientious performance, admirably handled. Mr. Munch drove his musicians hard so that often the listener found it hard to believe that Mozart was the composer of the music being played. The good moments were infrequent and tenseness prevailed.

Cowell Premiere

Much more relaxed the next night, Mr. Munch conducted ingratiating performances of the "Haffner" Symphony and of the Sinfonia Concertante, with Ralph Gomberg playing the oboe, Gino Cioffi the clarinet, James Stagliano the horn, and Sherman Walt the bassoon. Neither Martinu's "Military Mass" nor the first performance of Cowell's "A Thanksgiving Psalm from 'The Dead Sea Scroll' ", which Hugh Ross conducted, were so well performed as they might have been because the Yale Glee Club did not appear up to form.

Mr. Foss placed three fine examples of contemporary music within a framework of Haydn's Symphony No. 86 and Bach's Piano Concerto in D minor, for the final concert on July 8. Irving Fine's "Serious Song: Lament for String Orchestra" revealed beautifully sustained melodic writing. Alexei Haieff's Divertimento had the wit, flavor, and style to delight the audience. Charles Ive's "The Unanswered Question" left its mystic imprint on the listener, who could only marvel at the originality of the composer almost a half century ago.

Functioning as both conductor and pianist, Mr. Foss excelled as pianist. His sculpturing technique fitted Bach better than Haydn. Indeed, his playing of the fast movements in the concerto proved so exhilarating that the audience cheered spontaneously at the end. The concert drew 2,167 people, about a thousand less than the night before. The weather was fine.

The Mozart concert that opened the second weekend featured Pierre Luboshutz, Genia Nemenoff, and Boris Goldovsky in the "family" program with which they had toured the country during this Mozart year. The works included the Concerto for three Pianos K. 242, the Piano Concerto K. 488, and the Concerto for two Pianos K. 365. The men took turns conducting.

Two Bach Concerts

Mr. Munch devoted the next two concerts to Bach. The instrumental program of July 14 listed the Second Brandenburg Concerto; the Violin Concerto in E, with William Kroll as soloist; the Suite No. 2, with Doriot Anthony Dwyer as flute soloist; and the Suite No. 3. Conductor and soloists were in the vein, and the Bach enthusiasts turned out 4,530 strong. The next day brought the first Tanglewood performance of Bach's "Passion According to St. John", with Adele Addison, Florence Kopleff, John McCollum, Mac Morgan, and James Joyce as soloists. The intimacy of the performance stemmed from Mr. Munch's humility and reverence. Everyone responded to his feeling and created a moving performance. Mr. McCollum excelled as the Evangelist. For some strange reason the work was sung in German, whereas it is customarily sung here in English.

The Sheed concerts opened on July 20 with a thoroughly conventional program of Berlioz, Debussy, Ravel, and Brahms, played in typical Bostonian fashion under Mr. Munch. On the next night the Barber and Martinu contrasted strikingly with the first act of Wagner's "Die Walküre". Mr. Munch and the orchestra were in top form. The personal feeling that he can communicate came through the performances of the modern works and the theatrical intensity fired the Wagner, though he paced it somewhat deliberately. Margaret Harshaw gave an inspired performance as Sieglinde. Albert Da Costa gave a remarkable account vocally of Siegmund in his first performance of this role. James Pease revealed a new depth of voice and sense of authority as Hunding. The music surged richly through the orchestra.

Pierre Monteux conducted the Sunday concert featuring Bartok's Concerto for Orchestra and Schubert's Seventh Symphony. The precision that he extracted from the Bartok contrasted notably with the romanticism of the Schubert in two distinguished performances. The program opened with a lively account of Rossini's Overture to "L'Italiana in Algeri".

Music by Britten, Copland, and Ravel was performed at the first Fromm concert. The commissioned works were Ben Weber's Serenade for String Quintet and Alvin Epstein's "Sabrina Fair", a suite for tenor, strings, and piano. Music by Barber, Milhaud, Petrassi, and Stravinsky was performed at the second concert. The commissioned works were Leland Smith's Quintet for Bassoon and Strings and Julian Orbon's "Himnus at Galli Cantum" (Hymn for the Crowing of the Cock). Epstein and Orbon were formerly students of the Berkshire Music Center.

—Miles Kastendieck

Joe Petrovec

At Tanglewood three eminent composers are on the faculty of the Boston Symphony Orchestra's summer music school. From left to right, Ingolf Dahl, who heads the Tanglewood Study Group; Aaron Copland, assistant director of the school; and Goffredo Petrassi, guest teacher of composition

proved very popular, and Mr Ormandy urged the orchestra to give some of its tonally finest playing. Zino Francescatti performed the Violin Concerto with exceptionally brilliant style in the Tchaikovsky concert, and the conductor led the Fourth Symphony and "Romeo and Juliet". The Brahms concert had no soloist but drew well nevertheless, with the First Symphony, the 'Academic Festival' Overture, and the Variations on a Theme by Haydn.

Inge Borkh was Mr. Ormandy's soloist on July 19, singing with great power and almost inexhaustible vocal resource Beethoven's "Ah! Perfido", "Ozean, du Ungeheuer" from "Oberon", "Voi lo sapete" from "Cavalleria Rusticana", Strauss's "Cäcilie", and two encores, Lehar's "Eva", and Dvorak's "Songs My Mother Taught Me". Mr. Ormandy led the orchestra persuasively in his arrangement of Bach's Toccata and Fugue in D Minor, Schubert's "Unfinished" Symphony, and the suite from Strauss's "Der Rosenkavalier".

Marian Anderson was soloist with Mr. Ormandy on July 12, and a large audience of admirers responded to her art in Bizet's "Agnus Dei", "My Heart at Thy Sweet Voice" from "Samson and Delilah", Tchaikovsky's "None But the Lonely Heart", "Believe

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BERKSHIRE FESTIVAL OF 1956 OFFERS MUSIC OF WIDE APPEAL

From early July to mid-August, 24 concerts of wide variety and appeal are scheduled in the 1956 Berkshire Festival sponsored at Tanglewood in Lenox, Massachusetts by the Boston Symphony Orchestra.

Programs of chamber music will be presented in the Theatre-Concert Hall on six successive Wednesday evenings from July 4 through August 8. Among the performers already scheduled in this series are the Kroll String Quartet, Benny Goodman and the Boston Symphony String Quartet, the Brass Ensemble with Margaret Harshaw, the Beaux Arts Trio and Rudolf Serkin and the Boston Symphony Woodwind Quartet.

Six "Bach-Mozart" concerts will be performed in the Theatre-Concert Hall during week-ends, July 6-7-8 and July 13-14-15. Four will be conducted by Charles Munch, music director of the Boston Symphony, one by Lukas Foss and one by Boris Goldovsky and Pierre Luboshutz.

Mr. Munch, Pierre Monteux, Richard Burgin, Eleazar De Carvalho and Leonard Bernstein will direct 12 concerts by the Boston Symphony to be given in the Music Shed on Friday and Saturday evenings and Sunday afternoons from July 20 throught August 12. The groups of dates for the Music Shed events are July 20-21-22, July 27-28-29, August 3-4-5 and August 10-11-12.

In addition to a distinguished list of soloists, the Festival will offer two outstanding choral groups, the Berkshire Festival Chorus, Hugh Ross, conductor, and the Yale Glee Club, directed by Fenno Heath.

Detailed information regarding dates, prices and programs to be presented can be obtained from the Berkshire Festival Office, at Symphony Hall, Boston 15, Massachusetts.

A list of hotel or guest accommodations in the Berkshires can be obtained from the Berkshire Hills Conference, Pittsfield, Mass., which, through the cooperation of local chambers of commerce and similar organizations, will endeavor to secure reservations for applicants.

The Berkshire Festival concerts, in their uniquely beautiful setting, annually draw many music-lovers from Connecticut.

CHARLES MUNCH

There will be little rest for the world-famed Boston Symphony this year between seasons. After the Berkshire programs, Charles Munch and his musicians will embark on a tour of Europe that will include concerts in Ireland, Scotland, England, Sweden, Finland, Denmark, West Germany, Austria, Italy, Switzerland and France. Thus will New England's leading orchestra wind up its 75th season — probably the busiest in its long life.

bones of his intelligent face were molded perfectly. My sister Camilla, two years older than I and engaged to be married to a brilliant but distinctly batrachian Yale man, had, on first seeing Rod, said, "If he's really going to be a doctor, the girl that marries him is in for trouble. What a practice he's going to have among women! Brother!"

I think I got this pressing need for high opinion from my father, who was a rich man of intellect and education but one of no vocation. Our life was sumptuous and orderly, and we lived it, in the winter, in New York and, in the Lake, and opening night at Central City; Daddy was a ritualist—each year, for example, he had the same four seats at Carnegie Hall for the Boston Symphony—and whether we liked it or not, we participated in his ceremonies. It had always bored Camilla and me terribly to go to the Science Lodge. The place was a dismal aggregate of log cabins, some of which were laboratories and lecture rooms and others Spartan living quarters for the faculty and for the dozen or so students—solemn, silent, myopic youths, who, we decided, must be even more solemn in the winter, at college, since remain within its sphere.

As soon as lunch was over, the scientists and their apprentices bolted for their microscopes and samples of pyrites—all except Dr. Menzies and Rod, who came with us to the hitching post where we had left the horses. As we sauntered through the red dust under the amazing alpine sky, I was breathless, filled with trepidation that I was going to do something clumsy and cause this paragon, who had not once looked in my direction, to despise me. So emphatic had been his immediate effect on me that, as if I had already committed

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THE MOUNTAIN DAY

WHEN I woke up that morning, in the fallow light before the sunrise, and remembered that the night before I had got engaged to Rod Stephansson, I could feel my blue eyes growing bluer; I could feel them becoming the color of the harebells

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VICTOR BORGE

Victor Borge, making his fifth appearance in the Bushnell Memorial, comes bearing a new honor. He has recently been knighted by the government of his native Denmark; the honor, from King Frederik IX and presented by Ambassador Henrik DeKauffman in Washington, was conferred upon Borge because of "his many contributions to his native Denmark".

Now an American citizen and a resident of Southbury, Connecticut (where he has a huge farm specializing in fancy poultry) Sir Victor Borge is being credited in theatrical circles with "rewriting the history of the road", during the four months since he completed a string of 849 Broadway performances. In cities across the country, that endless land stretching away from Broadway that is called "the road", he has been drawing tens of thousands of men, women and children who haven't seen an in-person performance in years, if ever. Nor are the results unsatisfactory boxoffice-wise; it has been estimated that the share received by the amazing entertainer from ticket sales in the first two months of his touring this spring amounts to over $500,000!

In all the history of show business there has never been an entertainer quite like Victor Borge, never an entertainer combining his talent as a virtuoso of the piano with rib-tickling wit.

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3. DON'T
4. KNOW
5. WHAT
6. MR. BORGE
7. WILL
8. DO
9. BUT
10. WE'RE
11. SURE
12. HE'LL
13. KEEP
14. US
15. POSTED
16. FROM
17. TIME
18. TO
19. TIME

P. S. There is also an intermission . . . but only Mr. Borge knows when!

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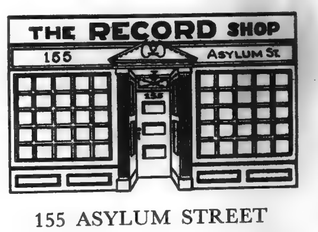

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OTHER CITIES HELP PAY FOR CONCERTS IN HARTFORD

Reprinted from the *Hartford Courant* of Sunday, May 13, 1955

When a major symphony orchestra goes on tour, music-lovers of the communities visited are the direct beneficiaries of philanthropic giving in the orchestra's home city.

The production of symphony music is so expensive that no orchestra can hope to realize more than a part of its expenses from the sale of tickets for its concerts. The rest must come from recording royalties, broadcasting fees and privately or publicly contributed funds.

For example, some of the visiting orchestras presented in the Bushnell Symphony Series have operating costs more than twice as great as the income they receive from their sales of concert tickets. Some are fortunate enough to be receiving substantial royalties from their recordings, and income from broadcasting. But even with this additional revenue, it is necessary for these orchestras each season to seek heavy subsidies, and to draw upon income from endowments set up in earlier years through private philanthropy.

Philadelphia Story

The Philadelphia Orchestra is financed by public funds as well as private donations. Its 1954-55 budget, the latest published, shows a grant from the City of Philadelphia in the amount of $50,000. During the same season some 2900 Philadelphia individuals and business organizations contributed to the orchestra gifts totaling over $116,000. From an endowment fund contributed by Philadelphia citizens, the orchestra received during the season more than $73,000.

Without such community support, the cost of a ticket for a program by a major symphony orchestra would be sky high. Thus, when a Hartford music lover takes his seat in the Bushnell Memorial for a concert by Eugene Ormandy and the Philadelphia Orchestra, his enjoyment of the concert is actually being subsidized to a considerable extent by the generosity of the citizens and the public treasury of Philadelphia.

In the same way, the citizens of New York, Boston, Cleveland and Minneapolis are making it possible for the symphony-goers of Hartford to enjoy the orchestras from those cities, without having to pay the full freight.

This is not a one-way deal, however. The major symphonies like to have a limited tour each season. The conductors and players enjoy appearing before appreciative audiences in other cities. Moreover, in many instances the managements of the orchestras guarantee their players a certain number of weeks of work each season. Inasmuch as the cost for the season is pretty well set anyway, the orchestra is thereby in a position to make some appearances in other cities after the home-city requirements have been met.

This is the situation which has enabled the Bushnell Memorial, season after season, for 27 years, to present to Hartford audiences, without any recourse to local subsidy the major symphony orchestras of the United States and Europe.

Bushnell Prompter

perfectly. My sister Camilla, two years older than I and engaged to be married to a brilliant but distinctly batrachian Yale man, had, on first seeing Rod, said, "If he's really going to be a doctor, the girl that marries him is in for trouble. What a practice he's going to have among women! Brother!"

I think I got this pressing need for high opinion from my father, who was a rich man of intellect and education but one of no vocation. Our life was sumptuous and orderly, and we lived it, in the winter, in New York and, in the

City; Daddy was a ritualist—each year, for example, he had the same four seats at Carnegie Hall for the Boston Symphony—and whether we liked it or not, we participated in his ceremonies. It had always bored Camilla and me terribly to go to the Science Lodge. The place was a dismal aggregate of log cabins, some of which were laboratories and lecture rooms and others Spartan living quarters for the faculty and for the dozen or so students—solemn, silent, myopic youths, who, we decided, must be even more solemn in the winter, at college, since

As soon as lunch was over, the scientists and their apprentices bolted for their microscopes and samples of pyrites—all except Dr. Menzies and Rod, who came with us to the hitching post where we had left the horses. As we sauntered through the red dust under the amazing alpine sky, I was breathless, filled with trepidation that I was going to do something clumsy and cause this paragon, who had not once looked in my direction, to despise me. So emphatic had been his immediate effect on me that, as if I had already committed

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WHEN I woke up that morning, in the fallow light before the sunrise, and remembered that the night before I had got engaged to Rod Stephansson, I could feel my blue eyes growing bluer; I could feel them becoming the color of the harebells that were blooming now in August all through the pasture beneath my window, and I thought, Will Rod notice this change and how will he speak of it? For weeks, like a leaf turning constantly to the sun for its sustenance, so my whole existence had leaned toward Rod's recognition and approval of me, as if without them I would fade and wither. When I was alone and he was miles away from me, not thinking of me at all, probably, as he catalogued botanical specimens at the Science Lodge, I nevertheless caused his eyes to take in the way I brushed my hair or mounted my horse or paddled my little brother Davy across our lake and back in the canoe. And going farther, I would project us into the autumn, when our Western holiday would be over and he would come down from Harvard for a weekend in New York. I would, in my daydreams, receive him in a dozen different dresses and a dozen different countenances: now I was shy, now I was *soignée*, now unassailably cool and pure; sometimes I was talking in sparkling repartee on the telephone when he arrived, and sometimes I was listening to phonograph records; depending on my costume and my coiffure, the music was Honegger or Louis Armstrong or plainsong. Often, in the self-conceit of my love, I was so intent upon his image of me that I could not, for a moment, summon up an image of *him*. How was that possible! The mountain sun had turned him amber and had lightened his leonine hair; he was tall and lithe and sculptured and violet-eyed, and the bones of his intelligent face were molded perfectly. My sister Camilla, two years older than I and engaged to be married to a brilliant but distinctly batrachian Yale man, had, on first seeing Rod, said, "If he's really going to be a doctor, the girl that marries him is in for trouble. What a practice he's going to have among women! Brother!"

I think I got this pressing need for high opinion from my father, who was a rich man of intellect and education but one of no vocation. Our life was sumptuous and orderly, and we lived it, in the winter, in New York and, in the summer, in the mountains of Colorado. The Grayson fortune, three generations old, founded on such tangibles as cattle, land, and cargo vessels, was now a complex of financial abstractions, the manipulation of which my father had turned over to bankers and brokers, since money, as a science, did not interest him. He had zeals and specialties, but I think he spent his whole life worrying about what people thought of him; a man of leisure had become an anachronism. One time, when he came to visit me at college and I had been telling him about a close friend of mine who was going on to study law after she finished at Bryn Mawr, he said, "D'you know, Judy, if I hadn't been rich, I'd have been a bum." He was not ashamed of his millions—they were no fault of his—but he *was* ashamed that his life was not consecrated; he had no fixed orbit. And, in a different way, this unease of his had come down to me, his middle child.

But I wasn't thinking of Daddy that morning—it was only years later that I was able to arrive at this analysis—and when I thought of Camilla's reaction to Rod, I went back to the first time I had met him and reviewed all the stages of growth that had culminated the night before in his asking me to marry him. I lay straight and still and smiling, my eyes wide open, hearing the pristine song of the first meadow larks on the fence posts, and hearing the famished, self-pitying coyotes wailing up in the sage.

One day late in June, soon after our arrival in Colorado, Daddy and Mother and Camilla and I had ridden our horses over to the Science Lodge to have lunch with a friend of Daddy's—Dr. Menzies, a geophysicist from Columbia, who taught there in the summers. It was an annual expedition, like the trip to the glacier, and the regatta at Grand Lake, and opening night at Central City; Daddy was a ritualist—each year, for example, he had the same four seats at Carnegie Hall for the Boston Symphony—and whether we liked it or not, we participated in his ceremonies. It had always bored Camilla and me terribly to go to the Science Lodge. The place was a dismal aggregate of log cabins, some of which were laboratories and lecture rooms and others Spartan living quarters for the faculty and for the dozen or so students—solemn, silent, myopic youths, who, we decided, must be even more solemn in the winter, at college, since coming to the Lodge to study high-altitude vegetation and the mineralogy of moraines was their notion of a holiday; the boys we knew bicycled through France or fooled around on boats off Martha's Vineyard. Everyone, staff and students and guests, sat at one long table in the mess hall and ate fried beefsteak, dehydrated potatoes, canned peas, and canned Kadota figs, and drank sallow coffee with canned milk. Daddy and Dr. Menzies would fervently discuss some such thing as the wisdoms and the follies of foundations. Mother, who was a beauty and had no intellectual class consciousness, would try to talk about flower arrangement with the ecologists and the systematic botanists, who blushed and addressed their eyes to their food. And Camilla and I would flounder through the maneuvers of "Do you know So-and-So at Dartmouth?" or "Have you been up to Troublesome Falls yet?," and, for our pains, got monosyllabic replies, usually in the negative. Not one time, until this summer, had she and I found any of these young men worthy of comment; they were, indeed, so much of a kind and so stunningly dull that in our private language we had a generic term, "a Science Lodge type," to designate nonentities we got stuck with at parties.

And then, this year, sitting directly across the table from me was Rod Stephansson, so sudden, somehow, so surprising, that I averted my eyes, as if his radiance would blind me. He was as serious as the other boys, but he was not solemn, and he and Mother, in a conversation about Boston, which she knew from visits to our aunts and cousins there and he knew because he went to Harvard, so charmed each other that long before we had reached the Nabiscos and the viscous figs, she had invited him to our house for Sunday supper. He was sophisticated and funny and acute, but he was gentle, too, and mannerly. His smile, in which the responsive eyes played the leading role, made me giddy, but I wanted, nevertheless, to remain within its sphere.

As soon as lunch was over, the scientists and their apprentices bolted for their microscopes and samples of pyrites—all except Dr. Menzies and Rod, who came with us to the hitching post where we had left the horses. As we sauntered through the red dust under the amazing alpine sky, I was breathless, filled with trepidation that I was going to do something clumsy and cause this paragon, who had not once looked in my direction, to despise me. So emphatic had been his immediate effect on me that, as if I had already committed

"Don't move a muscle! I'll call the Parole Board."

INFORMATION OBSCURED

"Well, this certainly wasn't in the 'Come to Britain' advertisements!"

DAY coming to the L

disdain, shrugged my shoulders and said to myself, "Oh, to hell with him! He's nothing but a Science Lodge grind." But something quite else happened; when I had mounted Chiquita, my squatty little pinto cow pony, Rod took a blue bandanna handkerchief out of his pocket and, as if this were the most natural thing in the world, began to wipe the red dust off my boot and the edge of my jodhpurs, and when he was through—in my heady reveries later on I was to find it significant that he cleaned only *one* boot, so that my horse concealed him from the rest of the party—he looked up and gave me that inebriating smile and, in a secret voice, for my ears only, he said, "You'll be there on Sunday, won't you? You won't go off to Denver, or anything like that?" It never occurred to me to give him a flirtatious reply; I realized, with awe and with self-consciousness, that Rod had outgrown boyhood and the games of boyhood.

On the five-mile ride home, I was glad that Camilla and Daddy questioned Mother about him, because my voice would have come out as a croak or a squeak. Mother said he had told her that he was of Norwegian descent and came from Buffalo, and that he was going into his second year at Harvard Medical School. His family for generations had been landscape gardeners and horticulturists, and he had come out to the Science Lodge because, through his father, he had become interested in plant pathology ("He's very keen on viruses," said Mother), and Dr. Miles Houghton, eminent in the field, was on the staff this year. It was then that Camilla expressed her pity for the girl who married him, but Mother said, "I don't think he's in the least like that. His looks wouldn't mean a blessed thing if he weren't so awfully bright and nice. I think his character is very well put together."

IT was a storybook summertime romance, woven in the mountain sun and mountain moonlight, beginning that first Sunday when he came to supper and delighted everyone. All my senses were heightened, as if I had been inoculated with some powerful, sybaritic drug: the aspen leaves were more brilliant than they had ever been before, the upland snow was purer, the pinewoods were more redolent, and the gentle winds in them were more mellifluous; the berries I ate for breakfast came from the bushes of Eden. In love with Rod, I seemed to love my parents more than ever, and Camilla and Davy, and my grandmother, who summered in a house across the lake from us; I adored the horses and the dogs and the barn cats and the wary deer that sometimes came at dusk down to the salt

INFORMATION OBSCURED

"Cross my heart and hope to die."

• •

lick after the cows had been taken in.

Rod had never been West before, and because I had been coming here in the summer ever since my infancy, I was his cicerone, and took him to beaver dams and hidden waterfalls and natural castles of red rock, and to isolated, unmarked tombstones where God knew what murdered prospectors or starved babies were buried. We sifted the fool's gold of the cold streams through our fingers and we ate sweet piñon nuts; we rowed and rode and climbed and fished, and played doubles with Daddy and Camilla. No other young man—not even Camilla's Fritzie Lloyd, whom Daddy liked enormously—had ever evoked from Daddy so much esteem, and once he said, "He plays at everything so well and handsomely, *besides* having medicine and virtue."

Rod rose at dawn to study ergot and potato blight, but in midafternoon he walked over to our house, in long, easy strides. When he got to the foot of the broad steps that led up to the veranda, he was not out of breath or hot or exhausted. I, trembling inwardly and greeting him with a falsely cool "Hey, Rod," would think, If I tell him I have been reading "War and Peace," will he respect me?

For it was his respect, I suppose, that I wanted as much as I wanted his love. I wanted him to honor my judgments and my abilities as much as I honored his, but through some fortunate poise, inherited from my mother to counterbalance the doubt I had got from Daddy, I was not compelled to compete with him, as I often had to compete, to my grief, with boys whose unsureness of themselves made me arrogant. I must complement, not equal, Rod. Actually, I was not so uneasy with him as I sound; in his presence I was simply and naturally happy, and it was only when we were apart that I tried on different attitudes and opinions in search of the one he would like in me the best.

When August came and the holiday began to wane, I grew restive. In two weeks more, Rod would go back to Buffalo and I would go back to New York with my family, and soon after that we would be separated—we who had been inseparable since June—by a million light-years, he in Cambridge and I at Bryn Mawr. The night before, I had thought that if he did not speak in some way of the future, I would get sick. But I had set my sights so low that the most I had hoped for was an invitation to the Yale-Harvard

think of a word
our hands at th

anything
unearthly than
love at eighteen? It is like an abundant spring garden. My heart was the Orient, and the sun rose from it; I could have picked the stars from the sky; I could easily have flown.

THE evening had started out badly. Fritzie Lloyd had come on from St. Louis for a week's visit, and at dinner he and Daddy had had an argument about Truman's foreign policy that had unsettled everyone. My father was, except in one particular, the very mildest of men: politically, he was a mad dog, and someone who disagreed with him became, temporarily, his mortal enemy. As I have said, he was very fond of Fritzie and highly approved of him for Camilla, but that night, over the Nesselrode, when Fritzie suggested, at considerable length, that the British attitude toward Communist China was more realistic than ours, Daddy protested so violently that you would have thought he might at any moment go and get a gun and shoot to kill. Everyone, and Fritzie most of all, was frightened by his fuming, stuttering rage, and after dinner Mother, to get us out of the house and calm Daddy down with a game of cribbage, proposed that Camilla and Fritzie and Rod and I take the station wagon and go somewhere to dance.

The only place within miles was a squalid, dusty honky-tonk in Puma, patronized by subhuman ne'er-do-weels and old wattled trollops who glared hostilely at us when we went in; at the bar an ugly customer, very drunk, spat on the floor as we walked by, and with feral hatred said, "Goddam yearling dudes!" The reek of beer and green moonshine and nasty perfume, together with my grief that the summer was almost gone, harried me and made me hot and weak, and I was silent. Fritzie was morose and kept saying things like "I *know* which way the land lies with your old man, so why do I have to make him sore? Damn it, I like

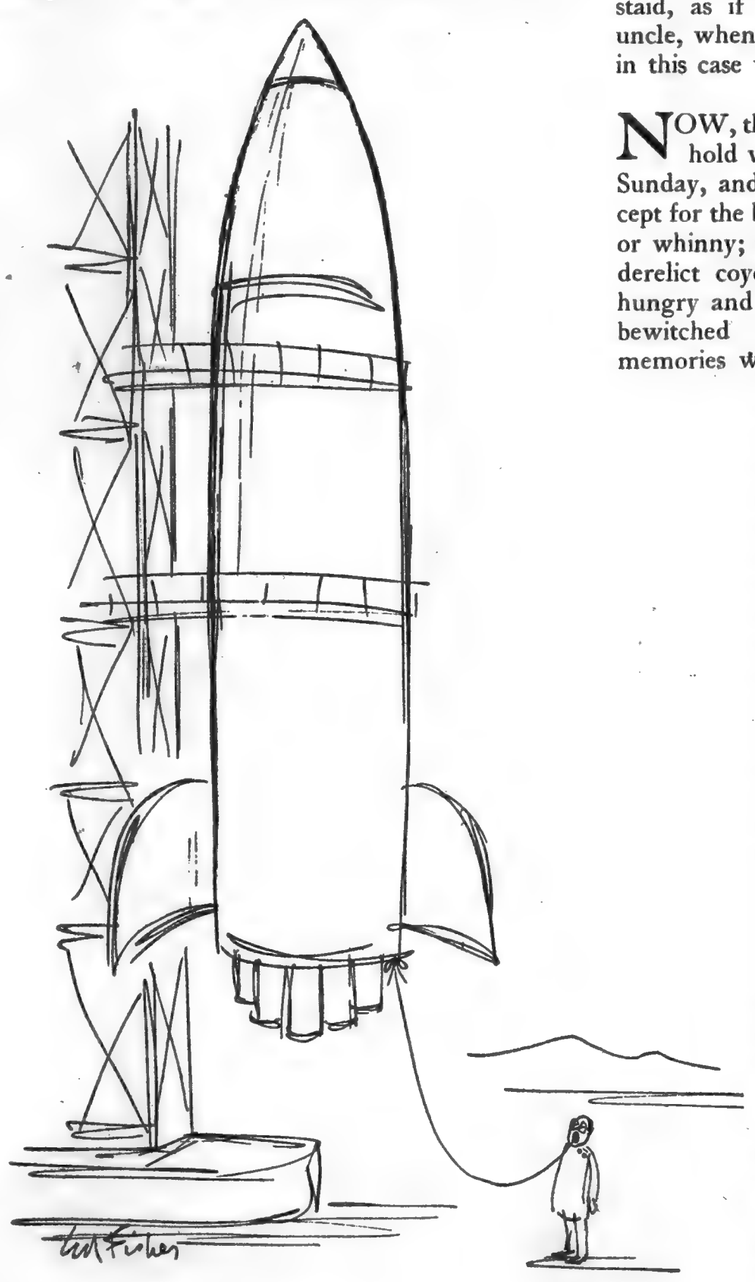
"Don't move a muscle! I'll call the Parole Board."

INFORMATION OBSCURED

me pick the one going to make him take scunner to me?" And Camilla kept stroking the back of his hand and consoling him, telling him that of *course* he didn't have to go back to Missouri the next day, and that while she knew it had been an awful experience, she was awfully proud of his sticking to his guns, and he must stop fretting, because Daddy honestly was probably dying of remorse this minute and was the *original* hatchet-burier. Rod and I danced once—speechless, except at the very end of the jukebox record, when he said, his lips in my hair, "I wish when we went out it would be snowing." Snowing! He wanted the winter to come? I gasped and whispered back, "Oh, no! I love the summer," and he replied, "I know, but I love the snow. I love the Public Garden in the snow. The swan-boat pond, those trees . . ." And he drifted off into a musing reverie that excluded me. Soon after that, we went back home, in melancholy silence.

Mother and Daddy had gone to see Grandmother, and Camilla and Fritzie, cheered by Daddy's absence, went into the house to drink Jack Daniels, which they had just discovered, and which they talked about as if their drinks of it, on the rocks, were the insignia of a particularly lofty secret society. Rod wanted to go out on the lake, and as I was helping him put the red canoe into the water, my mood of sorrow left, and I was abruptly dreadfully excited and felt that all my nerves were pulsing.

At its widest, Daddy's lake was just under a mile, and it was so deep in places that whenever I took Davy out on it, I put him in a Mae West. It was a wonderful lake—limpid, blue, shaped like a heart. Daddy stocked it each year, and the rainbow trout that came from it were so beautiful they looked like idealized paintings of trout. Not far from the pier at Grandmother's house, there was a dense meadow of water lilies, and in the shallows near the shores tall cattails grew. But there were some horrid inhabitants of that lovely water, too—huge turtles and hellbenders, about which Davy sometimes had screaming nightmares. Rod and I paddled smoothly and languidly across to Grandmother's shore, and when we turned back, he said, "Let's sprint." The speed, our harmony, our skill, the spicy smell of the serviceberry bushes blooming along the bank, the stars, the lost, lorn, glamorous admonitions of far-off owls—these, and my love for Rod, required of me some articulation, for I could not bear the pressure and the tension of my experience. I might have screamed, I might have cried, but instead I began uncontrollably to laugh. It was my nervous system, not my mind at all, that initiated this uproarious giggling, which was immediately communicated to Rod. The lake had an echo, and we could hear our gagging, pealing "ha-ha"s coming back to us from all sides, but we managed, crippled as we were—aching, undone—to continue at the speed we had set and, still laughing, get the canoe to shore and up into the reeds and grass. We were spent. There had been no joke and I was a burst balloon. Now, in me, there was nothing but dejection, like a burden on my bones, and I lay down on the grass with my arms straight at my sides, as if I were lying in my casket.



And it was then, in the vast mountain hush, after our meaningless, visceral bout of mirth, that Rod asked me to marry him. Oh, the originality of my sensation! The uniqueness of this circumstance!

We heard Camilla and Fritzie talking on the veranda, and after a while we went up to join them, and to tell them that we were engaged. They seemed immeasurably old to me, for they had been through this delirious distemper so long ago, and they seemed kind and staid, as if they were our aunt and uncle, when, soothingly, they said that in this case we must have champagne.

NOW, the next morning, the household was sleeping late, for it was Sunday, and there wasn't a sound except for the birds and an occasional moo or whinny; the sun had risen, and the derelict coyotes had slunk away, still hungry and pessimistic. While I was bewitched with my treasures—my memories were as new and crisp and astonishing as Christmas presents—I grew restless and could not wait for everyone to get up. I wanted to talk to Camilla and Mother, I wanted to hug Davy, I wanted to rush across the lake in the outboard to embrace my acerb, Dresden-doll grandmother and tell her what had happened to me; she would quiz me and tease me and insult me for being so young, and in the end she would rummage through the bottle-green velvet reticule she always carried and give me something antique and precious—a tiny perfume flask or a set of German-silver buttons.

Rod was coming over at eleven, and he and Fritzie and Camilla and I were going up to the glacier. We would ride as far as the ruin of the Bonanza silver mine, and go the rest

INFORMATION OBSCURED

of the way on foot and have our lunch on the summit of McFarland's Peak, above the mammoth slope of ice. But that was eleven and it was only six! Is he awake, I thought. Is he trying to imagine what I'm doing? With his eyes following me, I got up and put on my pink quilted peignoir and went to the window to see what sort of day we would have for our excursion. It was going to be perfect; it was what my father called "a mountain day." The air was so clear and rarefied it seemed to be an element superior to anything terrestrial—an unnamable essence that had somehow made its way to our valley and our range from another hemisphere. The violent violet peaks stood out against a sky of cruel, infuriated blue, and the snows at timberline shone like sun-struck mirrors. There was no wind; the field of harebells was motionless; the dark-blue lake was calm, and the red canoe, bottom up in the reeds, gleamed in the pure light like a bright, immaculate wound.

I dressed at last, changing a dozen times, trying first slacks, then Levis, then khaki frontier pants, then jodhpurs, next a red shirt, a blue pullover, a black turtleneck, a striped apache jersey; I did my hair in a ponytail, in a pompadour, in pigtails, and finally I brushed it out straight and let it hang loose to my shoulders.

As soon as I decently could, I went across to Grandmother's and had breakfast with her and told her about Rod. She was pleased; she said that Rod was an Adonis and that she saw no point in marrying if one couldn't marry a handsome man. She opened up that vast, obsolete bag of hers and gave me a gold pin in the shape of two clasped hands.

My grandmother's house was, in these wildwoods of Colorado, a remarkable incongruity, for while she loved the West—she and my grandfather, who died when I was six, had started coming out here when my father, their son, was a baby, suffering from asthma—she despised roughing it. She could not bear crudity or imperfection, and she constantly implored Mother and Daddy to get rid of our cowhide rugs and our flawed, bubbly Mexican glassware and our redwood furniture. Her own house, though its exterior was the same as ours—rambling and made of logs—was furnished much as her apartment in New York was; the Oriental rugs were second-best and some of the tapestry chair-seat covers were machine-made, but the total effect, nonetheless, was that of an oasis of civilization in a barbaric waste. Each year she brought her maids with her, and for the past two or three summers they had been two red-haired Irish girls, Mary and Eileen, who looked down their pretty noses at Mother's servants—local mountain girls who wore ankle socks and cardigans when they served dinner.

Grandmother was not a snob. It was simply that her nature demanded continuity. Her maids today were going to Mass in Peaceful Glen, twenty miles away, and were to be driven there by Bandy, our horse wrangler and general handyman. Mass was celebrated at the Glen only once a month, by an itinerant priest, who toured continually through the mountains and the plains to the sparse and widely separated settlements of Catholics. Like all such Sundays, it was a red-letter day for Mary and Eileen, and I could hear them in the kitchen, chattering as excitedly as girls going to a dance. Grandmother, a benign and understanding mistress, always gave them the day off after breakfast until it was time for them to prepare her tea, and she came to our house for lunch. After church, if the weather was good, the girls had a picnic beside the lake—an endearing, old-fashioned picnic, with a tablecloth and a wicker hamper. They were planning one for today, Mary said when she came in to clear away the breakfast things.

Grandmother told her that I was going to marry Rod. "That Viking lad," said Grandmother, and Mary, transfigured with happiness for anyone else's happiness, said, with her habitual lavish sentimentality, "It's as if it was my own wedding day. Oh, Miss Judy! May every saint and angel bless you!"

The rest of the morning somehow passed. Daddy had completely forgotten his wrath of the evening before and was talking baseball with Fritzie on the veranda while Mother and Camilla and I sat in Mother's bedroom and talked about engagements and marriage, and about Rod. Mother said, "What good girls I have, to pick out such extremely agreeable young men!" Finally, the last drop of the coffee in the pot on Mother's breakfast tray was

TAO IN THE PA...

(WHAT COMES OF READING CHUANG-TZ...

Distance brings proportion. From here,
an inexpensive seat, the populated tiers
seem a segment of the show:
a constructed stage beast, an allegorical rose,
or a Chinese military hat
cunningly chased with bodies.
Falling from his chariot, a drunk man is unhurt
because his soul is intact. Not knowing his fall,
he is unastonished, he is invulnerable.
He is the pure man. Pure,
too, is the undisturbed spectator.

It is not necessary to seek out
a wasteland, swamp, or thicket.
The old men who saw Hans Wagner
scoop up balls in lobster hands,
the opposing pitcher's pertinent hesitations,
the sky, this meadow, Mantle's baked red neck,
the green slats, wet stone: appearances come
to me as when an emperor commands
a performance with a gesture of his eyes.

No king on his throne has the joy of the dead,
the skull told Chuang-tzu.
The thought of death is peppermint to you
when games begin with patriotic song
and a democratic sun beats broadly down.
The Inner Journey seems unjudgeably long
when small boys purchase cups of ice
and, distant as a paradise,
experts, passionate and deft,
wait while Berra flies to left.

—JOHN UPDIKE

"Don't move a muscle! I'll call the Parole Board."

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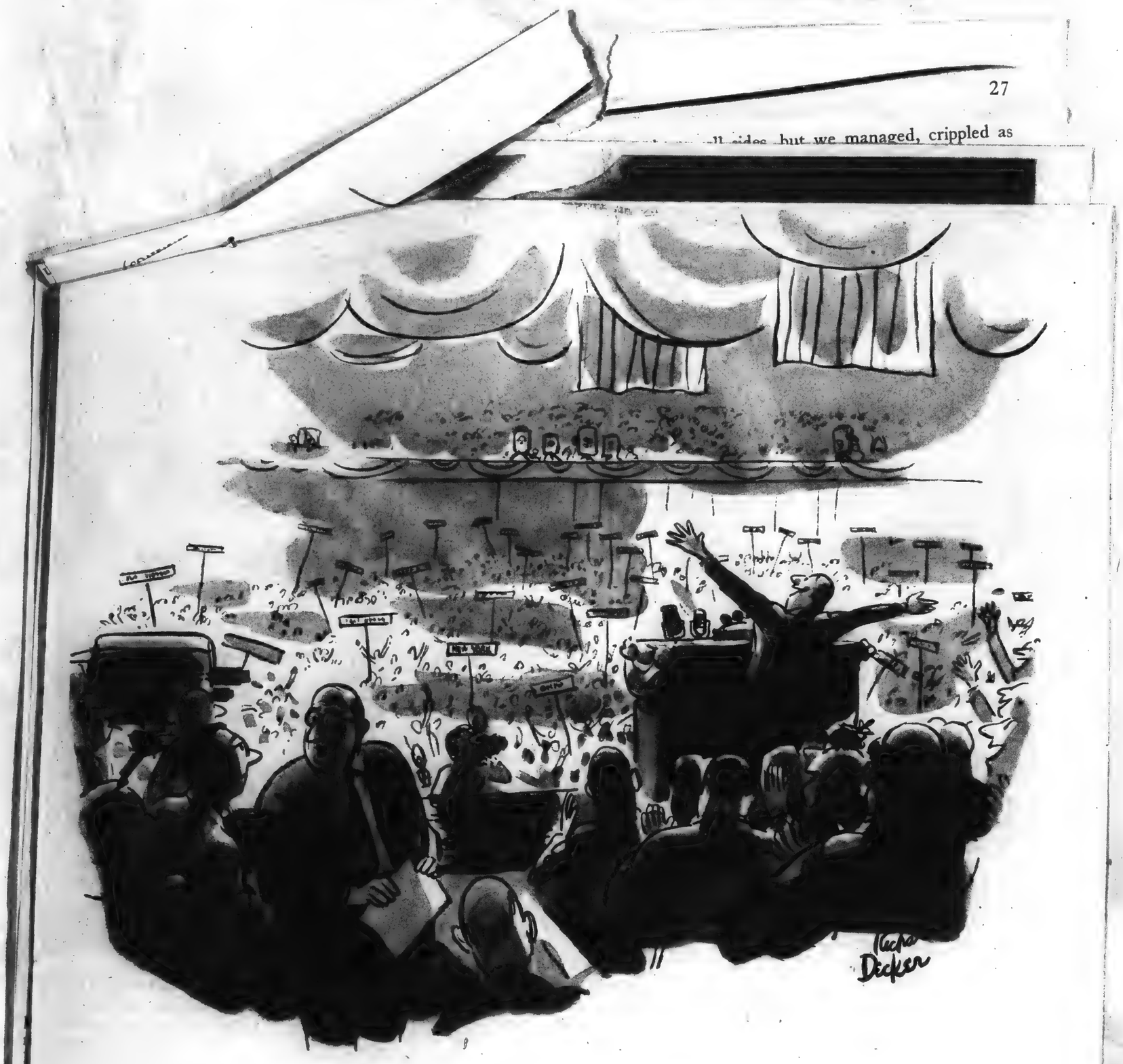

"Do I need makeup to second a nomination?"

gone, and she got up and went to the window and exclaimed, "What a day, what a day! How I envy you pretty girls going off up to McFarland's with your beaux! Do you realize how *important* love is at this time of your lives?" She was ragging us, of course, as Grandmother always did, but she partly meant what she said, for there was the faintest note of the disappointment of maturity in her voice. "What a mushy woman you are!" said Camilla affectionately, and Mother said, "And what a cold, critical woman you are! Now run, the pair of you, and have the grandest skylark ever."

CAMILLA and Fritzie rode ahead and carried on an enthusiastic conversation. Fritzie was studying architecture at Yale, and Camilla was studying art at Vassar, and they were both extremely ardent and in the know; they were, besides, after nearly a year of being engaged, so comfortable with each other that their relationship was no longer an *idée fixe*. But Rod and I were shy and strained, and, I suppose, in a sense we were wretched. These early stages of love are an egg-treading performance, and one is stiff and scared; the day after betrothal is made up almost equally of hell and heaven. He told me at length and feelingly, as if he were talking about the death of beloved kinsmen, how blight had all but obliterated the chestnut trees in the Northeast; so earnestly did I seek to maintain our concord of the night before that I nearly moaned to hear his facts, and languished with the roots of those afflicted trees, and turned my face away from the disease spores disseminated by the wind, and with my whole heart hoped that the attempt to cross the American species of chestnut with the blight-resistant Asiatic would be successful. After this, a leaden silence fell. But gradually, as we ascended the faint trail through Indian paintbrush and columbines, and the air began to make us drunk, we were infected by the glory and the grace of the day and we relaxed a little. I had, indeed, been so rigidly controlled that I had got cramps in the calves of both legs. Finally, ready to cry out with pain, I told Rod, who at once became my doctor and my protector. We dismounted in a field of volunteer timothy, and he massaged my legs until the knots were gone; the gesture, in itself utilitarian, served to return us to our rapture of the night before, and

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we were able to meet each other's eyes.

And now, much happier, we spurred our horses and came abreast of Camilla and Fritzie, and all the rest of the way to the mine the four of us had a general, factual conversation about New York restaurants, and Broadway musicals we had seen. To the unspoken relief of both Camilla and me, Rod and Fritzie obviously liked each other, and when they were hobbling the horses, we stood aside, praising them. Camilla said, "Rod really is a pet," and I said, "Fritzie grows on one. Last night when Daddy was being such a pain in the neck, I decided he was made of *steel*."

We had our lunch at the top of the world, sitting on saddle blankets spread out upon waxy yellow glacier lilies, which grew beside a snowdrift that some exotic bacteria had made the color of raspberry sherbet. We had cold fried chicken and tomato sandwiches and melon balls and lemony iced tea; it was unquestionably the best meal I had ever eaten in my life. I suddenly remembered Mary and Eileen and their picnic; they would be sitting among the wildflowers, eating dainty nasturtium sandwiches and telling each other spooky ghost stories in their delicious Dublin voices, and I thought, Everyone is happy today; this is the happiest day in the history of the world.

We dozed a little, all four of us, and drowsily watched an eagle banking and wheeling overhead as he scanned the earth for a jack rabbit for his lunch. We remained in this golden somnolence until a sharp wind riffled our hair and warned us that not long from now the sun would start going down. We gathered some of the lilies to decorate our bridles, and then we went slowly back to the horses, all of us quiet from our tranquil cat naps and our fulfillment and our unshakable faith in our future lives.

IN Colorado, almost every afternoon in the summertime the Devil briefly beats his wife; the skies never darken but there is a short, prodigal fall of crystal rain. When it came today, we made for shelter in a stand of spruce, and when it was over, in only a few minutes, and we emerged, we found a vivid rainbow arched over the eastern sky. The pot of gold must be in the middle of our lake, I thought, exactly where my paroxysmal laughter had begun last night.

"This is too much," said Fritzie. "This is overdoing things. It's a cheap Chamber of Commerce trick."

"I know," said Camilla. "This is the most embarrassing, showoff place in the world. It's like advertisements for summer resorts. Strictly corn."

By the time we came in sight of the clearing where Grandmother's house stood, the shadows were beginning to lengthen and the air was turning cold. Camilla, shivering, said, "Let's stop at Grandmother's for tea. If we play our cards right, she'll give us rum in it."

"I want Jack Daniels," said Fritzie. "I feel so good I want to get loaded."

"You can't get loaded in my well-bred grandmother's drawing room," said Camilla. "She loathes oafs. But she won't mind if you get *comfy* with booze."

I was hesitant. "Grandmother won't like us to be dressed this way for tea," I said, but Camilla overrode my finicking objection, and we followed her lead, going the rest of the way at a lope and enthusiastically agreeing that we were hungry and that we wanted the indoor amenities of a hearth fire and soft sofas. After we had dismounted, leaving the horses free to crop the grass, and were walking up the path to the house, I heard, from our house, across the broad expanse of water, the sound of the phonograph playing Daddy's favorite Mozart quintet; every stimulus that my senses received intensified the enraptured condition of my heart, which was palpitating now in anticipation of Grandmother's regal greeting to Rod.

Tousled and dusty, we tramped through the foyer, where stood a venerable grandfather clock and two ponderous Spanish chairs, and into the long, generous drawing room, where vases of columbines were everywhere. But there was no fire burning and the tea table had not been laid, and Grandmother, dressed in Sunday-afternoon taffeta, with a fichu at her throat, was pacing up and down, Grandfather's thin gold pocket watch in her hand. She turned to us with a look of consternation and appeal, and, forgetting, in her engrossing worry, to be a hostess, she said, "Did you come round the lake? Did you see Mary and Eileen? They were due back long ago!"

"No, we didn't come that way," said Camilla. "We've come down from the glacier. Don't you suppose they're just off looking for puffballs? They so love the nasty things."

Grandmother shook her head. "They're the most punctilious servants I've ever had. They wouldn't go roaming off without letting me know. I was taking a nap, but all the same they would have left a note."

"Maybe they went to sleep after their picnic," I said. "We did."

"Oh, I don't think they'd do a thing like that," said Grandmother. "Still . . ."

"Bandy brought them home all right?" I said, and when Grandmother nodded, Rod said, "Then they can't be far."

"We'll go and see if they went to

"Don't move a muscle! I'll call the Parole Board."

INFORMATION OBSCURED

sleep," said Camilla. "We'll find them, darling, never you fear. They've got to make us an enormous tea, because we're absolutely ravenous."

"We'll find them," echoed Rod reassuringly, and Fritzie said, "Don't worry, Mrs. Grayson. We'll be back with your girls in a minute."

"Good children," said Grandmother, and smiled at us, but then she looked fearfully out the window, where vermilion had begun to tinge the western sky. "Hurry, my dears, it'll soon be dark."

My grandmother's anxiety had not [illegible] infected us, partly because, being fearless ourselves, we were not afraid for anyone else, and partly because we were unwilling to relinquish our earlier carefree mood, and we started our walk around the lake in a spirit of sport, affectionately making fun of Grandmother for sending us out as a posse, as if the West were still wild and her maids had been scalped by Indians or were being held as hostages by road agents. We took the trail around the lake that was the longest way to our house, for Camilla and I knew that it was on this side, on a favorite plot of grass, that the girls always had their picnic; we had often seen them there. After they had come back from Mass, they would take off their perky, beflowered, beribboned hats and their white cotton gloves and their good shoes, but they would keep on their Sunday-best dresses for their light and ladylike collation. To Camilla and me, whenever we spied on them, they looked like an illustration in an old-fashioned romantic novel.

As we walked along, in single file, we discussed the many places they might be, safe and innocent, if we did not—as we were sure we would—find them snoozing in the dying day. Perhaps, all unknown to Grandmother, they had beaux, who had flattered and cajoled them into being late; perhaps they were bird watchers and could not tear themselves away from some fascinating rite of magpies; perhaps they had strolled over to the dude camp nearby and were watching an amateur rodeo; perhaps a dozen things. Punctilious as Grandmother said they were, they were bound to lapse at least once in a blue moon.

PRESENTLY, halfway around the lake, we came to that favorite plot of grass, where, sure enough, the Irish girls had spread out their picnic. Its corners neatly held down with rocks, the tablecloth with a pattern of tulips was neatly set for two with blue willowware plates and kitchen silver and jelly glasses; in the middle of the tablecloth there was a Dundee marmalade jar filled with Mariposa lilies. But the embossed-paper napkins had not been unfolded, the glasses had not been filled from the thermos, and the hamper had not been opened.

Perplexed and at last alarmed, we stood silent and unmoving for a minute, pointlessly scanning the immediate neighborhood, as if the maids were going to materialize before our eyes. It was Rod who spoke first.

"It does look queer," he said. "If they'd gone for a swim, they'd have come back by now. They'd have been starved after fasting for so long."

"Anyhow, they don't know how to swim," I said. "Neither one of them. Not a stroke."

"Then the lake's out, thank God," said Fritzie. "Or— They never use the boats, I suppose?"

Camilla and I exchanged a look of horror. Mary and Eileen were forbidden to use the canoe, but, out of their ignorance, they could not, would not, believe in the perils of the lake, and over and over again someone would catch them paddling, grotesquely maladroit, through the shallow water under the willow trees that lined the shore on this side.

"Oh, God!" cried Camilla, and she and I, with the boys at our heels, plunged down through the bushes that hid the water from us here, stumbling over the rocks and the willow suckers. When we got to the lake's edge, we saw the canoe immediately, away to our right, riding upside down in the mild wind over a deep spot in the lake, not far from shore.

"Where do you keep the outboard?" asked Rod. His voice, though it was urgent, was controlled.

"There's one at Grandmother's," I said. "That's nearest."

"Then come on!" he said.

AS Grandmother and Camilla and I stood by the dock watching the boys get into the outboard, it occurred to me suddenly that there was just possibly a chance that the poor, dear, clumsy girls had let the canoe go adrift after their guilty outing in it, and that—first debating for a while, dreading the scolding Daddy would give them for their carelessness—they had decided to go to our house to get help. Galvanized by this wild, ingenious hope, I ran off, saying nothing to the others, and this time I took the shorter path, on the other side of the lake. As I ran, I could hear the bee-buzz of the outboard and, faintly, from our house, the promise of peace of Bach's "Sheep May Safely Graze." Daddy seemed to be having a Roman holiday this afternoon, with all the music he fancied most. And as I ran, my mouth dry and my heart hurting, through the wavering, leafy patterns of sun and shade, my obsessed and egocentric mind began, in this crisis, to seek

INFORMATION OBSCURED

Rod's admiration, and I thought, What will he think of this practical, intelligent, well-thought-out act of mine? Dear God, let Mary and Eileen [illegible]! Let nothing have happened to them but Daddy's dressing down! Just then I tripped and twisted my ankle, and the pain was so sharp that it took my breath away, and, pausing for a moment in my surprise and shock, I was seized with a passion of self-loathing for wanting the girls to be alive chiefly because [illegible] would set me up [illegible] began to cry for the fair-[illegible] eyed Dublin girls, and then I [illegible] "Sheep May Safely Graze" still float[illegible] ed out serenely from our house, and a peaceful tower of smoke rose from our chimney. I prayed that in a minute I was going to see Mary and Eileen. But, instead, I saw Mother standing at our dock, and Daddy and Bandy starting out in our boat. The living-room windows of our house commanded a comprehensive view of the lake, as did Grandmother's, directly opposite, and Mother told me later that she had seen Rod and Fritzie in the outboard by chance as she was watering the terrarium she kept on the sill; she had gazed at them idly for some time before she sensed that something was wrong and called my father. He had gone immediately down to the shore and shouted at the boys, who shouted back what they were doing.

"Have they—" I began, out of breath.

"They've found them, yes," said Mother. Out on the lake, I could see Rod and Fritzie diving from the boat. "Come, Judy, we must go and break the news to your grandmother. They're going to bring the bod— They're going to come back to this shore."

"Where's Davy?" I said. "Davy mustn't see!"

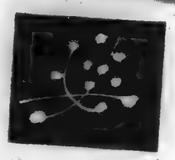
"Davy's all right. Luella will keep him busy. Come now." And Mother and I started out briskly, our eyes on the ground, not looking again, lest we see the boys bring two pitiful burdens to the surface of the water.

When we got to Grandmother's, we found Camilla and Grandmother in the drawing room. Even before the boys had sighted the bodies, Camilla had gone back there, to comfort Grandmother and to take her inside and persuade her not to look at the lake. We found them both in front of the fire, which Camilla had lit, Grandmother huddled in a big chair, looking terribly old and enervated. None of us could think of a word to say; we kept warming our hands at the fire and listening to the loud ticking of the grandfather clock. An age went by before we finally heard both outboards coming to this shore.

WHEN the [illegible] men came into this silent room, their faces were stricken and sickened. My father went to his mother and put his arm around her shoulder, and she looked up at him supportingly and said, "How ever shall I tell their poor families? Ah, Samuel, we should have destroyed that canoe." My father bent down and whispered something in her ear, and she got up, weakly, and went with him into the next room. Daddy had taken her away to tell her, as gently as he could, what Fritzie told us now. Mary and Eileen could not have been in the water for more than a few hours, but in that time the hellbenders and the ravenous turtles had eaten their lovely faces and their work-swollen hands; no one, certainly no kinsman, must see them.

A heavy hush and torpor fell on all of us after we had heard this new piece of frightful intelligence. I wanted to busy myself—to turn on the lamps and dispel the murk of twilight, to straighten a stalk of yucca that was leaning gracelessly out of a vase, to prod the logs and make the sparks scintillate and snap. But my flesh was leaden, and I sat still. Once, I looked at my mother, sagging in her chair as inertly as the rest of us, and I thought, with a rush of sympathy, that living did not insulate one against shock. What must my gentle, humane grandmother be going through there in the library! How was she going to write to the girls' distant families of their death? And how, without going into the ghastly details, could she enjoin them not to open the coffins?

After a long time, Grandmother came back into the room and, mistress of her house again (though the bright unshed tears in her eyes and the quivering of her thin old hands showed that she was not yet mistress of herself), flicked the master light switch and went to draw the curtains, saying, as she did so, "By this time of day, I have had enough of the wonders of Colorado." Strengthened by her example, I got up now and attended to the listing yucca. There was a general stir in the room, and our voices were restored to us. Fritzie asked Camilla if she thought our horses would be all right, and she assured him that by this time they would have gone back to the barn and one of the men would have unsaddled them; Mother, going to the fireplace, asked Rod to help her return to its proper place one of the andirons that had shift-



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She turned around then and said to my mother, "Samuel and I have agreed that under the circumstances someone should personally explain to the girls' families what happened—Samuel will go to Ireland at once."

My mother said only, "He'll have no [illegible] sailing at this time of year," and my grandmother nodded, closing the subject of the sudden voyage.

My father came into the room carrying a tray of drinks, and Grandmother said, "It's cold; there's autumn in the air. Samuel and I decided that we all needed something to warm us on the inside."

It was the first time I had ever been given a real drink, and as Daddy handed me the glass, I thought, Is he being absent-minded or does this mean I'm accepted as grown up? I don't know which it was—the symbol of the whiskey, or my family's love for me and my love for them and my recognition of my security (I was thinking simultaneously of Mary's family and Eileen's, still ignorant of the crumbling of their solidity as they lived through an ordinary day in Dublin), or whether it was my grandmother's profound moral majesty which I saw for the first time, and admired, and wanted to achieve. Whatever it was, I found myself just then standing firmly on my own, and I was able to see everyone clearly—even myself. Earlier, in my blinding cocoon, when I had thought so constantly about Rod's respect for me, I had lost, in a sense, my respect for myself, but now, at last, I was able to think of *him* and not of his opinion of *me*. Bedraggled, my hair all wild, beggar's-lice on my sweater and my trousers, I did not care at all how I looked. I cared only, looking at the green pallor of his face, that he had suffered hideously. I wanted him to be as happy as he had been before we had started our search for the girls, and suddenly I thought, Love, real love, is just that: it is wanting the beloved to be happy. How simple!

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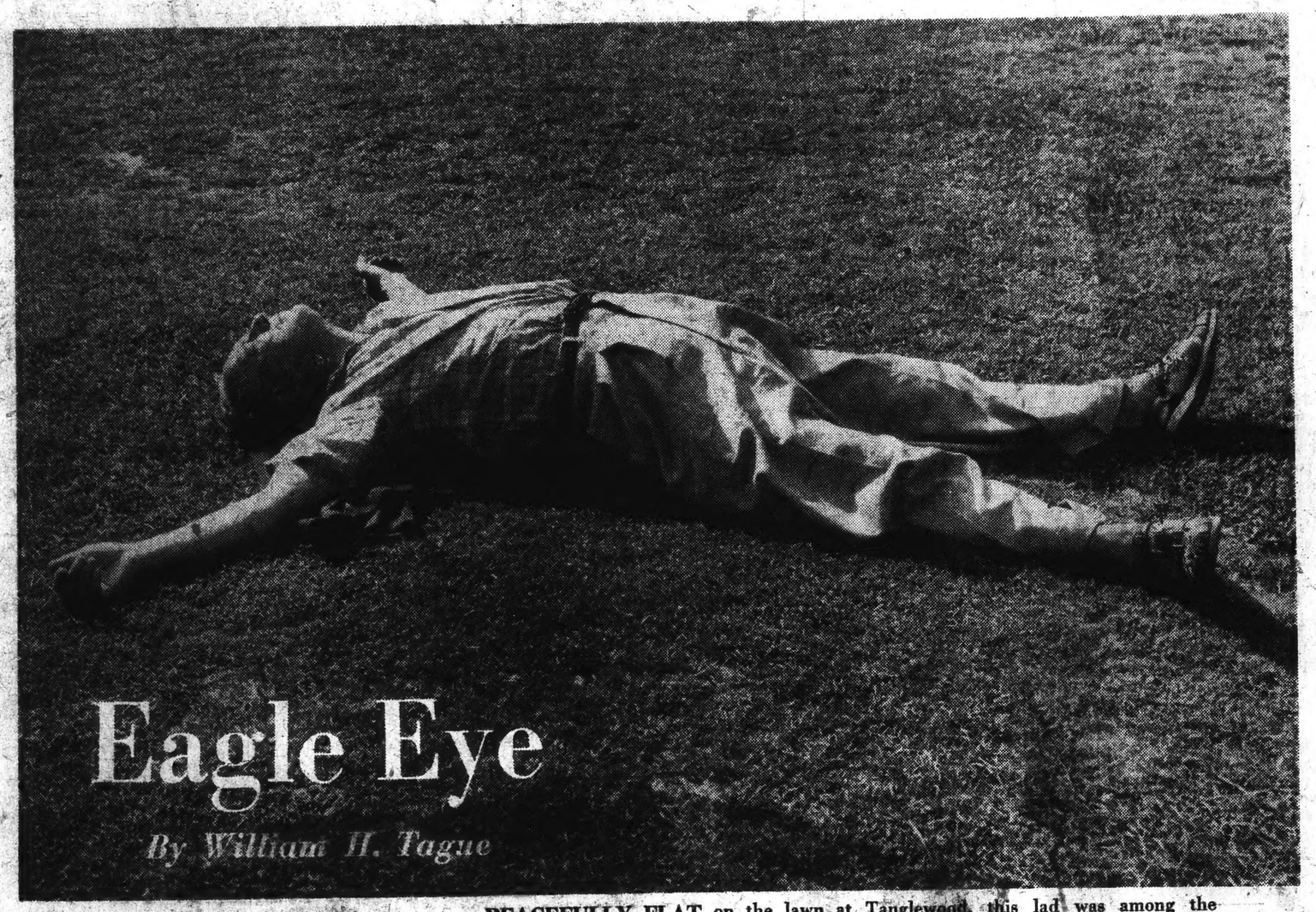
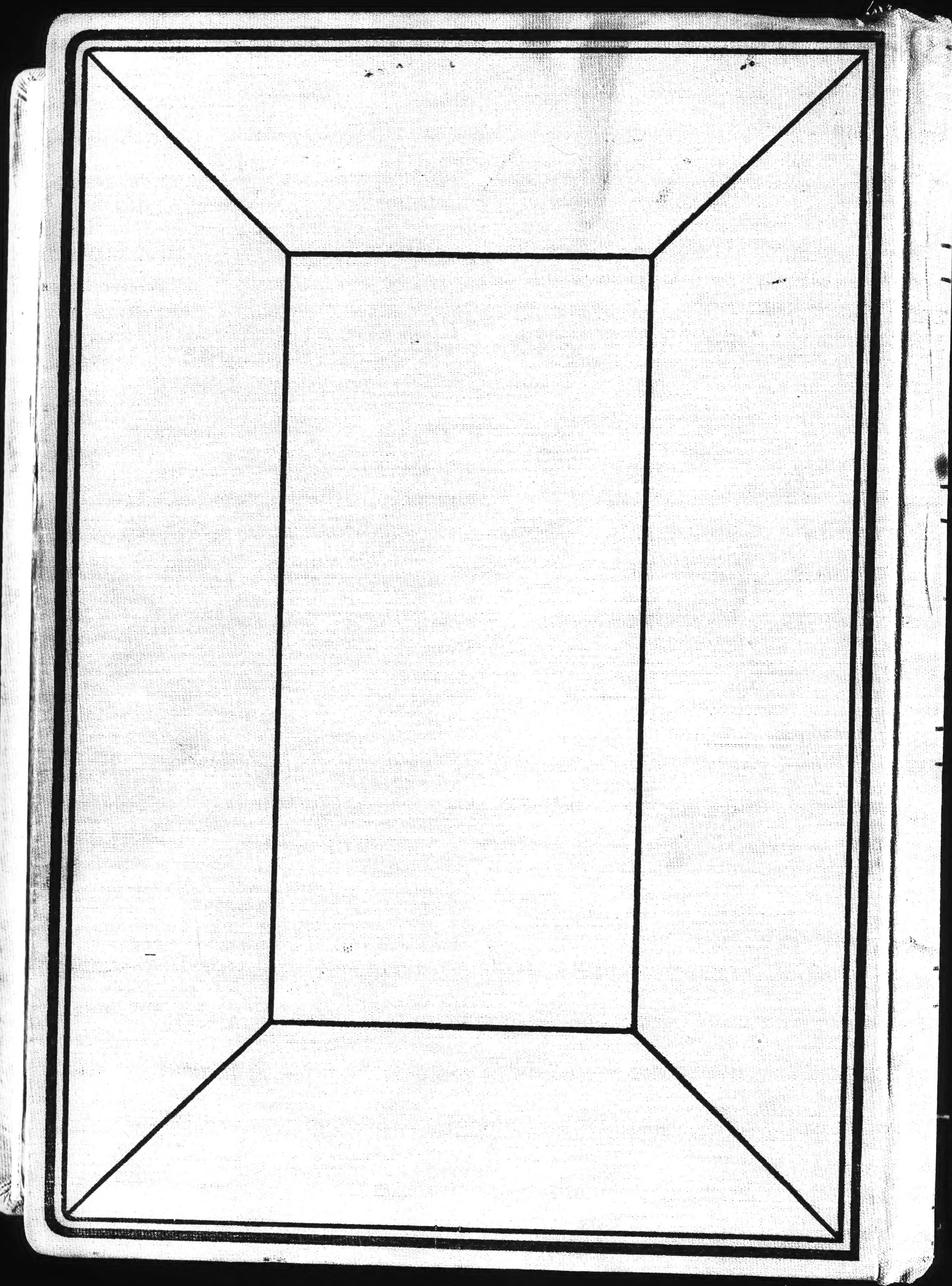


Eagle Eye

By William H. Tague

PEACEFULLY FLAT on the lawn at Tanglewood, this lad was among the hordes that broke records for attendance at the festival. The Berkshire vacation-travel industry as a whole had its best year ever. Business was 20 per cent higher.

Footnotes



END OF VOLUME

END OF REEL

PLEASE

REWIND